

Baris Teruna Batu Dance in Teruna Pakraman Village, Blahbatuh, Gianyar (Study of Hindu Axiology)

Ni Made Sukrawati¹, Wayan Paramartha², Ni Kadek Ayu Kristini Putri³

Universitas Hindu Indonesia Denpasar^{1,2}, Universitas Tabanan³

sukrawati@unhi.ac.id¹, wayan_paramartha@yahoo.com², kadek.ayukristini27@gmail.com³

Balinese dance is an important part of Balinese life that has been passed down since ancient times. The art of dance is an expression of the human soul which is poured through beautiful rhythmic movements and through the creation of taste and intention that is observed by the dance stylist. Balinese dances are generally classified into 3 groups, namely, Wali (sacred performing arts), Bebali (performing arts for ceremonies), and Balih-balihan (dance arts for the entertainment of visitors). The same is true for the Baris Teruna Batu dance, which has the same sacred position in comparison to other wali dances that have an important contribution in every movement and rhythm of the dancer's body in giving thanks to *Ida Sang Hyang Widhi* (God). In this study, the method used was a qualitative method, using an interpretive qualitative descriptive analysis. Furthermore, in analyzing the research data, a series of stages were carried out so that the results were logical, objective and empirical. The series of steps are as follows: reducing data, displaying data, verifying data and interpreting research data. The essence of this study found several value studies, namely, aesthetic values, educational values, and sacralization values. There are still numerous studies that need to be conducted with regard to the various aspects of the aforementioned baris dance. The sacredness and so many meanings contained in it make the Baris Teruna Batu dance still exist and develop to this day.

Keywords: baris teruna batu dance, Hindu axiology studies

Tari Baris Teruna Batu di Desa Pakraman Teruna Blahbatuh Gianyar (Kajian Aksiologi Hindu)

Tari Bali merupakan bagian penting dalam kehidupan masyarakat Bali yang telah diwariskan sejak zaman lampau. Seni tari merupakan ekspresi jiwa manusia yang dituangkan melalui gerak-gerak yang ritmis yang indah serta melalui cipta rasa dan karsa yang diamati oleh orang penata tari. Seni tari Bali pada umumnya digolongkan menjadi 3 kelompok yaitu, Wali (seni pertunjukan sakral), Bebali (seni pertunjukan untuk upacara), dan Balih-balihan (seni tari untuk hiburan pengunjung). Sama halnya dengan tari Baris Teruna Batu, yang sama kedudukan sakralnya dengan tari wali lainnya yang mempunyai kontribusi yang terbilang penting dalam setiap gerak dan ritme tubuh dari sang penari dalam mengucapkan syukur kepada *Ida Sang Hyang Widhi*. Dalam penelitian ini metode yang digunakan metode kualitatif, dengan menggunakan analisis deskriptif kualitatif interpretatif. Selanjutnya dalam menganalisis data penelitian ini dilakukan serangkaian tahapan agar hasilnya bersifat logis, obyektif dan empiris. Adapun rangkaian tahapan tersebut adalah mereduksi data, *mendisplay* data, memverifikasi data dan menginterpretasi data penelitian. Intisari dalam penelitian ini menemukan beberapa kajian nilai yaitu, nilai estetika, nilai pendidikan, dan nilai sakralisasi. Masih banyak untuk dikaji dalam aspek lainya diserangkaian tari baris tersebut. Kesakralan dan begitu banyaknya makna yang terkandung didalamnya menjadikan tari Baris Teruna Batu tersebut tetap eksis dan berkembang hingga saat ini.

Kata kunci: tari baris teruna batu, kajian aksiologi hindu

Received: January 13, 2022; Accepted May 1, 2022; Published May 17, 2022

<https://doi.org/10.31091/mudra.v37i3.1993>

© 2022 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

There are various kinds of cultural activities that integrate with various aspects of life in the social aspect of the Hindu community in Bali. This cultural activity is an expression of the soul as a form of response to the natural environment in which the people live and as a form of response to their life experiences. Therefore, each region has a unique culture in accordance with the natural potential and human resource potential of each region concerned. Of the various forms of cultural activities of the Hindu community in Bali, one of which is artistic activity (sacred and non-sacred) consisting of dance, visual arts, painting, sound art, music, literature, and so on ([Indra Wirawan, K, 2021](#)).

Folk art is the result of the community's creation process which is still traditional, does not have standard rules and its presentation is packaged in a simple way. Each region has its own characteristics and charm. When the era is growing and progressing, the folk arts also experience changes from time to time. However, the folk arts that have undergone these changes still show their traditional characteristics. Art life is inseparable from other areas of life. Art has a certain role and function in society ([Sedyawati, 1986](#)). Every traditional art in a particular society, must have a certain meaning and function in that society. For instance, as a means of ritual, entertainment, and as a means of education.

The activities of Hindus in Bali are always related to religious rituals. Every religious ceremony not only uses offerings as a means of ceremony, but also art as an accompaniment of the ceremony. Oka Granoka in the book *Philosophy of Sacred Art in Balinese Culture* states that religion is art, and art is religion ([Watra, 2007](#)). In Balinese dance, the assessment of *wiraga*, *wirama*, and *wirasa* has a special identity which is contained in the terms as follows: *Agem* (the movement of the body, hands, and feet that must be maintained), *Tandang* (how to move from place to place), *Tangkep* (facial expressions that strengthens the spirit of the dance). *Wiraga* of Balinese dance is built from the strength of *agem* with a diagonal body position in three parts, namely the head, body, and feet; away and *tangkep* are performed properly and correctly according to the rules of Balinese tradition. The overall impression of *wiraga*, *wirama*, and *wirasa* grown from Balinese dance performances is dynamic, expressive, and energetic.

Ceremonial dance is a dance that is very closely related to religious elements that are still alive in Balinese society. One of the factors that support the

life of Ceremonial Dance in the midst of society is the unification of the relationship between art and religion which is bound by various elements of belief. That implicitly, the existence of Ceremonial Dance in Bali serves as a form of appreciation for the existence of God, therefore it is not uncommon for all types of art in Bali, including dance to be used as a medium of offering to the Oneness of God. To understand the Ceremonial Dance in Bali, science is very much required, especially Anthropology, which can explain a lot about values that have to do with religion, especially regarding issues of belief.

This opinion can be seen in the habits of the Hindu community in Bali from ancient times to the present who use art as an offering and a form of gratitude to *Ida Sang Hyang Widhi Wasa* or God Almighty. Art is a work that has content that expresses certain values and is able to show the intentions and ideas of its creator. In general, all types of living things have their own creations, tastes and works. Art is an inseparable part of the ritual activities of the Balinese Hindu community. Beals said that a work of art is influenced by cultural patterns in a society and is actually not just an individual, but the work of a culture ([Astra, I Gede Semadi, 2003](#)). In every ceremonial activity, there are arts that are staged, especially dance and percussion, especially for those who are materially capable because the rituals of the Balinese Hindu community will not be completed without the participation of dance and percussion. Balinese dance art is generally classified into 3 groups, namely, *Wali* (sacred performing arts), *Bebali* (performing arts for ceremonies), and *Balih-balihan* (dance arts for the entertainment of visitors). *Wali* dance is an art that is performed in places related to religious ceremonies and religious ceremonies which are generally not performed in plays. Balinese dance life cannot be separated from a religious perspective and no religious ceremony is even completed without the participation of dance and gamelan ([Bandem, nd](#)).

Balinese dance is an important part of Balinese life which has been passed down since ancient times. This can be seen clearly by the presence of dance performances in almost every religious ceremony of the Hindu-Balinese community. According to Yudana in [Sugiadnyani \(2015:17\)](#), the art of dance is an expression of the human soul which is poured through beautiful rhythmic movements and through the creation of taste and intention that is observed by the dance stylist. Dance is basically an embodiment of cultural expression. In addition to containing the cultural values of the people who own it or the actors, dance also expresses and displays the level of civilization and aesthetics of the owner or performer.

Dance, including art in general, are used more as a source of aesthetic pleasure, which should be used as a "door" to enter a cultural treasure or as a cultural guide.

One of the religious arts (*wali*), namely Baris Dance, is a form of dance that reflects spiritual values and heroic character, which is still popular and preserved by Balinese people in general. Baris Dance is one of the cultural arts that is still alive in Bali, and in the integration of these artistic elements, the elements of dance are the most dominant. Because the art of dance cannot be separated from the life of the Hindu community in Bali which is always related to the implementation of religious ceremonies ([Duija, 2008](#)).

In particular, this research reviews the art of Baris dance originating from the Pakraman (traditional) village of Teruna, Blahbatuh, Gianyar. For the Balinese people in general and the Hindu community in particular the arts in the form of the Baris Teruna Batu dance which is staged in a *piodalan* ceremony at the Dalem Maya temple, Teruna Traditional Village, Blahbatuh District, Gianyar Regency, is a cultural treasure of very high value. It is said that it is associated with the *piodalan* ceremony which is held every *Umanis* Wednesday *Wuku Julung Wangi*, so the *piodalan* at the Dalem Maya temple comes every six months, because it uses *Wuku* calculations (not *Sasih*). The surrounding community still maintains the existence of the sacredness of the dance to this day in order to ward off foreign cultures from carrying out doctrines that threaten culture and ancestral heritage that is so sacred. In fact, no one even dared to change or modify the gamelan accompaniment to the dance moves.

RESEARCH METHOD

The research method used is a qualitative method, using an interpretative-qualitative-descriptive analysis. Furthermore, in analyzing the data, a series of steps were carried out so that the results of this study were logical, objective and empirical. The series of steps are reducing data, displaying data, verifying data and interpreting research data ([A.Miles & Huberman, 1994:12](#)). In writing this journal, the method used is literature study by entering keywords on google.scholar.com and various other literatures to support this journal's references. In addition, several journals and/or books related to this theme also support the completion of this journal that discuss the Baris Teruna Batu dance in the Teruna Traditional

Village, Blahbatuh District, Gianyar Regency.

DATA ANALYSIS AND INTERPRETATION

Dance is an art, so although the basic substance is motion, the movements in dance are not realistic movements, but movements that have been given an expressive form, and dance is an expression of the human soul which is expressed through beautiful rhythmic movements ([Soedarsono, nd](#)). Balinese dance has a network of movements and aesthetic expressions that require basic body postures that are very different from other regional dances in Indonesia and other ethnic groups in the world ([Dibia, I, 2013](#)). In line with that Bandem ([Bandem, 2005](#)). said that, "the source of Balinese dance moves that are elevated into a high art form comes from flora, fauna, various movements from everyday life, sourced from *mudras*, and the use of clothing". The dances which are considered by experts to be the oldest art group, include a number of sacred dances, which in Bali are commonly called as the *Wali*, are still well preserved by the supporting community, in addition to the *Bebali* and *Balih-balihan*.

In recent decades, there have been a number of *Wali* arts that have become extinct and some have undergone a change in function, for example from serving religious ceremonies now being staged for tourism commodities. It is different from the Baris Teruna Batu dance which is only performed at the *piodalan* ceremony. This dance is a sacred dance without which the *piodalan* would feel awkward and not complete.

In the *piodalan* ceremony of Pura Dalem Maya, complete unity is seen in the entire series of ceremonies from the beginning to the end. If one pays attention to the existence of the Baris Teruna Batu dance as one of the elements in the series of ceremonies, it seems that its presence cannot be separated. Therefore, as has been explained above, the *prajuru* (village leaders) expressly stated that the *piodalan* ceremony of Pura Dalem Maya has never been without a performance of the Baris Teruna Batu dance. Horizontally its position is the same as the other parts, such as the *Sida Karya* mask dance, *Wayang Gedog* (*Wayang Lemah*), and several parts of other rituals. So here is the system, here is the unified network, this is the functional-structure. Because the absence of one part will greatly affect the other parts. One part is missing, then the other part will not work. In a harmonious and balanced manner, the Baris Teruna Batu dance is present as a very functional element.

The Values Contained in the Baris Teruna Batu Dance

Axiology is a philosophy of value. The value in question is the value of usability. What is the use of science in human life? Of course we all agree that science has provided many benefits in the life and welfare of mankind in the world. Science has been able to change and eradicate the dangers of hunger, poverty, epidemics of various diseases, illiteracy, and other disasters that give sorrow in human life. Etymologically, axiology comes from the Ancient Greek, namely "*aksios*" which means value and the word "*logos*" means theory. So, axiology is a branch of philosophy that studies values. In other words, axiology is a theory of value. (Suriasumantri, 1990) defines axiology as a theory of value related to the usefulness of the acquired knowledge.

Axiology in the Indonesian Dictionary is the use of science for human life, the study of values, especially ethics (Depdiknas, 2003). According to Wibisono as quoted (Surajiyo, 2007) axiology are values as a benchmark for truth, ethics and morals as the normative basis for research and exploration, as well as the application of science. In the Encyclopedia of Philosophy it is explained that axiology is equated with value and valuation. In the process of the journey of the Baris Teruna Batu dance, there are values that characterize the dance. In art, all feelings, ideas, attitudes, and values of an artist are communicated as individuals and as part of their social environment.

The efficiency of communication depends also on the habits and symbols that apply in a society. In other words, the arts at the same time intertwined and reflected the personal values of an artist or his/her social environment. If the presentation of an artist's artwork is accepted by the community and the environment, then the values the artist expresses will not be much different from the values prevailing in the environment. Thus, the harmony of culture and the harmony of social life is not disturbed, because it is accepted, thus, it will be limited by the social space of a society. In addition, it can be concluded that everything that humans touch and do contains a value.

For humans, work means creating value, and each work results in an idea. Therefore, a work of art is a work that has content that expresses certain values and is able to show the intentions and ideas of its creator. All of this is an expression of meaning and an expression of human life as a supporter of the cultural wealth of a nation. The richness of the value of religious performances in the Baris Teruna Batu dance contains many ideas that are beyond reason to

the fear of the surrounding community, as evidenced by the existence of the dance art until now. Several authors describe the values contained in the sacredness of the Baris Teruna Batu dance as follows: aesthetic value, educational value, and the sacred value of the baris dance performance.

Aesthetic Values

Broadly speaking, aesthetics are divided into two groups, namely: (1) aesthetics about nature that were not created by humans and (2) aesthetics created and realized by humans (Djelantik, 1999). Substantially, the aesthetics of God's creation are perfect, while man-made aesthetics are imitations that imitate the aesthetics of God's creation. Man-made aesthetics is a study of beauty and more broadly is a sensitivity to respond to an object, the ability to perceive the senses, as a sensitivity (Ratna, 2007).

The word aesthetic means the value of beauty. From that beauty will emerge an artistic value. Aesthetic value in Balinese dance can be obtained through sight or visual as well as auditory or auditive. Visually, the aesthetic value is obtained based on the movements performed. Meanwhile, the aesthetic value is auditive known based on the dance accompaniment. Aesthetic values can also be said to be perceptions and impressions. Impression is the first impression of the motion seen. Meanwhile, perception is an interpretation of the motion. So, perception is the stage when the sensation has been impressed. The aesthetic value in the sacred art of the Baris Teruna Batu dance is indeed quite beautiful, because in terms of clothing there is a difference compared to other baris dances. This dance structure is danced in close cooperation with an agreement between the musicians and dancers.

It should be emphasized here that the staging structure is carried out completely by the dancers from the beginning, such as the *papeson*, *pengawak*, *pengecet*, or *pekaad*. What's interesting and very unique about this dance is the use of costumes unlike the usual used by other baris dances. At least the other Baris Gede use a *stewel* as a foot decoration, *awir*, *lamak*, *badong* as body foundation, and a *gelungan* as a headdress. In this baris dance performance, the head foundation uses *udeng* or headband, and those who carry the whip property use a *kukusan* umbrella. The body foundation does not use *awiran* or *lamak*, but uses a black vest (shirt). Only the leader uses *gelungan* which resembles the head of *Ida Peranda* (priest). When performing the Baris Teruna Batu dance in the courtyard of the Dalem Maya Temple, a phenomenon was seen at the temple. The atmosphere became haunted because there was the sound of a strong and loud wind as if

there would be a gust of wind like an army ready to fight. The phenomenon never occurs anywhere else. In the structure of this round, the leader who gives *abab-abab* (orders), So it can be seen when to *ngagem*, when to walk and when the *mesiat* (fight), In the dance moves that are performed, they dance very seriously and the movements are simple, as if easy to imitate, but it's really hard to follow. Therein lies the uniqueness of the Baris Presi dance which belongs to the Baris Gede dance.

Value of Education

Education is often interpreted as a human effort to foster one's personality in accordance with the values in society and culture. Value comes from the word *vale're* which means useful, capable, so value is defined as something that is considered good and useful. Value is the quality of something that makes it liked, desired, valued, useful and can help people to internalize it ([Adisusilo, J. B., 2014](#)). Education is very important for human life because through education humans have inherited human values, not just inherited but internalized in the character of human personality ([Triwiyanto, 2014](#)).

Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have 5 religious spiritual strengths, self-control, personality, intelligence, noble character, and skills needed by themselves, society, and the nation as stipulated in article 1 of the [Education Law No. 20/2003](#). Furthermore ([Karmini, et al., 2019](#)) mentions that educating, teaching, guiding one's personality in learning the art of dance is very important, because art, especially dance, is always needed to accompany Balinese Hindu ceremonial activities.

The Baris Teruna Batu dance performance at the time of the *piodalan* of Pura Dalem Maya has educational value, especially for the younger generation who come to the ceremony. It is said so, because in connection with its *tatwa* or philosophy this dance must be performed at *piodalan*. Why this is so, no one knows and no one dares to not perform this dance during *piodalan*. They are *prajuru pura* (temple's leaders) who no one dares to negate. This is an ethical education called the teaching of *tresna* or devotion to ancestors, to *Ida Sang Hyang Widhi Wasa* who resides at the Dalem Maya temple. The younger generation should follow in the footsteps of the ancestors who were so persistent in building and performing ceremonies that were not easy. When compared to the current situation, it is much easier, because it is assisted by means of transportation, so

that in just ten minutes we have arrived in Gianyar and in the next 20 minutes we have arrived in Denpasar. Five minutes to *Geria Belangsinga* to escort the *Ida Pedanda* (priest). If one imagines, in ancient times, the situation was totally different, think about how the ancestors built a building by walking on foot and picking up river stones at the bank of the Petani river, transporting *paras* from Bon Biu, looking for Ijuk and others. Therefore, this is a very valuable lesson for the younger generation of the (*pengempon*) guardian community of Pura Dalem Maya.

On the other hand, the Baris Teruna Batu dance performance has an educational function in the context of *Tri Kaya Parisuda*. It is said that because the Baris dancers from the start of their practice, especially when they *ngayah* (dance) in the temple area, they have directed their thoughts, words, and behavior to sacred things. Because after all they are part of the *piodalan* ceremony at the temple. A Baris dancer named I Ketut Merta said that wherever he works, as soon as he approaches *piodalan* he must be at home, feeling that something is odd if he does not come home. In addition, because of a sense of responsibility, the community feels burdened because they are given the trust to participate in dancing in connection with the *piodalan* ceremony. This is an education called *satya*, which is faithful to the task at hand.

The value of sacralization

Sacralization (*wali*) is very thick with performing arts that are contextual with ceremonies in Hinduism. Ida Rsi Agung Wayasaba Supraba Sogata Karang led the cultural scholars in the 1970s which gave birth to the classification of dance functions into the categories of *wali*, *bebali*, and *balih-balihan* ([Artana, 2015](#)). The classification, reformulating the elements that make the art classified as sacred (*wali*) are as follows:

1. Belief / religion.
2. Events related to the spiritual realm (asking for guidance from *niskala* or the spiritual world)
3. Means of ceremonies or *upakara* with their implementation.
4. Rituals with mantras and mudra.
5. Myths that provide a rational basis for performing rituals. The narrative potential of the myth has many roles as seeds for the emergence of a performing arts.

6. More emphasis on *ngayah* (to selflessly assist) motivation than other motivations (financial)
7. Ritual function is more important than entertainment function.

The artistic climate in Bali cannot be separated from the sacralization process. Although the work of art that is being built is a new (contemporary) art, the selection for the day to begin the practice and the *penunasica* offerings are still carried out for the smooth process of dance preparation. This is part of performing arts in the island of a thousand temples, especially art that is intended for sacred purposes (*wali*). As a guardian dance, it is clear that the Baris Teruna Batu dance has a very sacred function in the *piodalan* ceremony of Pura Dalem Maya.

It is said so because from the beginning, when starting to decorate, an offering called the *banten gelungan* and *banten payasan* has been prepared in a decorated place. Then, offerings are also offered at the place where the dancers will dance, which are called *banten kalangan*. In a broader context, the Baris Teruna Batu dance performance is indeed closely related to the *piodalan* of the Dalem Maya temple. It never happened that the *piodalan* at the Dalem Maya temple did not perform the Baris Teruna Batu dance. If the situation at the temple is *nuasen* or *ngoreng*, the *cuntaka* is the same as above.

But if at *piodalan* someone dies, the family must remain silent (to not say anything), the deceased is left in the room where he died, and at that time the dead is considered to have a normal sleep without any problems. That is the definition of *cuntaka*. The burial will be carried out at midnight and the procession is called *nyulub* or *makliukan*. Until now, there has never been a *piodalan* ceremony that is not carried out due to *cuntaka*. So the conclusion that can be conveyed is that the *piodalan* ceremony at Dalem Maya Temple is prioritized (*mucuk*), while others such as the cremation ceremony are carried out after or long before the *piodalan* ceremony. The form of sacredness is to anticipate the symptoms of people who *meboye* (do not believe or do not obey) with these standard rules. All of this was done to protect all the ancestral teachings embodied from *Hyang Widhi* so that all sacred traditions in Bali do not just disappear.

CONCLUSION

With the development of the era, public awareness of the function of traditional arts as an educational medium is decreasing. What they know is just a

spectacle or mere entertainment. In fact, if it is understood and internalized more deeply, traditional arts in each region have important meanings and functions for the community. Apart from being a spectacle or entertainment, folk art also functions as a medium of education. This is the main reason why folk arts need to be preserved by studying its meaning. The Baris Teruna Batu dance is performed in the *piodalan* ceremony of Pura Dalem Maya, because the baris dance is an integral part of the *piodalan* ceremony of the temple. The absence of the Baris Teruna Batu dance means that the performance of the *piodalan* at the temple is not done well, and this is the most feared situation by the people of Teruna *Pakraman* Village. Therefore, the possibility of not performing this dance is highly unlikely. The implicit and explicit message in it is to preserve the sacred and the noble culture so that it can be told and biographed by the future generations who will be born as successors in continuing the dance culture which contains *tenget* (sacred) elements.

REFERENCES

- Adisusilo, J. B, S. (2014). Learning the Values of Constructivism and VCT as an innovative approach to affective learning. PT Raja Grafindo Persada Jakarta.
- Artana, IM (2015). "Wali Baris Katekok Jago Dance" in Sacred Arts: Joged Pingitan Dance and Ceremonial Baris. Listibiya of Bali Province.
- Astra, I Gede Semadi, D. (2003). Cultural Scratches in a Multicultural Perspective. Faculty of Letters, Udayana University.
- Bandem. (nd). Balinese Dance Encyclopedia. Indonesian Dance Academy (ASTI) Denpasar Bali.
- Bandem, IM (2005). Balinese Dance A Symbol of Balinese Society. Art, 1(1), 9–21.
- Ministry of National Education. (2003). Indonesia Dictionary. Library Center.
- Dibia, I, W. (2013). Balinese Dance Center. UPT. ISI Denpasar.
- Djelantik, A. (1999). Aesthetics An Introduction. Indonesian Performing Arts Society.
- Duija, I Nengah. (2008) Traditional Community Art Expression of Penglipuran Bangli Traditional Village as a Means of Worshipping God (Study of Form, Fungsi, and Meaning). Mudra Journal of

Cultural Arts, Volume 22, Number 1, January 2008, p 1-17

Indra Wirawan, K. (2021). Teo-Eстетika-Filosofis Topeng Sidadakarya Dalam Praktik Keberagamaan Hindu Di Bali. *Mudra Jurnal Seni Budaya*, 36(2), 230–236.

<https://doi.org/10.31091/mudra.v36i2.1283>

Karmini, N. W., & Paramartha, W. (2019). Nilai-Nilai Pendidikan Dalam Tari Sanghyang Manik Geni Di Pura Serayu Desa Adat Cangu, Kuta Utara-Badung. *Mudra Jurnal Seni Budaya*, 34(3), 341–348. <https://doi.org/10.31091/mudra.v34i3.792>

Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis An Expanded Sourcebook*. Thousand Oaks, CA Sage Publications. - References - Scientific Research Publishing . (2022). Retrieved 17 May 2022, from [https://www.scirp.org/\(S\(i43dyn45teexjx455qlt3d2q\)\)/reference/ReferencesPapers.aspx?ReferenceID=1423956](https://www.scirp.org/(S(i43dyn45teexjx455qlt3d2q))/reference/ReferencesPapers.aspx?ReferenceID=1423956)

Ratna, NK (2007). *Literary and Cultural Aesthetics*. Student Library.

Sedyawati. (1986). *Dance as a Cultural Statement” in Elementary Knowledge of Dance and Some Dance Problems*. Directorate of the Arts Jakarta Arts Development Project Ministry of Education and Culture.

Soedarsono. (nd). *Indonesian Dances I*. Directorate General of Culture, Ministry of Education and Culture.

Surajiyo. (2007). *Philosophy of science and its development in Indonesia*. Earth Literature.

Suriasumantri, JS (1990). *Philosophy of science: A popular introduction*. Sinar Harapan Library.

Law Number 20 of 2003 concerning the National Education System

Triwiyanto, T. (2014). *Introduction to Education*. Offset Graphic Ray.

Watra, Y. and. (2007). *Sacred Art Philosophy in Balinese Culture*. Paramitha.

Sugiadnyani, Ni Luh Putu. 2015. *Research, Study of Hindu Religious Dance Education*. Thesis to obtain a bachelor's degree in the Hindu Religious Dance Education Study Program, UNHI Denpasar.

Internet:

<https://www.pustakamadani.com/2019/04/nilai-estetis-tari-wiraga-wirama-dan.html> (accessed December 25, 2021) *Aesthetic Values in Balinese Dance that You Need to Know* | coil.com (accessed December 20, 2021)