

## **Tari Baris Gede Télék at Pura Dalem Kedewatan Desa Adat Sanur: A Study of Form and Function**

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The people of Sanur Traditional Village preserve culture through a process of solidarity, meaning the process between the dance performance of Baris Gede Télék as a local art entity and the local community as its supporters who are faced with something sublimation. The sublimation in question is a process of adjusting society to the development of newer times, but not abandoning existing art. The focus of this research is the form and function of Baris Gede Télék dance. The purpose of this research is to increase understanding and awareness of Balinese art, especially in Baris Gede Télék dance in life, which will basically always exist and remain sustainable. The method used as the basis for the analysis stage is a qualitative method that is descriptive-analytical by identifying and describing a phenomenon that occurs in the field as it is. The sources presented in this paper are obtained from direct observation, then an interview was conducted with the relevant informant, and deepened by the study of documents obtained from a collection of archives, books, videos, and audio recordings related to Baris Télék dance. The collected data is then analyzed through the stages of data reduction, data presentation, and data verification before the data is concluded. With the application in the cultural inheritance space, the people of Sanur Traditional Village are expected to be able to be faced with a process of educating the self-awareness of the community as cultural supporters in the context of directing art, so as to form a character value that will have a major influence on the development of the local community.

*Keywords: Study of Form and Function, Culture, Baris Gede Télék Dance*

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## INTRODUCTION

Tari Baris ceremony is a dance treat performed by a group of male dancers carrying a weapon, ceremonial equipment, and wearing colorful costumes (Dibia, 2013:2013). During the ceremony, there will be presented a ceremonial Baris dance which is commonly called "Tari Wali". *Tari Wali* is a dance art performed in the courtyards of temples (*Jeroan Pura*) and places that have something to do with religious ceremonies, as well as serving as the executor of ceremonies that generally do not perform characters (Dibia, 2012:82-83).

When viewed in terms of classification, there is a variety of Baris dance treats that are staged as an accompaniment to the ceremony. However, of the various kinds of ceremonial Baris dances, it is the Baris Gede Télék dance that is the center of attention of researchers to be studied more deeply. According to Sumariasa (the result of an interview on May 12, 2022) the word Télék originally came from the word "Telek", which has the meaning of being a secret spy. In its presentation, the Baris Gede Télék dance is a *dance* that depicts the stuttering of a soldier who is preparing to carry out war by carrying a 4-meter display spear.

Baris Gede Télék dance is usually performed every six months which coincides with the *Piodalan* Ceremony at Pura Dalem Kedewatan Sanur. *Piodalan* is the birthday of a holy place for Hindus that is commemorated based on *wuku* (cycle), referring to the Balinese calendar which is once every six months. Usually, the Baris Gede Télék dance is performed on a stage commonly referred to as *Kalangan*. *Kalangan* is a performance stage that places the audience around the stage at a very close and parallel distance (Dibia, 2012:10). The dance performances of Baris Gede Télék are usually made in the *Jaba tengah* area of the temple (central courtyard). Before the dance was staged, there was a ritual performed by *Jero Mangku* by sprinkling *tirta* (holy water) on the stage where the performance was performed.

The worldview of the life of the people of Sanur Traditional Village is inseparable from the dualistic context, namely the nature of scale and scale. Based on the belief of the community, that the dancers of Baris Gede Télék are the chosen dancers who go through the process of direct appointment from *Ida Betara*/manifestation of God by being crowned by *Jero Mangku*. At the end of each performance, the dancers experience a *trance* which is a characteristic of the view of sacrality, where sacrality is everything

that is considered sacred that is closely related to the dualistic concept, so it appears as a phenomenon that, the people involved as part of the art view themselves more as a whole part of the concept of two uncustomized entities. Based on this explanation, it can be understood that the Baris Gede Télék dance can be considered sacred because of the meaning contained in it that arises through inner feelings and feelings imprinted in the soul of the supporting community.

The observations made by the researchers are inseparable from the socio-cultural dimensions in the Sanur Traditional Village. Triyanto (2015:10) states that along with the development of an era as a result of modernization, many traditional arts have changed their functions to become newer civilizations. However, the people of Sanur Traditional Village preserve culture through a process of solidarity, meaning that the process between the dance performance of Baris Gede Télék as a local art entity and the local community as its supporters is faced with something sublimation. The sublimation in question is a process of adjusting society to the development of newer times, but not abandoning existing art. With the application in the art space, it is able to be faced with a process of educating the self-awareness of the community as a cultural supporter in the context of directing art, so that it can form a character value that will have a major influence on the development of the local community.

Based on the background description mentioned above, it can be explained that the problem that will be discussed in this study is how the form and function of the Baris Gede Télék dance performance at Pura Dalem Kedewatan, Sanur Traditional Village. This paper focuses on presenting the performance structure and functions contained in the Baris Gede Télék dance. In this case, the purpose of this paper is to identify problems in the field and find answers from various sources in the form of descriptions of problems.

## METHOD

The research method used in this study is a qualitative method that is descriptive-analytical, namely a research design used in the process of identifying and describing a phenomenon that occurs in the field as it is. In this research, it departs from a phenomenon found about a performance that occurs in Balinese art products, which is common in Baris Gede Télék dance.

This research will be carried out in more depth by using an interdisciplinary approach as a basis, in order to answer the formulation of problems using relevant disciplines, namely ethnocorrelology and sociology. The ethnocorrelological approach explores an ethnic or traditional dance ([Maro'atussofa & Kusumastuti, 2019:153](#)). Meanwhile, the sociology of art, discusses people who are involved specifically and outside of artistic activities that then affect their cultural context ([Jazuli, 2014](#)).

According to Miles and Huberman (in Talib, 2022:26) states that the data analysis procedure consists of four stages, namely: data collection, data reduction, data validity, and verification of data. Data collection was obtained through (1) direct observation, namely at Pura Dalem Kedewatan, Sanur Traditional Village; (2) interviews with speakers who have information and an understanding of the rules that apply in the staging of the Baris Gede Télék dance; and (3) documentation is carried out by conducting an examination of important documents or data obtained from audio recordings, videos, archives, and photographs or images relating to the object under study.

In order for data in qualitative research to be accounted for as scientific research, it is necessary to test the validity of the data. The validity of the data is carried out with the aim of checking the correctness of the data obtained so that the data analysis steps can be carried out. Data analysis techniques are divided into 3 stages; (1) data reduction, i.e. selection and concentration on simplification of the observation results; (2) presentation of data, that is, to draw conclusions from the data already obtained; and (3) draw conclusions/verification.

## RESULTS AND DISCUSSION

In general, when we hear the word Baris Upacara dance is closely related to the occurrence of religious ceremonial rites in Bali. In *Lontar Usana Bali* ([Suryawati, 2017](#)) it is stated that the Baris Upacara dance is symbolic of *the widyadara* (god in heaven) who is dancing. Therefore, in the Baris Upacara dance presentation, it is usually staged in conjunction with the Yadnya Ceremony procession. In addition to its function in ceremonial rituals, baris dance is also known as patriotic or prajuri dance ([Bandem, 1957:259](#)). There are various types of Baris Upacara dances scattered throughout Bali and one of them is found at Pura Dalem Kedewatan

Sanur Traditional Village, where the Baris Upacara dance carries a property in the form of a spear. The general public usually classifies the dance under the name Baris Tombak dance, but the people of Sanur Traditional Village often call it Baris Gede Télék dance.

The creation of a dance, of course, departs from a process so as to produce a form of performance from the dance itself. Baris Gede Télék's dance presentation certainly has a distinctive shape with a structure of movement patterns and has components that support the presentation. The form of the Baris Gede Télék dance performance is explained as follows.

### Form of Performance

As for the presentation of tari Baris Gede Télék, it is a manifestation of the stuttering of the army of soldiers who are preparing for war. The characteristics of warrior dance are usually characterized by the movements of the feet, hands, and head performed in a strong, cracked, and energetic way ([Jazuli, 2015:17](#)). According to [Bandem \(1957:259\)](#) baris dance presentations are danced by male dancers, in a group of four to sixty dancers. In the Baris Gede Télék dance presentation, 13 male dancers danced and one of them played the role of Patélék (squad leader).

There is a view that Balinese people are known to be fanatical about their traditional arts ([Covarrubias, 1974](#)). This is reflected in the dancers of Baris Gede Télék who are not arbitrarily able to dance. The belief of the people that the Baris dancers are chosen dancers goes through the process of direct appointment of *Ida Bhatara* or the manifestation of God.

The Baris Gede Telek Dance is danced by dividing into 4 parts or scenes with a time duration of  $\pm 30$  minutes. The duration of this dance performance may vary according to the situation and conditions that occur during the performance. There is a uniqueness at the end of the performance, all the dancers experience trance (*Kerauhan*). Trance (*Kerauhan*) is a situation beyond human reason that involves the descent of holy spirits from the upper world that enter the human body. With the occurrence of Trance (*Kerauhan*), the community believes that this is a sign that *Ida Bhatara* or the manifestation of God who lives at Pura Dalem Kedewatan has accompanied and given grace to the community in the implementation of the *Yadnya* ceremony, and does not bring harm to individuals or society as a whole.

In addition to the phenomenon of Trance (*Kerauhan*), the Baris Gede Télék dance has unique movements by imitating animal movements, such as: *Enggod Capung* (head movements such as dragonfly head movements), *nyregseg siap* (such as chicken movements that are attracting the attention of the opposite gender). In addition, there is also a movement called *Nyantra*. *Nyantra* itself is a movement of throwing spears that are initially horizontal to vertical and the dancers must catch the spearhead of each of them.

The phenomenon is discussed further and in detail in the discussion of the elements of the Baris Gede Télék dance. The elements of the dance, among others: movement, performance venue, fashion, dance accompaniment music, performers, and dance structure are described as follows.

### Motion

The main material used in a dance is movement. Dance is moving and without movement, there will be no dance. Motion is basically a whole part of man in expressing his desires, or is a form of spontaneous reflection of the dynamics of the human soul. A motion must be rhythmic or rhythmic ([Malarsih & Utina, 2019:350](#)). From a movement can also produce an understanding to the general audience of what is presented, and from the movement can also be seen how the characteristics/ characteristics of the dance itself ([Sustiawati, et al., 2011:10](#)).

It can be concluded that motion is the most important thing that builds a dance presentation and can be said to be the raw material for the creation of dance itself. Similarly, in the dance of Baris Gede Télék Dance will not be formed and realized if there is no element of motion in it. The motion in the Baris Gede Télék dance is broadly divided into two parts, namely pure motion and meaningful motion. Pure motion is motion that is worked on only to obtain the artistic form, while meaningful motion is motion that contains meaning in it.

The movements in the Baris Gede Télék dance consist of; (1) *Nyregseg Siap* is a foot movement performed at a fast tempo that is adjusted to the tempo of the *kajar* on the gamelan, with the key at the base of the toes; (2) *Gandang-Gandang* is a slow walking movement combined with hand and foot swing movements that show the dancer's stuttering; (3) *Mejalan Nayog* is a walking movement that is combined with several variations of hand gestures with the intention of showing the impression of majesty and authority of the dancer; (4) *Dengkleng Kuri* is a footwork that goes backwards with a continuous movement of raising the left and right

legs; (5) *Ngabah* in this case is the attitude of the dancer in a perpendicular position; (6) *Matatayung* is the processing of hand movements, but the movements arise as a result of walking movements; (7) *Angsel* is a term used in the mention of changing dynamics in a dance; (8) *Nabdab Gelung* is the dancer's movement of holding the crown (*gelungan*); (9) *Nyantra* is a term that only exists in the Baris Gede Télék dance. This movement is performed by throwing a spear that is initially in a horizontal position to become vertical; and (10) *Enggod Capung* dragonfly-inspired movements that usually move its head right and left slowly.

### Performance Venue

Presentation in a dance work cannot be separated from the issue of place. Baris Gede Télék dance is usually performed on a special stage commonly referred to as *Kalangan*. It is a performance stage that places the audience around the stage at a very close and parallel distance ([Dibia, 2012:10](#)). The dance performances of Baris Gede Télék are usually made in the central courtyard area of the temple (*jaba tengah*). Before the dance was staged, there was a ritual performed by *Jero Mangku* by sprinkling *tirta* (holy water) on the stage where the performance was performed.

The shape of the *kalangan* follows the area of the courtyard in the *jaba tengah* of the temple, which is rectangular in dimension with the dancer's focus facing west. Area stage, fully used as a venue for the performance of the Baris Gede Télék dance, and the *penabuh* area is the venue for the gamelan or accompaniment instruments. The stage area is inseparable from the accompaniment gamelan area, this is because the *penabuh* have to follow the series of pattern structures and movements of the Baris Gede Télék dancers so that the two support each other. The following is a picture of the place where the Baris Gede Télék dance is performed.

### Fashion

Fashion is used to show gender identity, social status, character, and dance genres, in addition to adding to the appeal of the show ([Dibia, 2012:81](#)). By looking at the fashion used by the dancers, the audience will easily find out the gender, role or position, representation, and genre of the dance they are witnessing. The clothes worn by the dancer must be designed and adapted to the needs of the dancer so as not to interfere with the movement of the dance itself. Judging from the shape and design, Balinese dance fashion in general can be divided into two large groups, namely traditional fashion and theatrical fashion.

Traditional fashion depicts the roles found in the life of the Balinese people. Traditional clothing is again divided into three, namely *alit* traditional clothing, *madya* traditional clothing, and (3) *agung* traditional clothing. Meanwhile, theatrical fashion is a fashion style specifically designed for performance, with its distinctive shape and design. Based on the design, theatrical fashion consists of several types, such as specifically for the role of men using types of *sesaputan*, *awiran*, and *pewayangan*, while special clothes for princess roles use *sabuk lilit* and *kamen*. *Awiran* clothing is usually used by Baris Gede Télék dance with the main element being a multilayered *awiran* and installed around the dancer's body.



**Figure 1.** Baris Gede Télék Fashion *Patélék* (left) and Baris Télék (right)  
(Document: Agung Anom, 2023)

As can be seen in the picture above, the dance style of Baris Gede Télék used by dancers is very simple and seems unique. There is a difference between the dress of *Palélék* dancers and other Baris Gede Télék dancers. The element of clothing that makes the difference is in the color of the clothes used by *Palélék* dancers in black, and does not carry the property of a spear like other line dancers and uses *sesimping* clothes to emphasize *Patélék's* figure as the leader of the army. Baris Gede Télék dance fashion consists of white pants and clothes, black clothes (*Patélék* dancers only), *bebuntilan*, white and yellow *awiran* cloth, *lamak geringsing*, *simping* (*Patélék* dancers only), *gelungan*, daggers, and spears that are 4 meters long.

### Dance Accompaniment

The use of musical elements is seen as very important in supporting a dance performance. In summary, the function of accompaniment music in dance can be categorized as follows; (a) help to amplify the atmosphere and scene; (b) clarify the

dynamics; (c) with the presence of dance accompaniment music, it can clarify the impression of dance which then touches feelings and gives birth to emotional vibrations; (d) the cultivation of accompaniment music that matches the rhythm of the dance movement will be clearer; and (e) clarifying the emotional touch in the dance movement will be more pronounceable ([Sustiawati, et al., 2011:14](#)).

The Baris Gede Télék dance at Pura Dalem Kedewatan, Sanur Traditional Village is accompanied by the gamelan Gong Kebyar. Gamelan Gong Kebyar is a set of musical instruments used to accompany dances and is physically a development of Gong Gede gamelan with the reduction of several instruments in it ([Dibia, 2012:127](#)).

### Performers of Art

A dance work will never be separated from the performer or the dancer. According to [Cahyono \(2006:4\)](#) it is stated that performers in a performance have different actors, consisting of children, teenagers, and adults whose whole lives are dedicated to one form of art. This is reflected in the dancers of Baris Gede Télék dance who are selected people based on natural selection and devote their lives fully to the art. The people of Sanur Traditional Village also believed that the choice of the dancer, because each of his previous ancestors was a Baris Gede Télék dancer who was also the accompaniment or accompaniment of the sacred spears used for dancing.

Because this dance is closely related to the ceremonial rituals at Pura Dalem Kedewatan, therefore before the performance, the dancers perform special rituals by doing self-cleaning such as *melukat* and doing prayers to ask for blessings before the performance. This is done in order to provide safety and smoothness. If there are dancers who are old and unable to dance, of course, the *pangempon* will find a replacement or wait for natural selection to return.

### Baris Gede Télék Dance Structure

In its presentation, the Baris Gede Telek Dance certainly has a dance structure or scene. The dance structure referred to here are the parts that build a dance that can provide a deeper understanding of the division of structures in a dance presentation. The structure applied in the Baris Gede Télék dance presentation is a formal structure and can be explained consisting of 4 parts, namely *papeson*, *pamendakan*, *pategak*, and *pasiat*.



### **Papeson**

*Pepeson* is an early part of the arrangement of dance structures in Bali. The *pepeson* part of the Baris Gede Télék dance, the dancer performs symbolic movements strung together in such a way as an introduction to the dashing and alert Baris Télék characters for battle. The *papeson* part consists of several kinds of motion, namely; (a) *ngabah*; (b) *enggod dragonfly*; (c) *matatayung*; (d) *angsel*, and (e) *nyregseg ready*.

### **Pamendakan**

*Pamendakan* is a procession of offering in the form of offerings for purification and offerings to the gods who reside in the heirlooms of the row. This is done so that it is given smoothness and safety during the staging. In this section the dancer only performs the *ngabah* movement, and there is one dancer who steps forward to perform the *procession of Penyamblehan*. In more detail, the dancer's movements tend to be formal by being bound by the patterns of the accompaniment music.

### **Pategak**

*Pategak* is a term that can be said to be the same as *petangkilan*, that is, all soldier dancers perform a *stampede* on the character of *Patélék*. The entire army of seated row dancers is at the lower *level*, in this section the *Patélék* dancers show their authority and improvise attractive moves organized with expressive expressions of motion. The movements that *Patélék* made, namely; (a) *matatayung*; (b) *nabdab gelung*; (c) *gandang-gandang*; (d) *angsel*; and (e) *enggod capung*.

### **Pasiat**

*Pasiat* is part of the climax or end of the show. This section takes place in a relatively short duration which is the epilogue of the Baris Gede Télék dance. The soldier's *pesiat* section made preparations for war, The movement ran forward by drawing a spear like a soldier attacking the enemy. This movement is performed repeatedly, and before the climax the dancer performs the typical movement of Baris Gede Télék i.e. *Nyantra*.

At the end of the Baris Gede Télék dance performance, all dancers experienced a *trance* (*kerauhan*) without exception. The *trance* (*kerauhan*) that occurred, believed to involve the descent of holy spirits from the upper world. The community said that this was a good sign, because it was a sign that *Ida Bhatara* had accompanied and given grace to the community in the performance of the *Yadnya* ceremony.



**Figure 2. Kerauh**  
(Document: Agung Anom, 2023)

### **The Function of Baris Gede Telek Dance**

Function is a role that is carried out in social life as a whole and contributes to the survival of society (Jazuli, 2014:80). Function can be said to be something that is used to know a goal carried out by humans in various kinds of activities, both in the fields of professions, organizations, social life, even in art, especially in the field of dance. This shows that a dance has a function and benefit when used in supporting the interests of community activities.

Regarding the function of the Baris Gede Télék dance performance, a statement about the function of dance is used, which is divided into two, the primary function and the secondary function. The primary function in the dance performance of Baris Gede Télék dance serves as a means of ritual. Meanwhile, the secondary function in the Baris Gede Télék dance performance is to bind solidarity between the supporting community groups.

### **The Function of Baris Gede Telek Dance as a Ritual Means**

Baris Gede Télék dance performances have been around for a long time and have always been staged for generations, from generation to generation, until their existence has always lived and developed in the Sanur Traditional Village. Its existence is highly consecrated by the local people, so this dance can be categorized as a sacred art. Sacred art is a form of offering to God with a means that is holy, glorified and synonymous with supernatural impressions (Dibia, 1985:63). Sacred art is a form of Balinese regional art identities that has an important role and is related to religious ritual activities.

According to [Soedarsono \(2002:125-126\)](#) art as a forum/means of ritual has developed a lot in communities whose lives still refer to agrarian cultural values, as well as embracing religion, which in every ceremonial activity involves performing arts. Performing arts that function as ritual means have characteristics, namely the chosen staging place, carried out on days that are considered sacred, performers who are selected and considered sacred because they have cleansed themselves spiritually, the existence of a set of offerings/*bebantenan*, the presence of distinctive clothing, and attach importance to the purpose of the show rather than the aesthetically pleasing appearance.

Based on the characteristics of performing arts that function as a means of ritual, it is related to the dance performance of Baris Gede Télék dance which serves as a ritual means at the *Piodalan* Ceremony at Pura Dalem Kedewatan, Sanur Traditional Village. In terms of the staging venue, the Baris Gede Télék dance is staged in the *jaba tengah* of Pura Dale Kedewatan. *Jaba tengah* or *Madya Mandala* is the central part of the temple architecture. According to Ida Pandita Sri Dharma Sadu, it is stated that the *Madya Mandala* section can be said to be part of the idolatry, where the place is very well used as a performance venue, because in this section usually the community has begun to focus on facing God who is praying at Pura Dalem Kedewatan (interview on May 02, 2022).

In terms of day and time, the Baris Gede Télék dance performance is held every 6 months, precisely falling on the day of *Tilem Kajeng*. According to *Lontar Purwa Gama*, it is said that *Tilem Kajeng* day is the day when the prabawa of Lord Rudra as the embodiment of Lord Yama (God of death) performs a fusion of negative things in order to destroy the universe and its contents. In addition, *Tilem Kajeng* was chosen as the day for staging the Baris Gede Télék dance, because it was the day of the *Piodalan* Ceremony at Pura Dalem Kedewatan, where people believed that the day was the day of the descent of the manifestation of Ida Sang Hyang Widhi Wasa with the Gods and Goddesses to give the gift of salvation and happiness to their people on earth. The timing of the Baris Gede Télék dance performance was carried out in conjunction with the *Piodalan* Ceremony procession. The sign of the start of the Baris Gede Télék dance performance, which is when *Ida Ratu Pedanda* voices *her Gentanya*.

In terms of players, the player in question is a dancer who is involved in this show. The dancers involved are selected dancers who have previously participated in a series of cleaning ceremonies or

*pawintenan*. This is done so that the dancers involved are spiritually and physically clean because remembering this performance is a sacred performance as a means of ritual. The dancers in their position in society are very special, because the dancers are the chosen dancers who go through a very sacred ceremonial process. Usually, if the Baris Gede Télék dance is staged, the dancers will be given offerings in the form of *canang panguleman* as a symbol of invitation to dance at the *Piodalan* Ceremony at Pura Dalem Kedewatan.

In terms of fashion, the clothing used in this show is specifically for, the *coils* and spears of each dancer of the Baris Gede Télék are kept in the *Gedong Suci* (sacred room). This, because the spears are very sanctified and have been through the process of sacralization. For other clothing such as, *bebuntilan*, *awiran*, *lamak*, *simping*, and *keris* are carried by the dancers which are stored in a special bag that has become the responsibility of the dancer himself.

Based on the description above, it can be concluded that the dance performance of Baris Gede Télék is a performance that has a sacred value that serves as a means of ritual. This dance is performed during the *Piodalan* Ceremony at Pura Dalem Kedewatan as a form of gratitude from the people of Sanur Traditional Village for the abundance of blessings and as a means of requesting salvation before God, so that the local community is always protected from negative forces arising through super-natural beings as well as of man himself. People also believe that Baris Gede Télék dance has a real sacred power, as well as strength, efficacy, source of life and can give blessings to its people.

### **The Function of Baris Gede Telek Dance in Social Ecology**

The state's cultural systems are seen as having a social need, where culture arises with certain demands in the environment of its supporting society. These demands make a culture grow and develop, and function according to its structure ([Karmini & Paramartha, 2019:345](#)). The term social function and structure seen in society is not solely due to individual circumstances but is seen from the results of the social structures that can unite them. Piaget (1896-1980) in ([Supardan, 2016:4](#)) states that the existence of a social interaction that individuals go through is very important for the construction of their knowledge in order to foster a sense of community between communities.

The bond of solidarity and togetherness becomes stronger with the existence of ritual activities in a ceremony. The implementation of various forms of

ritual ceremonies that are carried out continuously, wholeheartedly and festively, certainly involves various social organizations in the village. It is evident from the social ties of the people of Sanur Traditional Village that it is getting stronger with the *Piodalan* Ceremony at Pura Dalem Kedewatan. Here, there is a performance of the Baris Gede Télék dance which indirectly has a social function, which is to strengthen the sense of community and solidarity of local Hindus. This is because the community realizes that the purpose of carrying out the Baris Gede Télék dance performance in the *Piodalan* Ceremony ritual activities, can provide protection so that the community avoids danger and maintains the harmony of people's lives with the universe.

The staging of Baris Gede Télék dance, directly or indirectly, has an ecological function, which educates the awareness of the local community in preserving their environment. This is reflected in the majority of the people of Sanur Traditional Village in living a life of wanting to avoid disease, their lives are kept away from danger, and the natural environment where they live is in a balanced and sustainable state.

As in the implementation of the Baris Gede Télék dance performance which is carried out regularly, it can educate public awareness about the importance of *beryadnya* or *ngayah*. *Ngayah* can be said to be a social activity with a sincere sense of devotion and voluntary, and achieving goals without expecting rewards. This has also been clearly seen where all the people of Sanur Traditional Village participated in the *Piodalan* Ceremony at Pura Dalem Kedewatan. The community jointly participated to *ngayah* and present *banten*/sesajen as a form of their gratitude for all the gifts of Ida Sang Hyang Widhi Wasa to the life of the community. At least the participation of various elements of society such as, dancers, *Jero Mangku*, *growers*, and other *believers* who sincerely sincere *ngayah* without getting anything in return is a form of social taste.

This phenomenon has shown the existence of a process of cultural inheritance by its supporting societies in the context of directing art. This is in line with Parsons' statement that shares an understanding of culture in three aspects; (1) culture is seen as one of the most valuable legacies for generations; (2) culture as a manifestation of human actions whose sustainability is of value for improving the quality of life of a society; and (3) culture n always owned and lived together by the supporting community a (in [Mulanto & Cahyono, 2014](#)).

Baris Gede Télék dance in its position was made a religious identity by the Sanur people. The existence of Baris Télék is still sustainable because its existence is supported by the surrounding community and the centrist condition of culture in the Balinese environment which is famous for cultural elaboration that highlights religious and artistic traditions that run in harmony as its main identity. Considering that Baris Gede Télék dance is an organism that is believed to function as a sacred element and as a form of harmony between its supporting communities so that there will be no conflict in the social life of the community.

By performing the Baris Gede Télék dance regularly and together, it indirectly educates the character of the people of the Sanur Traditional Village to always preserve a culture that they have to be maintained, which will then be passed on to the next generation.

## CONCLUSION

Tari Baris Gede Télék was danced by 13 male dancers and one of them played the role of Patélék (squad leader). Baris Gede Télék Dance has unique movements by imitating the movements of animals, such as: *Enggod Capung* (head movements such as dragonfly head movements), *Siap nyregseg* (like chicken movements that are attracting the attention of the opposite sex). In addition, there is also a movement called *Nyantra*.

The elements of Baris Gede Telek dance include: movement, performance venue, fashion, dance accompaniment music, performers, and dance structure. In the form of the dance performance of *Baris Gede Télék Dance*, a statement about the function of dance is used, which is divided into two, the primary function and the secondary function. *Baris Gede Télék Dance* serves as a ritual facility at the *Piodalan* Ceremony at Pura Dalem Kedewatan, Sanur Traditional Village. The ritual is carried out as a form of public gratitude for all protection from negative forces arising through supernatural beings as well as from humans themselves.

The performance of the *Baris Gede Télék dance* is held every 6 months, precisely at the *Piodalan* which falls on the day of *Tilem Kajeng*. The performance of *Baris Gede Télék Dance* directly or indirectly has an ecological function, which can educate the character and preserve their environment, and can educate public awareness about the importance of *beryadnya* or *ngayah*.



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