



RESEARCH ARTICLE

**BARIS BANDRANGAN DANCE WHILE PUJAWALI CEREMONY IN DALEM SARI TEMPLE  
ABANGAN BANJAR ANCAK**

**Dewa Ketut Wisnawa**

Jl. Ratna, No. 51 Tatasan Denpasar

**ARTICLE INFO**

Received 15th August, 2018  
Received in revised form  
13th September, 2018  
Accepted 10th October, 2018  
Published online 28th  
November, 2018

**Keywords:**

Baris Bandrangan dance, *Pujawali*, Dalem  
Sari Abangan Temple.

**ABSTRACT**

The Hindus in *Nusantara* generally used dance as one materials for the rites procession. The performance of Baris Bandrangan dance which was held in Dalem Sari Abangan Temple banjar Ancak is one of the sacred dances and become an integral part of the rite procession in the Pujawali ceremony. This article descriptively tries to explain about the form, function and meaning of this dance performance while perform in Pujawali (the big day and usually celebrate with a traditional ceremony). Generally, the form of this dance comply the general patterns of Balinese dance, unless it has own uniqueness. One of it is related to the function, as a mean of purification. Besides, this performance has its own *sraddha* meaning and *bhakti* of the people. This dance represents the gratefulness and submission feeling toward the Greatness of God. Through this performance, people assumed that they have done a perfect *pujawali*.

Copyright © 2018 Dewa Ketut Wisnawa., This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

**INTRODUCTION**

The performance of Baris Bandrangan Dance until current time with the modernize erastill maintain as one of hereditary tradition, absolutely in the tradition has its form and value. Thus, it becomes a famous tradition and regarded by the local people, their point of view is various, it totally can be seen as philosophy, ethic and aesthetic. The philosophy aspect sees it from the way it happend, the execution and means used whileexecute this tradition. People see it from ethic and aesthetics point of view, point it to the ethic and aethetics.

Regarding this phenomenon in Bungkulan village,adjust with the location where this study is held, Banjar Ancak, in the implementation of religion ceremony always perform *Baris Bandrangan Dance* while Pujawali. The performance of this dance becomes apart of ceremony especialy in Dalem Sari Abangan Temple, but if it is observed more to the performance in this village, it is different with other area. Regarding this situation, in Bungkulan Village is especialy to Dalem Sari Abangan Temple in Pakraman Bungkulan Village always use *tetaman* (park) which has banana tree in the inside, as complement. Since this dance is assumed as soldier in the warfield. It makes this dance unique, this performance empirically in the field, held in Pujawali ceremony which is held every *tilem*

*sasih katiga* and *puinama* (full moon) *sasih kapat* (according to the balinese calendar) for *Melasti* and *Mendak Tirta* ceremony, in order to fulfill the means of *pujawali* in *Dalem Sari Abangantemple*. Furthermore, this study should be inspected more through the research entitles: Performance of Baris Bandrangan Dance in Pujawali ceremony in Dalem Sari Abangan Temple in Banjar Ancak Pakraman Bungkulan Village Sawan District Buleleng Regency (Study of Form, Function and Meaning).

**DISCUSSION**

***Performing Form of Baris Bandrangan Dance***

The performance of Baris Bandrangan dance, according to an informant, Suma Argawa stated that a dance pattern used to accompany the offerings to God (Ida Sang Hyang Widhi Wasa), including His manifestation, in this case is the God and Goddess in Sari Abangan Temple Bungkulan Village. Since the faith they had to this dance as hereditary tradition which is oblique to be performed while Pujawali in that temple.”



Baris Bandrangan dancers while dancing

In accordance with the opinion of the informant, Darma stated that "Baris Bandrangan dance is never unperformed during the big day but once it was replaced by other dance and it caused a disaster, it scared the local people and they were unwillingly repeat it. Therefore, a *Guru Piduka* ceremony was held in Dalem Sari Abangan Temple. After that incident the local people scared to change the tradition which is inherited by the ancestors.

According to several opinions above can be realized that Baris Bandrangan dance only performs while *piodalan* in Dalem Sari Bandrangan temple. This becomes the faith that every ceremony will be incomplete without this dance. The performance is done in three times while *Melasti*, *Mapapada*, and *mabentar*. It is performed in Temple area and in the outside the Temple (Jaba Pura) while *mabentar* and *mapepa*.

### **The Function of Baris Bandrangan Dance**

#### **Beg for Fertility**

According to the informant, Darma explained that "One of the functions of this show is to beg for fertility. This is based on most Hindu in Banjar Ancak Bungkul Village Sawan District Buleleng Regency, that their livelihood is agriculture, by dance rites they are begging to fertility could be bestowed on its agricultural producing. This is a ceremony' initiation in the sequence in order to preserve the harmony with the God, so that He always bestows his grace. "

Based on the statements, Hindu in Indonesia and Bali particularly hold the concept of Tri Hita Karana. If it is seen in harmony concept it becomes the Hindu Baliphilosophy, Tri Hita Karana, i.e. the harmonious relationship between people and God, inter-people and people and their environment. Thus, the harmony concept and it totally blend with vertical aspect (God) and landscape, people and nature. The three aspects rise the the relationship regarding worship, kinship and community system in Bali.

Through the rites of this performance symbolize the wish of people in gaining the prosperity and fertility in this life, as it is people belief. Prosperity and fertility of people will be gained, if they were able to maintain the relationship alignment with the God. If humans are able to maintain the relations with God

by imply the religion lesson they adhered to, that they have mental and physical awareness and they will be able to realize the essence of themselves is equal in God's perspective. After an awareness of the emerges, he will be able to maintain a harmonious relationship between humans and other human beings, and be able to maintain a harmonious relationship between humans and the environment. So the welfare and fertility of human life is a tangible manifestation of the harmony by the concept of Tri Hita Karana. Baris Bandrangan dance is a symbol of prosperity, because in a prosperous society all living things will be able to coexistence.

#### **The function of purification**

Baris Bandrangan dance performance, is one of the sacred dances that has strengths at the same time and non-sense and it is believed by the community as a dance that carries blessings both physically and spiritually, therefore this dance is not chosen very carefully, both in terms of dancers, musicians and the means of the ceremony, this aims atempowering and sanctity to purify the universe and its contents.

The process of obtaining sanctity begins with the dancers, where the chosen dancers really have an aura of sanctity at once and are absurd. In this scale of purity, it is seen from its physical purity. In this process, it is selected whether the dancers can still well-focused in performing the dance or not, while in this case the election is done by *Ilda Bhatara-Bhatari* through the stakeholders or can be chosen directly from local society. Considering that the worship of the God is the most sacred, then the means of worship and devotees should be pure or clean. This is in accordance with the Manawa Dharma Sastra scriptures. V. 109 which states as follows:

*Adhigatram suddhyanti manah satyena suddhyanti  
Widyatapobhyam bhutatma budhis juanena suddhyanti*

#### **Translation**

The body is cleansed with water, it is purified with truth, the human soul with virtuous lessons and asceticism, intelligence with the right knowledge.

Furthermore, it was also emphasized in Manawa Dharma Sastra. V. 111 which states as follows:

*Tarjanasam maniman ca sarwa syacma mayasya ca  
bhasmanabhirmriddha Ca iwa abjamasmamayam caiwa ajatam  
canupaskritam.*

#### **Translation**

The wisemen say that all objects made of metal and everything made of stone are cleaned with ash, soil and water.

Looking at the two verses above, everything should be cleaned up with the aim at increasing or maintaining the value of its usefulness. Considering the information from the informants and sloka above, the performance of the Bandrangan Baris dance is to purify *Bhuana Alit* and *Bhuwana Agung* because this dance is chosen and processed through a purification process. By this purifying procession, it is believed that Baris Bandrangan dance has purity values and able to purify the universe and its contents.

### **Function to show the Gratitude**

Subagiastha (1995:35) stated that the basic of *yadnya* implementation is an oblique of Hindus, such as 1). Since the universe and everything is created by *yadnya*, 2). The existence of the *Tri Rna* lesson which says that every person born into this world is bound by the existence of 3 types of *karma* debt namely *Dewa Rna*, *Pitra Rna* and *Resi Rna*. This is described in Bhagawad Gita (III, 10 and 11), as follows:

*Sahayajnahprajah srstva, Purovasaprajavatih,  
Anena prasavisyadhvam, Esa vo stv istakamadhuk.*

#### **Translation**

In ancient times prajapati created man with his yad and in contrast to this you will expand and become *kamadhuk* from your desires. *Kamadhuk* is a sensory god cow that will fulfill all your desires.

*Devam bavayata nena, Te deva bavayantu vah,  
Parasparam bhavayantah, Sreyah param awapsyatha*

#### **Translation**

With this you keep the Gods and with this, gods will take care of you, so by maintaining each other, you will attain the highest good.

Looking from what is described in Bhagawadgita above can be observed that humans as supreme beings, naturally realize their existence which is created and maintained on the basis of *yadnya*. Therefore, *yadnya* is something that is obligatory to be carried out according to their respective abilities. Looking at the background of *yadnya* and the purpose of the *yad* itself, as a creature who has the highest degree is obliged to express his gratitude to him, without the presence of *Ida Sang Hyang Widhi Wasa* and all his manifestations. For all the abundance of gifts he gave to all of us.

Moving on from the mentioned above, the real understanding for Hindus in Banjar Ancak, Pakraman Bungkulan Village in holding a worship toward *Ida Sang Hyang Widhi Wasa* was by worshiping him with ritual media in the form of Baris Bandrangan Dance in Pura Dalem Sari Abangan. The basic belief of Hindus refers to the source of the Hinduism lessons contained in Bhagawadgita which states that in any way you worship, as long as it is based on the feeling of being pure and sincere, then I will receive your pray, especially if it is written in the scriptures Bhagawadgita IX.34. Which explains as follow:

*Mana-mana bhawa madbhakto Madyaji man namaskuru  
Mam ewai, shyasi satyamte Prajapane priyo sime.*

#### **Translation**

Focus your mind on me, devote to me, prostrate to me, I promise you will come to me, I promise you sincerely because you love me

Looking at the contents of the sloka above, it can be realized that humans should always adore and enclose to *Ida Sang Hyang Widhi Wasa*, because that is an expression of love for Him. When Both of informants information, it can be concluded that the performance of Baris Bandrangan Dance in Banjar Ancak, Bungkulan Village also has a function as an

expression of gratitude to *Ida Sang Hyang Widhi Wasa* for all of his gifts.

### **Function of Preservation of Cultural Arts**

Baris Bandrangan dance has a function as a preservation of the elements of art and culture. This is because the dance is a cultural product from the community in the Banjar Ancak Village of Pakraman Bungkulan which is sacredly performed. Based on the above opinions it can be stated that this art is a legacy of ancestors who have religious elements in the implementation of the *pujawali* ceremony, where the concept of implementation is always based on the concept of the village of *Dresta* and *Kuna Dresta* which remains based on the values of the of Hinduism lessons.



### **Baris Bandrangan dancers are showing their skill in their dance movements**

Looking at the above explanation if we relate it with existing sources of literature, namely according to Subagiastha (1997: 64) asserts that all concepts of implementing Hinduism in Bali are always related to the existing *Dresta*, thus all kinds of *Dresta* is undertaken should be preserved in order to maintain existing cultural values. Therefore, it can be observed that the performance of Baris Bandrangan dance is a means for preservation of artistic and cultural values in Bali.

### **Theological Function**

The foundation of the Hindu basic framework which is used as a reference in the implementation of ritual activities is always based on trust and belief. This context is an embodiment of *Panca Srada* that everything undertaken must be based on trust. Baris Bandrangan dance performance refers to beliefs hold by Hindus Banjar Ancak, Pakraman Bungkulan Village, towards sacralization and theological values contained in the dance. Besides that, it also explained the existing aspects of theology as a form of community service, namely recognizing that through this dance performance, *Ida Sang Hyang Widhi Wasa* would give His warrants in the form of fertility for the local community.

It can be concluded that the performance of Baris Bandrangan dance in theological function has meaning to animate and maintain inner strength and conscience before *Ida Sang Hyang*

Widhi Wasa in order to always bestow His grace on local Hindus.

### **Meaning of Baris Bandrangan Dance Performance**

The Hinduism lessons contain three basic frameworks that animate every aspect of religious life, all three aspects that have a very close and inseparable relationship, this is in accordance with what is expressed in the Tapeni Yadnya text in Sudarsana (1998: 22) as follows:

“ *Ih...Sira sang Umara Yadnya, Rengenan rumuhun pewarah nira Dewi Tapeni, Yan sira mahyun anangun Yadnya, Eling akena rumuhun den apened, Apan Yadnya adruwe Tatwa, yan Yadnyanta tan manut ring Tatwannia tan bina kadi Wang Wuta, Mangkana juga kang Yadnya adruwe Sesana, Yan tan manut ring sesanania, sama juga kadi Wang Wisu Tuli, Elingakena Yadnya ika adruwe Dudonan, Yan tan manggeh ring anggania ika ingaranan Rumpuh, kadang lurung Yadnyanta, Tan bina kadi yadnya kutang ring margi*”.

Translation:

Hi.... You made Yadnya, first hear my goddess Tapeni, If you want to make Yad listen carefully, because the yad has a Tatwa, if your yad is not in accordance with the Tatwa, just like a blind person, the Yad has Sesana / rules / ethics, if it is not in accordance with the others, the same is like a mute and deaf person, and remember that the yad has a dudonan / circuit, if it is not in accordance with the dudonannya it is called Paralyzed, Yad is useless, it makes no difference as the yad is dumped on the street.

Listening from the lontar quote above, it can be concluded that the level of understanding and belief in the teachings of Religion can be achieved if there is an alignment of understanding between elements of stature, ethics and ritual. Whereas in the implementation of religious activities in the third day of life the basic framework of the Hindu Religion is still used as a guide, as well as the sacred performance of the Baris Bandrangan Dance which has very wide *tatwa*, ethics and ritual values, the following will be conveyed concerning the meaning of Hindu Religious Education contained in the Baris Bandrangan Dance Performance at Pura Dalem Sari Abangan Banjar Ancak Pakraman, Bungkulan Village, Sawan District, Buleleng Regency.

### **The Meaning of Increasing Sradha**

Baris Bandrangan Dance is a sacred dance in religious rite and very important, since this sacred dance is a personification of *mudra* act. This fact is suitable with the history of sacred dance, mythologically created by Lord Brahma and as the dancer is Lord Siwa whos is famous by His cosmic dance, Siwa Natya Raja. At that time, Lord Siwa rotated the world with *Mudra* movement with His supernatural power, with a gesture of the hands, body and feet, the supernatural powers of the gods and the Universe will be drawn like a hypnotiseur moving his object.

Every hand gesture and limb movement gives meaning and contains strength, so this dance is not solely concerned with the beauty of appearance or clothing but is also based on the meaning of the attitude of symbolic attitudes of various types of *mudra* movements displayed from the dance.

Hindus are applied to apply this *mudra* attitude to the attitude of the *mudra* through two forms, namely the attitude of the *mudra* movement carried out by the Sulinggih in leading their yad, and the attitude of the *mudra* displayed in the dance movement. Based on this fact, in every religious ritual in Bali, it should always be followed by sacred dance performances, this is also confirmed in the Kusuma Dewa ejection no. 1804 Gedung Kirtya, 30 p. 37a and b as follows:

*Samangkana kramane mangaturang aci – aci pengodalan ring kahyangan, yan huwus sira pandita maweda ngastawa, angaturang odalan ring dewa mwah ring bhatarata bhatari, tumurun ida mabyasa, dewane malinggih ring pamikulan sami, Ida bhatarata Taya malinggih ida ring pasamuhan sami, Ring padmasana ring putih, kahiring Ida antuk Dewane sami, mailehan ring kahyangan, Saupecaran idane jun pere, umbul umbule masurat naga, tunggule masurat wandara sakti, rerontek nesikian masurat geruda, unguulin pajeng pagut, cecepan dadua, medaging we, pucung 4, medaging sajeng mentah, 2 rateng 2, jagi tabuhangwuse mailehan dewane malinggih Ida Ring Panggungane ne utama, Ida Bhatarata Taya malinggih ida ring panggungan sarwa arak twake ring pucung, tabuhakena maring jaba, Semalih ngaturang pependetan sadya luh muani, tua bajang, raris kakuluhin sami mabhakti. Katunasang kakuluh antuk pemangku ika, ne ring dewa mwah kakuluh ring bhatarata, wus akekuluh raris makidung warga sari, kenak kayun Ida batara mwah Hyang Dewa*

### **Translation**

This is how to deliver the *pengaci* / *banteng* *piodalan* in heaven, after the priest worships the laughter, gives the *piodalan* offerings to the Gods and *ida Bhatarata bhatari*, then he comes down to *parhyangan*, the gods are in each *pelinggih*, *Ida Bhatarata Taya* *bersthana* in the *bale pengaruman*, in white *padmasana*, accompanied by all the Gods Surrounding the Paradise, a ceremonial instrument for rice, is a *jun pere*, a pennant with a picture of a dragon, a *kober* with a picture of a magical ape, the other *rontontek* with a *garuda*, a twin umbrella, a *caratan* with two water bottles, four bottles, two of which contain *tuak* and the other containing wine, will be in the *tabuhang* after the gods rotate and *bersthana* in the main *bale bangs*, *ida Batara Taya* *bersthana* in the *bale panggungan* which is served with *arak* and *tuak* using bottles. Then add the wine and palm wine to the table, then dedicate it to the men and women, young and old, then ask for the slices and all the *mebhakti*, petitioned *tirtha* *kekuluh* by the stakeholders, like the Gods and *Bhatarata bhatari*, *wus akekuluh raris makidung sari* residents, glad the hearts of the Gods and *Bhatarata Bhatari*.

Listening to what has been described in the Kusuma Dewa Lontar above when related to the results of interviews with informants reminds us of the importance of performing sacred dance in every yad ceremony. This is as has been done by Hindus in Banjar Ancak, Bungkulan Village who always perform Baris Bandrangan Dance before the Pujawali ceremony at Pura Dalem Sari Abangan, which has *tattwa* meaning to lower and believe the existence of *Ida Sang Hyang Widhi Wasa* in order to witness his yad offerings.

### **Meaning of Bhakti Improvement**

Baris Bandrangan dance not only owned the high *tatwa* value, but also the aesthetic value. *Bhakti* value contained in this

performance has the sincerity, and it sincerely presented in Dalem Sari Abangan Temple Bungkulan Village as the sacrifice toward the God (Ida Sang Hyang Widhi Wasa), the sincerity of dancers can have a big return (pahala) to the villagers generally and particularly for the dancers and music players.

According to the statement above, can be understood that bhakti value of this show is the place that was taken is in *utama mandala* (main hall of the temple), this dance is performed in *melasti* ceremony and also on the road while *mendak tirtha* and *mabentar* ceremony. Since in aesthetic aspect this dance has sacred characteristic, it should be presented in the main hall. This is relevant to the verse of Slokantara script, *sloka* No 19 (4) as follows:

*Kalinganya, ika sang sadhujana, yan sira maweh punyadana, yadyapi akedika tuwi, paweh nira irikang dana, magawe sukha ning manah ikang dinanan, makakarana suddha ning hati sang maweh dana, suddha ngaranya hening, mamangguh ika phala magong sang maweh dana, mapa ta pada nika, kadyangga ning wiji ning waringin tunggal, melejik ta ya wekasan, iningu pwa yenu padita, ri wekasan sangsaya magong, teher pinakapanghoban ing wwang, wenang ta yenungsiring janma kanistha-madhyamottama, mangkana tang punyadana yan akedik, yan dinuluran manah suddha, magong phalanya de bhatarata.*

#### Translation

However the fund that is little and unworthy but if it was offered sincerely, it could bring the uncountable happiness same as the seed of Banyan tree.

Although, the fund that was given by godly person is little, it surely can give the happiness to the receiver, if the fund were given sincerely from the giver, the received result given to the giver in uncountably big. It can be represented as the seed of Banyan tree, if it were taken care and composed regularly, it would be grown up. And it could give the shade place for everyone while protect themselves from the sunlight, regardless their social stratification. Thus if the little fund was given sincerely, the Almighty God could return it uncountably.

The resume of this script is relevant in Sarasamuscaya: Script 210 and 211, as follows:

*Avajna ya diyate, yad evasraddhayapi ca,  
Tad ahur adhanam danam, munayah satyavadinah.  
Yapwan awajna sampe budhining aweh dana, tan sraddha  
Kunang, tan abungah mituhu hananing karma phala,  
kanis tadana ngaranik, kanistaphala ika jemah, ling sang  
pandita.*

#### Translation

If the alms is given maddly and degradation, insincerely and unfaithly it will be sentenced with *Karma Phala* law, and it was given as humiliated alms and it will be returned lowly in the forthcoming. Thus what the wisemen said.

Observing from above, both Slokantara and Sarasamuscaya concern about the sincere value and sacred value in performing this show. The sincerity of the Hindus is given in every

offerings and will always return in bigger way in recent life and in future life.

#### Rites Value

In rite aspect, the performance of *Baris Bandrangan dance* in Dalem Sari Abangan Temple BanjarAncak Sawan District Buleleng Regency can be observed that this dance has several uniqueness points, if it was compared with the other sacred dances. It's uniquenesses are:

1. The dancers' costume, this dance wear the cloth same as Baris dance but wear a sunglasses and *saput poleng* (black-white sarong) as a navy officer.
2. The performance of this dance is in *piodalan* and *wewayongan/nyineb/ngelebar*. The dancers must stay overnight in the temple and unallowed to back home.
3. This dance only allowed to be performed in *piodalan* in Dalem Sari Abangan temple and specifically in *Pelinggih Ida Bhatarata*, and on the road while doing *mendak tirta* and *mabentar*.

#### Aesthetical Religious Value

"Aesthetics" comes from Greek with *Aesthetis* which mean feeling or sensitivity. The beauty is related to the taste, feeling and in Germany called as *gesmack* and in English is *sense* which means philosophical thought about art (Wadjiz Anwar, 1980:9).

The performance of this dance contained aesthetics element, and it can be noticed through the movement of the dances which form in such a way while in performing this dance can bewitched people who see it. The other art substance contain in this dance can be seen through the way they wear the costume and make up is symbolized aesthetic value. The aesthetic value in this dance has various principles and other substances from various religions in the world which can be divided into three, as follows:

#### Aspect of belief

This aspect has the wishes where the religious person stands for the particular theology, admit the truth of doctrine. Every religion preserves the faith where the follower expected to be obedient. Although, the contents and the scope of belief is variative, it is not only among the religions but often between the religions traditions. According to belief aspect, they who practice this dance in big ceremony can be proved by worship the Almighty God. This shows that *penyungsung* in Dalem Sari Abangan temple has the strong faith toward the existence of God.

About the Godness and His manifestation is related to its philosophy or *tattwa*. Since it is relevant to the truth of reality. In ethimology, philosophy comes from word "philo", "shopos". When "philo" means love and "shopos" means truth or wisdom. It can be elaborated that philosophy means love of truth or wisdom.

Max Muller (1974:104) stated that in Hindu, philosophy called *tattwa*, which this word come from Sanskrit with root word is *tat* means characteristics, it can be concluded that *tattwa* means the characteristics. In the meaning of *tattwa* can be known by the basic knowledge even by learning *tattwa* we may know the

cause or the main resource of Hindu, that is *brahman (God)* as the main resource, relevant in *Reg Weda*.II.13.2, as follows:

*Tatah pramugraha brahma brhautam yatha nikatam sarwa  
Bhutaeshu sudham wiswasyaikam pari westi taram isam tam  
Jnativam rta bhawati*

#### **Translation**

Whoever realized Him and deep faith on Godness that Brahman is bigger than universe, the Almighty, limitless, exist in every creature including the universe and the Lord of universe, and He become the eternal existence. (Sugiarto dan Pudja, in Surya Dharma,2002:60).

This script as the evidence that the truth resource, wisdom and guiness in the universe is the God, eventhough God is invisible, untouchable and unreachable by our sense, His existence is undeniable, it was mentioned in Bhagavadgita VII.20, as follows:

*Peras tasmat tu bhavo nyo wyatat  
Sana tanah ya sa sarvesu bhutesu  
Nasyatsu ne wina syati*

Translation:

There is a bigger unreality of this current unreal, immortality. Unvanishable even everything is vanished. (Pudja: 2005).

From *sloka* above explained about the faith of unexisted God and the real was created according to the unreal and will be returned to the unrealness. Through this limit, there is question about what and who. If its answered is equal to force himself to define about abstract, while in theoretically, there is should be a complete definition and clear image about the God. God covers everything, widely and concretely and unthinkable. In every definition about God, there is always unclear answer. People need to draw the God according to their ability and thought even often it is not equal with in the manuscript. According to the explanation above, God always be wished to

In accordance with the description above, God Almighty is requested to be present in a place and in this case he is called Sang Hyang Widhi Wasa, because he is the one who destined or he was the Almighty. Wajowasito (1969: 270) The word Widhi means the power of destiny or God Almighty. In its implementation to predetermine or to describe the Omnipotence of God, Hindus, especially those in Bali, use various means such as banten, also actualized with the existence of pratima as a medium or means of self-development to the Almighty, so that in this case the value of truth (tattwa value) will be very visible. with the human depiction of Ida Sang Hyang Widhi Wasa through its manifestations as Dewa or Bhatara bersthana in every corner of the eye of angina, which is the belief that Hindus are only a state of being who possesses absolute characteristics of religious truth through various rituals as manifestations of devotion to the Supreme Creator.

In relation to the performance of Baris Bandrangan Dance at Pura Dalem Sari Abangan, how is the Hindu belief of the Penyungsung against the manifestation of God being worshiped to ask for salvation, prosperity, prosperity, success, health, and to neutralize negative traits and utilize as much as

possible to create harmony and balance of Parahyangan (a harmonious relationship between Penyungsung Pura and God).

Furthermore, in every human life certainly crave a sense of peace and tranquility, so that humans will seek the source of that peace which is the source of tranquility and peace is God itself, this is in harmony with the written in the Bhagavadgita II. 66 as follows:

*Nasti buddhir ayuktasya, Na cayuktasya bhavana  
Na cabhavayatah santir, Asantasya kutah sukham*

#### **Translation**

People who do not have a relationship with God, cannot have a strong spiritual intelligence and mind. Without a steady mind there can be no peace, without the peace of how happiness might be (Pudja; 2005).

From the *sloka* quotation above, it is obvious that the source of peace is spiritual intelligence, in which the spiritual intelligence in the form of an awareness of the nature of the self and the supreme source. By having a solid mind, automatically positive thoughts emerge from within, with a positive mind will also create a conducive atmosphere, and peaceful, by believing in the manifestation of God in Pura Dalem Sari Abangan is expected to create intelligence spiritual and steady thought in order to increase *Sradha* to God so that with a firm belief in the existence of God and a belief in the existence of *Karmaphala* there will be a positive attitude towards achieving a harmonious relationship between *Penyungsung* and Ida Sang Hyang Widhi Wasa.

#### **Aspects of Religious Knowledge**

This aspect refers to the hope that religious people at least have the slightest amount of knowledge about the basics of beliefs, rites, scriptures, traditions. The dimension of knowledge and belief is a condition for recipients, however, belief unneed to be followed by the requirements of knowledge, nor is all religious knowledge not always standardized on belief. A person is moreable to believe strongly without really understanding his religion, or trust can be strong on the basis of very little knowledge.

Likewise, the shelter of the Dalem Sari Abangan temple, they do not understand much about religious knowledge but they can feel the existence of a force that creates a very strong belief coupled with events that occur beyond the limits of the human mind, thus increasing the confidence of the *penyungsung*.

#### **Aspects of Consequences**

The consequences of religious commitment differ from the four aspects outlined above. This aspect refers to identification due to one's religious beliefs, practices, experiences and knowledge in daily. The term "work" in the sense of theologies is used here. Although many religions outline how adherents should think and act in daily life, it is not entirely clear which limits the consequences of religion are part of religious commitment or merely from religion.

Glock and Stark (1965) as cited by Root (1979) show five aspects of religious content measurement, namely the ideological aspects of beliefs, beliefs, rituals (religious practices, experiments), ideological aspects (beliefs, faith)

indicating a person's level of agreement with trust. The ritual aspect (religious practice) is the frequency of participation and adherence to the religion it adheres in. Aspects of religious experience refer to and something feelings, perceptions and sensations experienced by a person with God, and aspects of knowledge describe how far religious people knowing the *dokrin-dokrin* (basics of belief), rites, traditions and religious norms adopted, while the consequential aspect shows how far the commitment and daily life are in accordance with other aspects. Baris Bandrangan in Dalem Sari Abangan temple is committed to men take care of and *mengegegikKekelik* dance from the time of the *bigpiodalan* at Pura Sari Abangan, Pakraman Bungkulan Village. *Penyungsung* pura Dalem Sari Abangan has a very strong belief, so that until now it still preserves the culture in the Dalem Sari Abangan temple.

### **The Meaning of Psychological Coaching**

Baris Bandrangan Dance performance presented before *Ida Sang Hyang Widhi Wasa* is expected to bring safety, peace, tranquility and fertility to Hindus in Banjar Ancak, Pakraman Bungkulan Village, this is because this dance offering can bring the people to be calm, calm and comfortable in carrying out religious ceremony activities. This can be seen when the process of staging the people feels solemn in connecting themselves to *Ida Sang Hyang Widhi Wasa*.

Based on the above view, it can be stated that through the performance of Baris Bandrangan Dance, there is a sense of frustration that something strange will disappear, because the people believe that they have made the best offer before him. Hindus in Banjar Ancak, Desa Pakraman Bungkulan strongly believe that the dance performance must be performed in a series of Pujawali ceremonies at Pura Dalem Sari Abangan, and if not performed there will be a disaster against the ongoing ceremony and will later affect directly the thoughts and feelings of the local community.

Baris Bandrangan Dance performance as part of sacred arts is always associated with theological aspects so that it is usually interpreted as a gift that usually delivers devotional Hindus to *Sang Hyang Hyang Widhi Wasa*. Besides that it can be used to maintain the peace and the mind of Hindus in carrying out their yad. Thus psychologically Hindus are required to always believe in the sacredness of Baris Bandrangan Dance and to perform it every pujawali ceremony at Pura Dalem Sari Abangan.

### **Meaning of Sociological Learning**

An understanding of religious activities related to the religious concept adopted by Hindus in Bali, of course, has a connection with the social system in the community because in its implementation involves the components of the local community, as well as the performance of the Baris Bandrangan Dance held in Banjar Ancak, Bungkulan Village. The dance performance involves several social aspects outside of art, as evident that in fact it can be observed at the stage of the preparation stage that is always accompanied by the preparation of upakara facilities which are carried out together with the spirit of *simakrama / gotong-royong*. This is certainly done with the awareness shared by the local community and at

the same time able to maintain the social value of the community in Banjar Ancak, Desa Bungkulan".

In connection with the statement of the informant, if it is associated with the existence of art as an aspect of supporting the diversity of Hindus as stated by Bandem (1996: 28) has a function as social reflection and validation. In essence, a new human being is able to carry out his religious activities perfectly when a combination and social cooperation in society.

Looking at the information above, it can be concluded that the sociological aspects involved in the performance of the Baris Bandrangan Dance are about the social system in carrying out rituals together such as Sekaa Gong, Sekaa Santi, Sekaa Ngigel and Sekaa Banten. It should always be able to maintain good communication with Tri Kaya Parisudha teachings so that the implementation is always in a harmonious state. The integration of some of these components is a proof that the performance of Baris Bandrangan Dance in Banjar Ancak, Pakraman Bungkulan Village has a very high social function which can always be developed to remain sustainable in the implementation of its yad ceremony at Pura Dalem Sari Abangan.

### **CONCLUSION**

The form of Baris Bandrangan Dance Performance at the Pujawali Ceremony at Pura Dalem Sari Abangan Banjar Ancak, Pakraman Bungkulan Village, namely (1). Determination of Staging Location, (2) Dancer Purification Ceremony and Staging Infrastructure, (3) Line Bandrangan Dance Performance, namely: (a) Opening, at this time Bandrangan line dance begins with percussion or gambling as a sign that dance performances will begin soon. (b) Gegaboran, that in this round, many dance dances portray the introduction to the roles performed by each dancer, in which the dance moves depict the movements of a navy soldier in the middle of a battlefield. (c) Pengawak, Pengawak appears at the beginning of dance performances, pengawak is the subject of dance forms that are abstract and accentuate as a type of dance movement, which is performed by dancers, the form of dance movements in this round takes the Baris Gede dance more. (d) Pengocet, pengocet is a dance that depicts the bustle of the soldier on the battlefield, giving rise to an authority on the dance scene.

Ceremony Means Used in other Line Bandrangan Dance Staging; Canang Ajengan, pesucian, penyengeng, tetabuhan, arak, berem, incense, nine sticks, five cigarettes, canang as needed. At the venue or community, the offerings are arranged before the show starts, namely nine matches, one match, one dish, water, wine, berem, incense. The gambelan tool also provides offerings because it accompanies the Bandrangan line, among others; Peras, Daksine, Segehan Mancawarna, Pipis Tapisan, Ketipat Dumpul, Biyu Mas, One-Grain Duck Eggs, Tetabuhan, Water, Arak, and Berem, Incense, Sasari Daksine, Sesar Peras.

Baris Bandrangan Dance Function at Pujawali Ceremony at Pura Dalem Sari Abangan Banjar Ancak, Pakraman Bungkulan Village includes: (1) Functions for Requesting Fertility, (2) Function of Purification, (3) Function of Expression of Gratitude, (4) Function of Cultural Arts Preservation, (5) Theological Functions,

The meaning contained in Baris Bandrangan Dance Performance at Pujawali

Ceremony at Pura Dalem Sari Abangan Banjar Ancak, Pakraman Bungkulan

Village. These include: (1) Meaning of Sradha, (2) Meaning of Service, (3) Meaning of Rituals, (4) Meaning of Religious Aesthetics, (5) Meaning of Psychological Coaching, (6) Meaning of Sociological Learning.

## **Bibliography**

- Ardana. 2000. Pura Kahyangan Tiga. Pemprop Bali.
- Arikunto, Suharsimi. 2002. Prosedur Penelitian. Edisi Revisi 5. Jakarta: PT. Rineka Cipta.
- Aryasa, I Wayan Madra. 1996. Seni Sakral. Jakarta: Direktorat Jendral Bimbingan Masyarakat Hindu dan Budha.
- Azwar, Saifuddin. 1999. Metode Penelitian. Yogyakarta: Pustaka Pelajar.
- Bandem, I Made. 1996. Tari Bali. Yogyakarta: Kanisius.
- Bungin, Burhan. 2001. Metodologi Penelitian Sosial, Format-format Kuantitatif dan Kualitatif. Surabaya: Airlangga University Press.
- Dibia, I Wayan. 1999. Seni Diantara Tradisi dan Modernisasi. Denpasar: Institut Seni Indonesia.
- Moleong, Lexy. J. 1993. Metodologi Penelitian Kualitatif. Bandung: PT. Remaja Rosdakarya.
- \_\_\_\_\_. 2002. Metodologi Penelitian Kualitatif Edisi Revisi I. Bandung: PT. Remaja Rosdakarya.
- \_\_\_\_\_. 2004. Metodologi Penelitian Kualitatif Edisi Revisi II. Bandung: PT. Remaja Rosdakarya.
- Nasikum. 2003. Sistem Sosial Indonesia. Jakarta: PT. Raja Grafindo persada.
- Nawawi, Hadari. 2001. Metode Penelitian Bidang Sosial. Jakarta: Gadjah Mada University Press.
- Ngurah, dkk. 1999. Agama Hindu Untuk Perguruan Tinggi. Surabaya: Paramita.
- Pals, Daniel. L. 2002. Dekonstruksi Kebenaran. Yogyakarta: IRCisoR.
- Parmajaya, I Putu Gede. 2007. Seni Sakral. Denpasar: Fakultas Dharma Acarya Institut Hindu Dharma Negeri Denpasar.
- Soebandi, I Ketut. 1983. Sejarah Pembangunan Pura-pura di Bali. Denpasar: Kayu Mas Agung.
- Sudharta, Tjok Rai. 2001. Upadesa Tentang Ajaran-ajaran Agama Hindu. Surabaya: Paramita.
- Susanto, P. Hari. 1987. Mitos Menurut Pemikiran Mircea Eliade. Jakarta: Kanisius.
- Suprayoga dan Tobroni. 2001. Metodologi Penelitian Sosial-Agama. Bandung : PT. Remaja Rosdakarya.
- Sura, dkk. 1999. Agama Hindu Sebuah Pengantar. Denpasar : CV Kayumas Agung.
- Tim Penyusun, 1998. Himpunan Keputusan Seminar Kesatuan Tafsir Terhadap Aspek-Aspek Agama Hindu I - XV. Pemerintah Provinsi Bali.
- \_\_\_\_\_. 2002. Kamus Istilah Agama Hindu. Pemerintah Provinsi Bali.
- \_\_\_\_\_. 2000. Tari Wali. Denpasar: Dinas Kebudayaan Propinsi Bali.
- \_\_\_\_\_. 1992. Kamus Besar Bahasa Indonesia Edisi Kedua. Jakarta: Departemen Pendidikan Dan Kebudayaan.
- Titib. I Made. 2003. Teologi dan Simbol-simbol Dalam Agama Hindu. SurabayaA: Paramita.
- Triguna, Ida Bagus Nyoman Yudha (ed). 1997. Sosiologi Hindu. Dirjen Bimas Hindu dan Budha.
- Wiana, I Ketut. 2000. Makna Upacara Yadnya Dalam Agama Hindu. Surabaya: Paramitha.
- Wijayananda, 2004. Makna filosofis dan Upakara. Surabaya: Paramitha

\*\*\*\*\*