

The Phenomenon of Baris Pendet Dance at Dalem Tanjung Sari Temple, Tanjung Bungkak Traditional Village, Denpasar City, Bali

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Abstract: This research aims to obtain a holistic understanding of Baris Pendet Dance in Tanjung Sari Temple, Tanjung Bungkak Traditional Village, Denpasar City, Bali Province. This research was conducted by analyzing aspects of dance form, function, and philosophical meaning of Baris Pendet Dance. This research uses a qualitative research model with a descriptive approach. Data collection using observation techniques, interviews, literature studies and documentation studies. Several theories such as Aesthetic Theory, Structural Functionalism Theory, and Semiotics Theory are used to analyze data about the form, function and meaning of dance. The results showed that Baris Pendet dance in Pura Dalem Tanjung Sari is a group dance consisting of eight boys who have not yet entered puberty. The function of this Baris Pendet dance is the function of ritual, spectacle, and cultural preservation. Denotatively, this dance symbolizes respect for the value of spirituality in periodic rituals at Tanjung Sari Temple. While connotatively, this dance symbolizes the welcoming of humanity to the descent of the gods during the ceremony held at Tanjung Sari Temple.

Keywords: *baris pendet* dance, form, function, meaning

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Introduction

The richness of traditional arts and heritage has long been a well-known hallmark of Balinese culture, integral to people's daily lives (Sudirga *et al.*, 2024; Yulianti & Marhaeni, 2021; Yulianti & Jayantini, 2023). One aspect that has captivated researchers since childhood is Balinese dance, which includes a variety of sacred and performing dances. Balinese dance is an integral part of people's lives and is one of the cultural heritages that has deep aesthetic, philosophical and spiritual values. Every movement and expression in dance not only reflect beauty but also represents cosmological concepts, beliefs, and values derived from Hindu teachings. One form of dance that has an important position in religious rituals is the Baris Pendet Dance. This dance is not only part of the ceremony, but also has a deep meaning in the social structure and beliefs of Balinese society.

Mok (2019) and Sugiarta (2018) classify Balinese dance into three main categories, namely *Wali*, *Bebali*, and *Balih-bali*. This classification becomes the basis for understanding the role of Baris Pendet Dance in a religious context as part of sacred art. Sumertayasa *et al.* (2023) emphasized that Baris Pendet Dance is

included in the *Wali* dance which has spiritual and religious values, especially in ceremonies at Pura Dalem. In addition to aspects of classification and ritual functions, research conducted by Komala *et al.* (2020) shows that social changes and technological advances have an impact on the younger generation's interest in traditional arts. Digitalization changes people's cultural consumption patterns, including in the appreciation of sacred dance arts such as Baris Pendet Dance. Although many studies have highlighted the historical aspects and ritual functions of Baris Pendet Dance, research on revitalization strategies and adaptation of this dance in the modern era is still limited. Therefore, this study seeks to fill the research gap by examining the adaptation strategy of Baris Pendet Dance in the face of social change and technological development in order to maintain its sustainability as part of Balinese cultural heritage.

In Tanjung Bungkak Traditional Village, Denpasar, Baris Pendet Dance is an integral part of the ceremony at Tanjung Sari Dalem Temple. The village has the Kahyangan Tiga Temple, which consists of the Village Temple, Puseh Temple, and Dalem Temple, where various sacred arts are still preserved. In general, Balinese dance is classified into three categories, namely *Wali* (being sacred), *Bebali* (ritual), and *Balih-balihan* (entertainment) (Mok, 2019; Sugiarta, 2018). Baris Pendet dance is included in the *Wali* category, which is a sacred dance specifically performed as part of Hindu religious ceremonies (Sumertayasa *et al.*, 2023). The presence of this dance not only strengthens the ritual aspect, but also holds philosophical values that serve as guidelines for the local community.

However, in the midst of the times and the rapid digitalization, the younger generation's interest in traditional arts is diminishing. Technological advances often make them more interested in popular culture that tends to be global compared to the traditional arts of their own region (Komala *et al.*, 2020). This phenomenon threatens the existence of Baris Pendet Dance as part of a valuable cultural heritage. In addition, previous studies tend to discuss more about the historical aspects and ritual functions of Baris Pendet Dance, but not many have explored how this dance can adapt to social changes and technological developments.

Research on revitalization strategies and innovative approaches in maintaining the sustainability of sacred dance in the digital era is still very limited. Therefore, this study aims to dig deeper into the form, function, and significance of Baris Pendet Dance, as well as identify adaptation strategies that allow its sustainability amidst the challenges of the times. With this study, it is hoped that it can provide a broader understanding and increase appreciation for Balinese culture, as well as encourage efforts to preserve high-value cultural heritage for future generations.

Methodology

Baris Pendet dance can be analyzed through various theoretical approaches relevant to performing arts, especially in the context of culture, aesthetics, and functionalism. The first approach is Aesthetic theory, which helps in understanding the value of beauty in dance performances. According to Soedarsono (1999), aesthetic elements in performing arts are realized in the harmony between dance movements, musical accompaniment, makeup, costumes, and properties used. In Baris Pendet Dance, aesthetics appears in the dynamic movements of the dancers, the use of gamelan gong kebyar as accompaniment, and white clothing with a touch of gold that

symbolizes purity. In addition, Djelantik's Aesthetic Theory (1999) emphasizes that aesthetic aspects can be analyzed through three main elements, namely form, weight, and appearance (Divo *et al.*, 2023, Listiawan *et al.*, 2023; Sariada *et al.*, 2022; Sidiastini *et al.*, 2022). The aesthetic form of Baris Pendet Dance can be seen from its distinctive movement structure as a group dance danced by eight boys. Aesthetic weight refers to the symbolic and spiritual values contained in each dance element, while the appearance aspect reflects the expression of the dancers who display beauty visually and emotionally.

In addition to aesthetics, this research also uses Structural Functionalism Theory proposed by Radcliffe-Brown (1952) to understand the function of Baris Pendet Dance in indigenous communities. This dance has a ritual function, namely as part of a religious ceremony at Pura Dalem Tanjung Sari to invoke the arrival of the gods. In addition, this dance also has a spectacle function, which allows dance performances not only in sacred contexts but also in art performances for the wider community. Another function is the function of cultural preservation, where this dance is part of an effort to maintain and pass on traditions to the younger generation.

The philosophical meaning in Baris Pendet Dance was analyzed using the Semiotic Theory from Roland Barthes (1964). This theory divides meaning into two levels, namely denotative and connotative. Denotatively, Baris Pendet Dance is a dance performed by eight boys using properties such as fans and *canang* in a series of religious ceremonies. Connotatively, this dance symbolizes respect for the value of spirituality in periodic rituals at Pura Dalem Tanjung Sari and implies the welcoming of humanity to the descent of the gods in the *piodalan* ceremony. The symbolization of the fan property used in this dance also has a deeper meaning, namely as a representation of butterflies, which in Balinese belief symbolizes the spirits of ancestors or gods who descend to earth. By referring to these theories, this research aims to provide a deeper understanding of Baris Pendet Dance, both in terms of aesthetics, social functions, and preservation strategies in the digital era.

This research uses a qualitative approach that is descriptive-analytical as a method in the observation process. In this case, the research focus is on the Baris Pendet Dance at Pura Dalem Tanjung Sari. The qualitative method allows researchers to explore the subjective aspects and meanings contained in the phenomenon under study, such as performing arts. Meanwhile, the descriptive analytical approach emphasizes a detailed and detailed description of various aspects of the dance, such as movements, costume appearance, types of musical accompaniment, as well as the cultural and religious background that surrounds it.

The main purpose of using this method is to comprehensively understand Baris Pendet Dance in Pura Dalem Tanjung Sari. By conducting an in-depth description of the various elements of this dance, such as how the dance is performed, its function in a religious context, and its meaning in the local culture, it is hoped that it can summarize clearly and in detail the aspects that are at the core of this dance and its relation to Pura Dalem Tanjung Sari and the surrounding community. A qualitative method with an analytical descriptive approach is used to provide an in-depth and detailed understanding of the important aspects of the Baris Pendet Dance at Pura Dalem Tanjung Sari.

Results and discussion

Baris Pendet dance at Pura Dalem Tanjung Sari, Tanjung Bungkak Traditional Village, is formed from several main elements that support the existence of this dance. These elements include dancers, dance movements, dance structure, fashion, musical accompaniment, and performance venue. The discussion of these elements will provide a clearer understanding of the form of Baris Pendet Dance. In this study, researchers used Djelantik's aesthetic theory as the basis of analysis to explore more deeply the meaning and beauty of Baris Pendet Dance. According to Djelantik, every art object or event has three basic aspects, namely (1) visual appearance or physical appearance, (2) substance or content, and (3) expression or presentation (Dewi, 2020; Djelantik, 1994; Fachrissal *et al.*, 2021).

Aesthetic Aspects in Baris Pendet Dance and Performance Structure

The physical appearance (form) of a work of art is the result of how structural elements are arranged, organized, and grouped in an aesthetic form (Fachrissal *et al.*, 2021). In this context, the Baris Pendet Dance performance can be categorized as an art form, because it presents a visual form that can be observed and enjoyed. Baris Pendet Dance is a group dance performed by eight dancers. Group dance itself involves a number of dancers who collectively depict an activity in performance (Purwaningsari & Dhony, 2022).

In this dance, all dancers sometimes perform uniform movements, but there are also parts where they divide themselves to perform complementary movements (Hadi, 2012). Based on the number of dancers, Baris Pendet Dance is classified as a small group, considering that small groups consist of three to fifteen people, while large groups involve more than fifteen to hundreds of dancers.

In addition to form, the substance or essence of a work of art is also an important aspect of aesthetics. In Djelantik's perspective (1994), the weight of art is not only limited to the visual aspect, but also includes the experience, meaning, and value felt and lived from the work of art. The substantive part of art consists of three main elements, namely mood, idea, and symbolism or symbolic message. In this case, Baris Pendet Dance contains a deep spiritual message, namely as a form of request to the gods and goddesses to be spiritually present at Pura Dalem Tanjung Sari to witness the *piodalan* ceremony. Thus, this dance not only functions as an expression of art, but also as an intermediary medium between humans and gods.

The last aspect in aesthetic analysis is appearance, which refers to the way a work of art or performance is presented to the audience (Djelantik, 1994; Rediasa & Sutrisno, 2016). In the context of Baris Pendet Dance, appearance includes how this dance is performed in front of the audience, emphasizing various elements such as performance arrangement, movement variations, makeup and costume aesthetics, supporting equipment, and musical elements that contribute to strengthening the aesthetic experience for the audience.

Dance structure refers to the composition of parts that make up a dance (Putra & Hasan, 2022; Angeline & Fajaria, 2023). In Balinese dance tradition, almost every dance is built on three main parts: beginning, middle, and end (Ardana & Consentta, 2022; Astini, 2020; Rianta *et al.*, 2019). These three parts are in line with the *Tri Kona* (three stages of life concept, namely *stiti* (birth), *utpeti* (life), and *pralina* (end) (Wiraputra, 2022). In Baris Pendet Dance, the performance structure consists of three

parts that have their own meaning, but overall relate to spirituality related to Ida Bhatara Dalem as a divine manifestation. In the first part, eight dancers are divided into two groups of four people each. Each group represents the concept of *Asta Dala*, the eight symbols of Hyang Widhi's majestic nature. This section reflects balance and order in life. The second part of the dance depicts the concept of Sad Ripu, the six enemies within humans, which is also associated with *Rwa Bhineda*—the concept of duality in life, such as good and bad that always coexist. In the third section, the dance movements depict a conflict that symbolizes the chaos caused by the influence of Sad Ripu. This conflict reflects man's struggle to control his six vices. However, through the spiritual process in this dance, these negative influences are expected to be neutralized and transformed into harmony, thus bringing balance to life.

The beginning of Baris Pendet involves two groups of dancers, each consisting of four people who perform a series of movements. The first group carries *canang oyodan* and steps to the rhythmic music of *gilak bebarisan*. After dancing, they offer the four *canang oyodan* to *Ida Bhatara*, with the guidance of a *pemangku* who has authority in spiritual activities at the temple. After the first group's procession is complete, the second group continues the same steps. This part represents the concept of *Asta Dala*, the eight symbols of Hyang Widhi's majestic nature, which reflect the purity and harmony of the universe.

The *pangadeng* section in Baris Pendet Dance is divided into two subsections, namely *mamendak* and *nedunang*, which are the core of this dance. In the *mamendak* section, six dancers move towards the east of the temple or *pelinggih*, symbolizing the effort to present Ida Bhatara to witness the *piodalan* ceremony. This movement ends with the *ngayabin* procession, which is the offering of *canang*, *arak*, and *berem* in front of the Bhatara Dalem temple as a form of respect. After the *ngayabin* procession, the six dancers continue with the *pangecet* dance, which symbolizes the presence of *Ida Bhatara Dalem*. The presence is expressed through butterfly movements using a *kepet* (fan), with gentle *aras-arasan* movements, signifying spiritual softness and coolness.

The *pakaad* or *panamprat* section in Baris Pendet Dance is the highlight of the dance choreography, where eight dancers return to perform and are divided into two groups. Four dancers carry the *panamprat canang*, while the other four act as *panamprat*. This section is characterized by a war of movement between the two groups of dancers, creating a dynamic that represents the concept of *Rwa Bhineda*, the duality in life such as good-bad, life-death, and rich-poor. This concept not only illustrates the balance in life, but also reflects the social values in Tanjung Bungkak Traditional Village. For the local community, duality is not a separator, but part of the life experience that must be accepted as a harmony that unites social relations.

Dancers and Movements

Dance is a manifestation of human inner expression conveyed through rhythmic movements that are aesthetic and artistic (Maryono, 2023; Yulianti *et al.*, 2024). In other words, dance is a manifestation of beauty that is reflected in patterns of body movements performed rhythmically, harmoniously, and meaningfully (Lestari & Gunada, 2021; Meli, 2021; Rochayati, 2017). Therefore, dancers are one of the main elements in dance, because they are the ones who bring life and convey the meaning of dance. Baris Pendet dance is danced by eight male dancers, with group divisions

based on dance parts. In the first part, the dancers are divided into two groups, each consisting of four people. In the second section, six dancers take roles, while in the last section all dancers perform together. As part of the tradition, Baris Pendet Dance dancers must come from the Tanjung Bungkak Traditional Village. Generally, they are between 6 to 12 years old, in accordance with the characteristics of the dance that demand agility and expression typical of children.

The technical selection of dancers is carried out in rotation in each traditional *banjar*, namely Banjar Tanjung Bungkak Kaja, Banjar Tanjung Bungkak Kelod, and Banjar Sebudi. The task of selecting dancers is carried out by the *kelihan banjar*, who is responsible for visiting the houses of residents in the Tanjung Bungkak Traditional Village in accordance with the turn of *ngayah*. One of the obstacles often encountered in this process is the difficulty of finding male dancers who have not yet reached puberty. Therefore, on some occasions, there are children who have to dance more than once. After being appointed by the *kelihan banjar*, the dancers will receive *ulam tanding* obtained from the temple as part of the preparation ritual. Before the performance, the dancers undergo rehearsals that begin a week in advance. These rehearsals are guided by dance coaches who have been appointed in each *banjar* to ensure the dancers' readiness to perform the dance well.

Dance movement is one of the most basic elements in a dance (Gautama *et al.*, 2020; Sustiawati *et al.*, 2018; Nurina & Indrawati, 2021). Dance movements include various body expressions performed by dancers, including the movement of hands, feet, head, and body as a whole. These movements can be in the form of steps, poses, changes in position, and expressions that describe a particular story or emotion. In Baris Pendet Dance, the movements used are relatively simple, but still maintain the sacred meaning contained in it. The movements have differences with Baris Dance in general, because they rely more on movements such as *metayungan*, *ngoyod*, *agem*, *nengkleng*, *aras-arasan*, and *nuding*. Each of these movements not only functions as an aesthetic expression, but also has a symbolic value that strengthens the ritual meaning in the dance.



(Source: Sariada, 2023)
Figure 1. Baris Pendet dancers

Accompanying Music, Makeup, Fashion, and Properties

Music and rhythm are important elements in dance. This subsection covers the selection of music or sounds used to mark the rhythm or tempo of the dance (Yulianti *et al.*, 2024). The movements and steps in a dance are often matched to the rhythm and melody of the supporting music. Music, or *tabuh* in the context of Balinese dance, is one of the most important elements. Its main function is not only as the basis for the choreographic structure, but also as an identity assertion for a dance. It gives a dimension of life to the whole dance performance. Music also has a key role as a guide and guide for the dancers, often becoming a distinctive feature that distinguishes one dance performance from another (Hadiprayitno, 2021; (Ruastiti *et al.*, 2021; Raharja, 2019).

There are many different types of Balinese gamelan. Behind the diversity of their forms, this gamelan produces music that is rhythmic, melodic, expressive and dynamic. The types include Pagambuhan gamelan, Semara Pegulingan, Palegongan, Gong Gede, Jegog, Semara Dhana gamelan, and Gong Kebyar. When viewed from the musical accompaniment, Baris Pendet Dance uses Gong Kebyar gamelan accompaniment.

Makeup and costuming are vital aspects of Balinese dance, because they not only serve to change the visual appearance of the dancer in accordance with the role being played, but also reinforce gender identity, social status, character, and the type of dance performed. In addition, makeup and clothing provide an aesthetic appeal that supports the sacred and artistic atmosphere of the performance. In this research, observation of the makeup of Baris Pendet Dance shows that the makeup used has similarities with the makeup in Baris Dance in general. This makeup emphasizes a firm and authoritative expression, in accordance with the sacred and heroic character of the dance.

Meanwhile, the clothing used in Baris Pendet Dance belongs to the *bebarisan* dance genre, which is characterized by *awiran* clothing design. *Awiran* in this outfit consists of several layers of fabric that encircle the dancer's body, starting from the shoulders to above the knees. This design not only beautifies the appearance of the dancer, but also gives a dynamic impression in every movement performed, reflecting the assertiveness and flexibility of the dance.

Properties in dance performances not only function as aesthetic elements, but also strengthen the cultural context and assist dancers in describing the character or theme being performed (Febrianty *et al.*, 2024). In Baris Pendet Dance, the main property used is a pair of white *kepet* or fans with gold or *prada* motifs, which are carried by each dancer. This fan is used in the *pangecet* or *aras-arasan* section, providing a visual accent that strengthens the expression of movement and dance symbolism.

In addition to the *kepet*, there are several tools carried by dancers as part of the ritual, namely *canang oyodan*, *arak berem*, and *canang panamprat*. *Canang oyodan* is the first tool used in the initial part of the dance. There are six pieces of *canang oyodan*, with a variety of bases used, namely two pieces placed on a *bokor*, two using a small *dulang*, and the other two using a basket as a base. Each *canang oyodan* has meaningful contents, including *biu mas* (golden banana), *jaje sukla* (white cake as a symbol of purity), *nyanyah gegringsingan* (traditional snacks), *lengis miik* (fragrant oil), *boreh miik* (fragrant *boreh* herb), *naga sari* tree leaves, cypress leaves,

puring wood leaves, base lelet five colors (five types of color powder symbolizing the elements of life), young ivory coconut, *juuk sibak* (open orange), *linting* or *suluh* (small torch), and cigarettes. As a complement, each *canang oyodan* is decorated with *pidpid* nails and *gemitir* flowers, which add aesthetic value and symbolic meaning to the Baris Pendet Dance ceremony and performance.



(Source: Sariada, 2023)

Figure 2. Means of arak *berem* Baris Pendet dance

Arak *berem* is the second tool carried by the dancers in Baris Pendet Dance and used as part of the *tetabuhan* ritual. This tool is carried by six dancers, with a division of roles, namely four dancers carrying arak, while the other two dancers carry *berem*. The existence of arak *berem* in this dance has a symbolic meaning related to religious ceremonies and offerings to Ida Bhatara.



(Source: Sariada, 2023)

Figure 3. Means of arak *berem* Baris Pendet dance

Besides arak *berem*, another property used in Baris Pendet Dance is *kepet* or fan, which is used during the *aras-arasan* movement (Dewi & Arshiniwati, 2023). *Kepet* in this dance has the same shape as traditional fans in general, but what distinguishes it is its dominant white color and is decorated with *prada* or gold-colored motifs. The use of this fan not only adds to the visual beauty of the dance, but also has symbolic value in describing the presence of spiritual energy in the performance.



(Source: Sariada, 2023)

Figure 4. Baris Pendet dance *kepet*/fan property

In addition, there is *canang panamprat*, also known as *canang sari*, which is used by dancers at the end of the dance, during the *panamprat* section. *Canang panamprat* contains *canang sari* which is placed on top of the bokoran and covered with *saab* property. As part of the ritual procession in Baris Pendet Dance, the use of *canang panamprat* marks the symbolization of the delivery of offerings to Ida Bhatara, as well as being a closing element that strengthens the spiritual value of this performance.



(Source: Sariada, 2023)

Figure 5. *Canang Penamprat* Baris Pendet dance

The Role as Ritual, Entertainment, and Cultural Preservation

Baris Pendet dance is performed every *piodalan* at Pura Dalem Tanjung Sari, precisely on *Anggara Kasih* day, *Wuku Medangsia*. This *piodalan* lasts for four days, with the peak of the celebration being the time of the Baris Pendet Dance performance. This dance is performed after the *ngelebar dateng* procession, around 20.00 WITA (Central Indonesian time), and takes place in the innards or *penataran* of Pura Dalem Tanjung Sari.

Art in the context of religious rituals forms an inseparable unity and continues to develop over time (Azizah & Maulani, 2024). The function of art, especially in ceremonies and ritual processions in Bali, has become an inseparable part of the tradition that has been passed down from generation to generation (Kartika, 2021). In this case, dance plays a central role in various ritual ceremonies in Bali and becomes the main element in the whole sacred procession. Brown in Malarsih (2004) argues that the social structure of a civilization is always functionally integrated, so that each component has an influence on the sustainability of the social structure.



(Source: Sariada, 2023)

Figure 6. Baris Pendet dance performance

In general, dance has three main functions, namely as part of a ceremony or ritual, as a source of entertainment, and as a form of aesthetic expression or artistic performance (Pamardi *et al.*, 2014). In this study, the analysis of the function of Baris Pendet Dance uses the structural functional theory of Radcliffe-Brown, which explains that the function of dance is closely related to the traditions of society (Wrahatnala, 2021). Baris Pendet Dance has a close relationship with the *piodalan* ceremony at Pura Dalem Tanjung Sari, so its existence must be maintained and performed every *piodalan*.

In accordance with Brown's theory, art and religious rituals are interrelated and inseparable. However, in 2020, the Baris Pendet Dance experienced changes in its performance schedule due to the Covid-19 pandemic. In order to maintain the continuity of the tradition, the performance was moved to the afternoon, and as a form of request for safety, the local community held a *ngaturang guru piduka* ceremony to ask for protection from all kinds of dangers. Dance in Bali has a significant role in preserving culture. Of its various functions, there are three main roles that remain relevant today, namely as an expression of ritual or ceremony, as a medium of entertainment, and as a means of preserving traditional culture. Soedarsono (2021) elaborates that ritual dance has special characteristics, such as the selection of a sacred place, the right time, the involvement of dancers with a certain status, the use of offerings, and the presence of spectators who participate in the procession.

Baris Pendet Dance performed at Pura Dalem Tanjung Sari, Tanjung Bungkak Traditional Village, has an important role as a ritual dance that is still preserved by the local community. The performance is in a series of *piodalan* ceremonies in accordance with the Balinese calendar, namely on the day of *Anggara Kasih*, *Wuku Medangsia*. Besides having a sacred function, Baris Pendet Dance also functions as entertainment (Hera, 2020). The function of spectacle or entertainment in this dance still holds high aesthetic value, so that it gives a deep impression to the audience (Istiqomah & Habudin, 2018).

The function of Baris Pendet Dance as a spectacle was evident in the Denpasar Festival 2020, where the dance was performed at the Catur Muka Statue, Denpasar, as part of the cultural celebration. However, in this performance, the costumes used were duplications and not the original costumes commonly used in sacred ceremonies at Pura Dalem Tanjung Sari. This shows that, although Baris Pendet Dance can be performed outside the ritual context, its sacred value is still maintained by distinguishing the elements used. Aside from being part of ritual and entertainment, Baris Pendet Dance also plays a role in cultural preservation. Performances that are done regularly every six months in the celebration of *Anggara Kasih*, *Wuku Medangsia*, maintain the continuity of this tradition. The local community applies a *banjar* (hamlet) based management system in rotation to ensure the sustainability of Baris Pendet Dance from generation to generation.

In Roland Barthes' semiotic perspective, dance can be understood through the analysis of two levels of signification, namely denotation and connotation. Denotation refers to the explicit and direct meaning of the Baris Pendet dance performance, such as the implementation of the dance in the main mandala or the innards of Pura Dalem Tanjung Sari, the formation of the dance performed by eight boys, and the variety of movements consisting of *metayungan*, *ngoyod*, *agem*, *tanjek*, *aras-arasan*, and *nuding*. These movements follow the accompaniment of the Gong Kebyar gamelan, with typical properties such as *canang oyodan*, *arak berem*, *fan/kepet*, and *canang panamprat*. The costumes worn have the concept of *awiran* with the dominance of white and a touch of gold. Meanwhile, the connotation in Baris Pendet Dance reflects a deeper cultural meaning. Every element in this performance, ranging from movement, musical accompaniment, costumes, makeup, to property, has symbolism that represents a request to the gods to be present at the *pidalan* ceremony. The sacred nuances that emerge in this performance create a spiritual dimension that deepens the aesthetic experience for the audience and ritual performers.

The aesthetic element in Baris Pendet Dance is reflected in the harmony between movement, music, clothing, and properties used. The dynamic movements are combined with the accompaniment of Gong Kebyar, which strengthens the dramatic nuances in the dance. The costumes consist of various traditional elements such as shirt, pants, *stewel*, *semayut*, *keris*, *gelang kana*, *lamak*, and *simping*, with the dominance of white and gold accents. The fan property used symbolizes butterflies, which in local belief is interpreted as a symbol of the arrival of the gods. The makeup of Baris Pendet Dance also has its own characteristics, with the use of distinctive colors such as brown base powder, blue, red, and yellow eye shadow, and red lipstick to emphasize the dancer's expression. Each element in this dance is not just an aesthetic ornament, but has a symbolic meaning that is closely related to the beliefs and traditions of the Balinese people. Baris Pendet Dance not only functions as part of religious rituals, but also as entertainment and a means of cultural preservation. The continuation of this dance performance reflects the commitment of the community in maintaining traditions and strengthening Balinese cultural identity through performing arts that are rich in meaning and aesthetic value.

Conclusion

Based on the explanation in the results and discussion section, it can be concluded that Baris Pendet Dance in Pura Dalem Tanjung Sari has a close relationship

with the religious and social system of the Tanjung Bungkak Traditional Village, Denpasar City. This research reveals that aspects of the form, function, and philosophical meaning of the dance play an important role in the religious system of local Hindus and in maintaining the continuity of cultural traditions.

First, in form, Baris Pendet Dance is a group dance specifically danced by boys who have not entered puberty. This reflects the element of sacredness in religious rituals, where the selection of dancers becomes part of the sacredness of the dance. Second, the properties used in this dance are not just artistic elements, but also have symbolic meanings that complement the ritual procession at Pura Dalem Tanjung Sari. This strengthens the close relationship between art and ritual in the life of Balinese Hindu society. Third, in terms of function, Baris Pendet Dance not only acts as part of the ritual ceremony, but also develops into a spectacle dance and a medium for cultural preservation. This dance not only contains spiritual value, but also elements of entertainment and education for the wider community. Fourth, the philosophical meaning of this dance is manifested in its role as a medium for expressing gratitude and respect for the spiritual entities in Pura Dalem Tanjung Sari. In addition, the staging system which is carried out in turn between hamlets (*banjar*) in the Tanjung Bungkak Traditional Village reflects the value of togetherness and strengthens the social solidarity of the local community.

This research has provided further insight into the Baris Pendet Dance as part of the cultural wealth of the Tanjung Bungkak Traditional Village community. However, there is still room for further research, especially to dig deeper into the historical aspects and development of this dance, so that it can further enrich the understanding of the sustainability of performing arts traditions in Bali.

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