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The religious aesthetic power of Baris Tunggal dance in Ubud traditional village

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Abstract---One of the performing arts forms in the Ubud Traditional Village is the art of baris tunggal dance. The baris tunggal dance in the Ubud Traditional Village has its own religious aesthetic, which is not found in the baris tunggal dances found in other areas of Bali. In addition, the baris tunggal dance in the Ubud Traditional Village also has distinctive characteristics, both regarding the dance movements (agem), the seledet, and the choreographic aspects so that it becomes an interesting phenomenon to be studied academically. This study was analyzed with two basic theoretical foundations that correlated with other theories, namely (aesthetic theory and taste theory. Data collection was carried out by observation, interviews, and document studies using research methodologies that had been designed. Data were analyzed and processed descriptively through three stages, namely data reduction, data presentation, and drawing conclusions. The results of this study indicate that Ubud has its own taksu. The approach to the development of performing arts in the Ubud Traditional Village positions Balinese culture with socio-religious characteristics as a source of value. Baris tunggal dance in the Ubud Traditional Village has a unique characteristic. In a more assertive and louder motion, eye movements or games, angsel beats and musical accompaniment with a faster tempo.

Keywords---balinese culture, baris tunggal dance, choreographic aspects, religious aesthetic power, traditional village

Introduction

One of the ritual dances in Bali that is no less important is the line dance. "Line" comes from the word *bebarisan*, which literally means a line or marching formation. Baris refers to the ancient Balinese warriors that the kings of Bali used to protect their kingdoms when they were disturbed. Apart from its ritual function, the line dance is also known as a patriotic dance or drill dance. The ritual function of the line dance is to show the dancer's physical maturity. This maturity is shown by demonstrating skills in military training, especially in the use of weapons, so the patriotic aspect is also presented in the dance (Bandem, 1975: 4).

The existence of the line dance is found in the Sundanese kidung, a semi-historical manuscript dating to 1550 BC. The manuscript mentions that there are seven types of *bebarisan* (martial dances) which are performed during the celebration of the funeral ceremony which lasted about five weeks and was organized by King Hayam Wuruk, the greatest king of Majapahit (Holt, 1967:288). Baris dance has a very unique character, emphasizing firmness and stability in footsteps and skills in using military weapons and besides that it also has a unique costume (Bandem, 1975: 5).

Related to line dance, Ubud Traditional Village has four types of line dance, namely the punia line dance or solo line, spear line dance, and *tari baris bebarisan (pangider bhuwana)* and malelampahan line dance. The Baris Punia dance functions as a means of regulating the Punia or offerings for the ancestors who are delivered with the sacred incantations of Sulinggih and the strains of gamelan accompanying the Baris dance. Gradually, the Baris Punia dance develops into a Baris Tunggal dance and then develops again into an entertainment line dance. In addition to several types of line dance, as described above, the line dance of the spear is also a line dance that is often performed in conjunction with the implementation of the *dewa yadnya*, generally performed at *pura kahyanga tiga*.

The line dance is performed during the ceremony. The line dance as *Ida Batara Sasuhunan* bodyguard came down to the world at the time of piodalan in a temple and also functions as a pendak or welcome the presence of the gods. Baris bebarisan dance is also often known as the baris memdet which is used to welcome the presence of *Ida Batara Sasuhunan* from heaven down to the world to witness the ceremony that is being offered. The punia row dance or solo row dance which eventually developed into a Baris Tunggal dance in the Ubud Traditional Village is one form of performing dance that is in great demand by tourists visiting the Ubud Traditional Village. The Baris Tunggal dance was choreographed and performed for the first time around 1932's. The purpose of this Baris Tunggal dance is to prevent the sacred line dance from being exploited by tourists who are starting to come to Bali. In that year also the Balinese people actually started how to protect the dignity and dignity of the arts from the flow of "buying and selling" that animates tourism. At that time the method was used so that sacred dances were not performed carelessly, so choreography was created with inspiration from the existence of sacred dances (Bandem, 1975: 5).

The Baris Tunggal dance tells the story of a brave young man with warrior and heroic traits. This dance is full of steady and firm rhythms of movement, a manifestation of the attitude of a soldier. This Baris Tunggal dance symbolizes a young Balinese knight who is reviewing his father's "territory" which he will one day lead. The white headgear, signifies the value of holiness and nobility as a leader. In the Baris Tunggal dance performance, the dancers display many elements of beauty (aesthetic power), among others, it can be seen from the variety of movements that are displayed harmoniously, harmoniously, and integrated with the dance music accompaniment. The shoulders of the dancers are tied to the stagen or *semyut* until they are almost ear level. The two arms, which are almost always in a horizontal position with firm movements, are a differentiator with single-line dances in other areas. Another distinctive motion that exists in Baris Tunggal dance is *seledet* or the movement of the dancer's eyes which is always changing. This movement illustrates the nature of the soldiers who are always aware of the situation around them. The beauty of the Baris Tunggal dance performance in the Ubud Traditional Village contains its own aesthetic power, as stated by Bandem (1975:17) that Balinese dance is basically based on Hindu religious values as an offering of sacred works of art to the gods.

Baris Tunggal dance artists in the Ubud Traditional Village always try to realize, learn, and re-fertilize the reality they experience to be created into a Baris Tunggal dance performance that has its own *taksu* or aesthetic power. Likewise, what is experienced by dance artists will become an inseparable part of the aesthetic power that grows from their dance movements (Dibia, 1999: 66). Departing from this phenomenon, it can be said that the Baris Tunggal dance in the Ubud Traditional Village has its own religious aesthetic power, which is not found in Baris Tunggal dances that exist in other areas in Bali. In addition to having an aesthetic power that is not possessed by single-line dances in other areas in Bali, single-line dances in the Ubud Traditional Village also have distinctive characteristics, both regarding dance movements (*agem*), *seledet*, and choreographic aspects. Therefore, the Baris Tunggal dance in the Ubud Traditional Village is an interesting phenomenon to be studied academically. Thus, in the future, it is hoped that the existence of Baris Tunggal dance in Ubud Village can be a reference for organic artists who are interested in researching this line dance, of course from a different paradigm and point of view.

Method

As a step-by-step procedure for scientific accountability, this research uses two basic theoretical foundations as an analytical tool which is expected to strengthen the results of this study, namely 1) Aesthetic Theory, and 3) Theory of Taste. This study was designed as a qualitative research, because the researchers tried to uncover the reasons why Baris Tunggal dance in Ubud Traditional Village has a high religious aesthetic power, the form of religious aesthetic power of Baris Tunggal dance and its implications for socio-religious life, cultural arts, tourism industry and the community's economy. in the Ubud Traditional Village. Interviews from various Baris Tunggal dance artists in the Ubud Traditional Village provide an understanding of the dance from the point of view of the text and its context which is more descriptive and informative. The Ubud Traditional Village as the locus of this research was chosen on the basis of the consideration

that the Ubud Traditional Village is one of the centers of performing arts in Bali. The high intensity of Baris Tunggal dance performances in the Ubud Traditional Village represents the creativity of the Ubud community in developing various types of dance arts. In addition, the Ubud Traditional Village is also a village that has its own characteristics in the field of art, so it has become the target of both art scientists and art practitioners since the 1920s. With such characteristics, the Ubud Traditional Village, especially regarding its artistic potential, is always interesting to study academically. The collected data is processed and analyzed qualitatively, then described by interpretive descriptive analysis method.

Discussion

Associated with the existence of Baris Tunggal dance in the Ubud Traditional Village, there are several factors that come from within the dancers which are the factors that cause the strong aesthetic power of Baris Tunggal dance, so that it still exists and is able to hypnotize the audience in every performance. The following will explain some of the internal factors that cause Baris Tunggal dance in the Ubud Traditional Village to have a high religious aesthetic value.

Belief System (Taksu)

Hinduism and Balinese culture are an inseparable unit, like body and soul. Hinduism is the soul, while Balinese culture is the body. The soul gives life to the body, but the body provides space for the existence of the soul. If Hinduism is the essence of Balinese life, then culture is the existence of life. Hinduism as the spirit of Balinese culture emphasizes the concept of taksu itself. Taksu is the inner power that is the basis for the creativity of Balinese religious and culturalists so that they produce works that are full of values of beauty, humanity, love, and spirituality (Mantra, 1996:26). By referring to Mantra (1996:26) above, an understanding can be built that this taksu (inner power) can be interpreted as one of the factors that causes Baris Tunggal dances in Ubud Village to have high aesthetic power. It is said so because this taksu (inner power) can produce works that are full of the values of beauty, humanity, love, and spirituality, including Baris Tunggal dances, which are not found in other areas in Bali.

Discussing about taksu cannot be separated from the principles of yaja, because only in yaja are all values, activities, and cultural artifacts created as a form of offering to God. In fact, almost none of Balinese culture is separated from the teachings of yaja. *yajña* in its philosophical-religious meaning as a form of worship, service, and offering is the source for all Balinese cultural creativity, including the creativity of creating Baris Tunggal dances. It is in this principle of yaja, that Balinese culture finds its taksu so that it has a tremendous appeal for the audience, as well as for tourists. On the other hand, through yaja in its religious-magical dimension, it also helps to maintain the taksu of Balinese culture. That is, in and through the spirit of yaja, Balinese taksu is created, maintained, and has broad implications for various dimensions of Balinese life, including in the art world in Bali.

The relationship between *yajña*, Balinese culture, and *taksu* can at least be observed in the idea of three forms of culture by Koentjaraningrat (2004:112), namely the value system, activity system, and artifactual system. At the level of the value system, *yaja* provides a philosophical-religious foundation that Balinese culture is the fruit of all the activities and creativity of Balinese people aimed at worshiping, offering, and serving God. In the village of Ubud itself and Bali in general, they do not study arts, such as dancing and drumming, only to develop their individual interests, talents, and skills, let alone for commercial purposes. However, in general the people of Ubud learn art in order to participate (*ngayah*) in the implementation of the *yajña* ceremony. The value of the *ngayah* for the *yaja* is the spirit of the continuity of art and culture because as long as the *yaja* continues, the arts in the Ubud Traditional Village will continue to live and thrive in society. Anak Agung Oka Dalem as an art activist and dancer from Puri Peliatan (Age 65 years) emphasized the following.

”Seniman tari di Desa Adat Ubud pada umumnya percaya akan kekuatan transformative *taksu* dalam penampilannya. Mereka meyakini bahwa kualitas terbaik dari suatu pertunjukkan tari hanya dapat dicapai dengan berkah dari *Sang Hyang Widhi Wasa* dengan kekuatan sucinya. Sangat diyakini bahwa hanya pertunjukan tari yang diberkahi kekuatan suci Tuhan atau *Sang Hyang Widhi* yang akan mempunyai daya pikat dalam pertunjukannya dan mampu memberikan kenikmatan secara mendalam bagi para penonton (Oka Dalem, wawancara 15 Januari 2022)”.

Translation:

“Dance artists in the Ubud Traditional Village generally believe in the transformative power of *taksu* in their performances. They believe that the best quality of a dance performance can only be achieved with the blessing of *Sang Hyang Widhi Wasa* with his holy power. It is strongly believed that only dance performances that are blessed with the divine power of God or *Sang Hyang Widhi* will have allure in their performances and are able to provide profound enjoyment for the audience (Oka Dalem, interview 15 January 2022)”.

Taksu can also be within the artist. To activate the *taksu* power within themselves, most artists will perform simple *yajña* rituals at home and backstage to invoke their *taksu* and then harness that spiritual power to transform them into the roles they will perform on stage. This is also experienced by Baris Tunggal dance dancers in the Ubud Traditional Village. The dancers who have succeeded in carrying out this transformation, may no longer be recognized as ordinary people, but as “new figures” who are separated from their daily lives. On the stage, a Baris Tunggal dance dancer no longer belongs to the “ordinary world”, but enters the imaginary space of the *ksatria* figure shown by the Baris Tunggal dance. On the other hand, when *taksu* has not been able to be performed by a

Baris Tunggal dance dancer, the performance will be less enjoyable for the audience.

Stephen Lansing (1995: 97) writes that an actor in the performing arts is encouraged to immerse himself in their role by surrendering to their *taksu*, and the performance will become unmotivated when the dance artist does not succeed in understanding the character played or is often said to be lacking in *metasu*. . Direct observation confirms that the full concentration of Baris Tunggal dance artists in Ada Ubud Village is crucial for the success of dancers in getting their *taksu*. Dibia (2014:64) also explains that the performance space is a place where the *taksu* may be. In Balinese tradition, artists realize two different spaces, namely first, a cool and friendly space (with *taksu*) and an unfriendly, hot space (without *taksu*). Thus, there are several spaces that are believed by Balinese artists to be not well used for performing dance performances.

This quality artistic activity and creativity as well as *mataksu* has made a major contribution as the main attraction of Ubud Village for tourists. However, this idealism should not be distorted by the commercialization, commodification, and objectification of Balinese art which is analyzed as a destroyer of Balinese tourism *taksu*. Cultural tourism must be returned to its normative principles as the preservation of Balinese culture.

Iner Power

The specifications of a performing art, especially dance, are built by the "character" in it. There are many opinions of experts regarding the meaning of character. The term character is used specifically in the context of education only to emerge at the end of the 18th century, and for the first time it was coined by a German pedagogue, F.W. Foerster (Saptono, 2011: 79). 'Character' from the Latin words *karakter*, *kharassein*, and *kharax*, meaning "tools for marking", "to engrave", and "pointed stake". This word is in French, *caractere* then in English becomes *character*, then becomes Indonesian *character* (Andrias, 2009). As for some of the opinions of the experts above, about character in general it can be concluded that; Character is the accumulation of character, personality, and traits possessed by humans, animals, and so on. This happens because of the accumulation of innateness from birth plus various experiences and is supported by various knowledge.

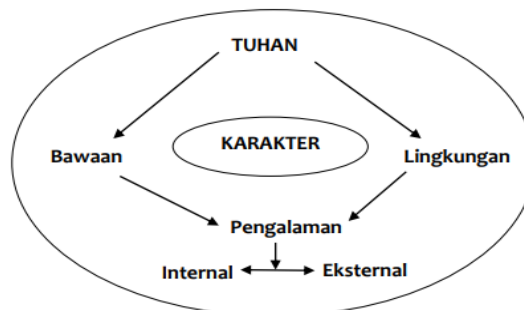


Figure 1. Character formation chart every human being is basically equipped with character by God

Description: *Tuhan* = God, *Bawaan* = Innate, *Karakter* = Character, *Lingkungan* = Environment, *Pengalaman* = Experience, *Internal* = Internal, *Eksternal* = External

This basic character is called the innate character from birth. In the course of life, humans must communicate with their environment, so they will gain experience, both internally and externally, as well as knowledge. This is in line with the Convergence theory put forward by William Stern which views that the development of a child's soul is largely determined by two mutually supporting factors, namely talent (innate) and environmental influences. The two cannot be separated (interdependence) which seems to blend and meet at one point. That is, the development of a child's character will be well formed if in its development it is influenced by a good environment (experience), and is also supported by talents that are innate from birth (Ahmadi, 1991: 21).

Actor (as the main element): An actor or character in performing arts is a human being, or a figure who directly plays on the stage. These actors or characters are not always in human form, they can be animals or other creatures that are deliberately displayed in a play. Thus, the actor must first study carefully the character of the characters to be played or presented (Nuraini, 2011: 25). It is the character that determines how a Baris Tunggal dance dancer must behave on the stage in accordance with the concept of character in the characterizations. installed on each stage is indeed functioned as a support in performing arts. What is meant is in the form of objects, namely physically in the form of, setting, property in the form of pajeng or tedung, lighting, and others in Baris Tunggal dance performances. Non-physical, which is physically invisible to ordinary vision, meaning that it cannot be seen with the human senses, especially the eyes, but can be felt or interpreted as an unified part on the stage (Jaeni, 2014: 14). To perform a Baris Tunggal dance that has character and strength in the dancer, Anak Agung Bagus Mandala as a senior dance artist from Puri Peliatan Ubud (Age 70 years) explains as follows.

”Jika ditanya apa yang menjadi penentu keberhasilan sebuah pertunjukan tari baris tunggal, hampir dapat dipastikan warga masyarakat Desa Adat Ubud akan menjawabnya dengan *taksu*. Masyarakat Bali pada umumnya memandang *taksu* sebagai kekuatan yang dapat memberi kecerdasan dan kewibawaan kepada pemiliknya, jiwa dan daya pikat bagi karya seni. Pertunjukan tari yang termasuk *taksu* akan menjadi hidup dan berjiwa, sehingga dapat menggetarkan perasaan para penikmatnya. Sebaliknya, tanpa *taksu* semuanya itu akan menjadi hampa dan hambar sehingga sulit untuk dinikmati (wawancara 15 Januari 2022)”.

Translation:

“When asked what determines the success of a Baris Tunggal dance performance, it is almost certain that the people of the Ubud Traditional Village will answer with *taksu*. Balinese people in general view *taksu* as a force that can give intelligence and authority to its owner, soul and charm for works of art. Dance performances that are conceded by *taksu* will become alive and soulful, so that they can thrill the feelings of the audience. On the other hand, without *taksu* everything will be empty and tasteless so

it is difficult to enjoy (interview 15 January 2022)".

As a Hindu concept, *taksu* can be defined as inner power, spiritual power, or magical power. It is believed that *taksu* can give intelligence in doing a job, in addition to making it more authoritative and charismatic. It is said that *taksu* embryos have been in the human body since he was born. Ida Wayan Granoka once said that the human body, as a *bhuana alit*, is regulated and supervised by God in his form as Lord Brahma, Vishnu, and Lord Shiva, who is often called Sang Hyang Tiga Sakti. Coupled with the four brothers (*nyama papat*) consisting of *anggapati*, *prajapati*, *banaspati*, *banaspati raja*. Among these four, *banaspati raja*, also often called Ratu Wayan Sakti Pengadangan, is the god of *taksu* (Granoka, 1996:21). However, like gems, this embryo will only emit light when its owner continues to "rub" it with sincerity. This means that everyone can get *taksu* if he is willing to put in the effort on the basis of hard work.

Ngunda Bayu in Baris Tunggal Dance

Balinese dance, as has been stated in many previous writings (Dibia and Ballinger, 2004) has a movement technique that is bound by a fairly standard basic technique, with a unique and distinctive quality of energy. Like a building, all Balinese dances have a foundation in the form of basic body postures (basic *agem*) that are generally and specifically accepted. General *agem*s are used by all Balinese dances, while specific *agem*s are only used by one dance genre. Judging from the genre or gender, the basic *agem* of Balinese dance can be divided into three, namely: male/male dance (*agem muani*), female/female dance (*agem eluh*), mixed male and female dance (*agem burdencihan*). The difference between these three basic *agem*s is clearly visible from the position of the feet and body positions of the dancers (Dibia, 2020:32).

The men's dance *agem*, for example, *agem ngawan*, is performed with the feet more open, with the distance between the back foot (right foot) and the front foot (left foot) about one or more feet. The body position is generally straight and the chest is pushed forward. *agem muani* can be seen for example in line dances, *jauk*, masks, *kebyar* sitting, *wirayuda*, *satyabrastha*, and others. *agem-agem* described earlier can be said to be the basic attitude that is generally accepted for all types of dance. In practice, there are special *agem*s that apply to only one genre of Balinese dance, such as *bebarisan*, *jejaukan*, *pagambuhan*, *patopengan*, *paarjaan*, *palegongan*, *akebyaran*, and so on.

Baris Tunggal dance is a Balinese dance genre that emphasizes the presentation of complex and complex movements. The performers of these Balinese dances spend a lot of energy to move their bodies according to the principles of beauty that each dance has. In Baris Tunggal dance, it is known as *agem*, *away*, *tangkep* and *badminton*. *agem* are dance movements that are performed in place or without moving the body axis or starting point (non-locomotive movement). Baris Tunggal dance has its own *agem*, which distinguishes it from other dances. The *agem bebarisan* or posture used for line dance, especially Baris Tunggal dance, is characterized by an upright body position (*cengked*), shoulders raised, both elbows bent at an angle (approximately 90 degrees), hands in a relatively upright

position, chin slightly lifted or irritated as was done by line dancers in the 1930s, and both eyes were opened wide (Dibia, 2013:59).

Tandang, which means gait, includes all the steps that cause locomotive movements with different qualities of motion, tempo and line trajectory. The nayog, ngangsel and malpal movements are one of the away movements found in Baris Tunggal dance. Parry which can be interpreted as preparation or variation (*matangkis*) is elaboration of movements to enrich existing phrases or motion sequences. The movement of *ulap-ulap*, *nyemak awiran* and *nengkleng* is a parry movement in Baris Tunggal dance. So, *ngunda bayu* as part of a complete and complete choreography danced by Baris Tunggal dancers in the Ubud Traditional Village can be interpreted as one of the factors that causes Baris Tunggal dances in that village to have high aesthetic power.

Basically single dance (*igel nunggal*) is a dance that has a complete and complete choreography to be danced by one person, or which depicts one figure or figures, so that the presence of other actors or figures is no longer needed. Solo dancers are required to have maximum mastery of dance techniques with optimal performance attitudes and strong charisma, so that they are able to attract the attention of the audience while on stage. The unity between soul and body or taste is one of the determinants for the success of staging a single dance (Dibia, 2013: 108). Related to this, Anak Agung Oka Dalem further explained as follows.

”Ngunda bayu adalah sebuah teknik rahasia dalam tari Bali dan juga diyakini harus dikuasai oleh seorang penari Bali. *Ngunda bayu* ialah pengaturan nafas untuk mengendalikan keluar masuknya tenaga tatkala menari. Salah satu caranya adalah dengan menyatukan setiap kalimat gerak dengan kalimat musik ketika menari. *Ngunda bayu* pula berarti teknik bergerak yang menuntut kesadaran penari terhadap tiga hal, yakni mengatur keluar masuknya tenaga, mengatur penempatan, dan menentukan besar kecilnya tenaga yang diberikan. Ini dimaksudkan agar penari dapat menjaga konsistensi tenaganya hingga akhir tarian. Bila seorang penari Bali tidak memahami teknik *ngunda bayu*, kegiatan menari akan menjadi sangat melelahkan. Dengan teknik *ngunda bayu* yang baik, menari akan menjadi peristiwa yang menyenangkan dan menjadi semacam yoga bagi si penari (wawancara 11 Januari 2022)”.

Translation:

“*Ngunda bayu* is a secret technique in Balinese dance and is also believed to be mastered by a Balinese dancer. *Ngunda bayu* is the regulation of breath to control the entry and exit of energy when dancing. One way is to combine each sentence of movement with the sentence of music when dancing. *Ngunda bayu* also means a moving technique that requires the dancer's awareness of three

things, namely regulating the entry and exit of energy, regulating placement, and determining the amount of energy given. This is so that the dancers can maintain the consistency of their energy until the end of the dance. If a Balinese dancer does not understand the technique of *ngunda bayu*, dancing will become very tiring. With good *ngunda bayu* technique, dancing will be a fun event and a kind of yoga for the dancer (interview 11 January 2022)".

Yoga does not always have to be done with silence, silence, and full concentration in meditation. Yoga can also be done in dance movements so that all dancers become yogins or yoga practitioners. The ultimate goal remains the same, which is to achieve the "merger of the self" in the universal consciousness. Yoga in dancing does not only produce beautiful movements, but also relieves breathing so that it can relieve fatigue, so as to be able to display aesthetic dance movements. By doing yoga, the body can feel healthier, and fresher than before.

The technique of using energy in Balinese dance basically includes two main things, namely the arrangement of entry and exit and the placement or concentration of energy on moving body parts. In Bali, in teacher-sisya interactions involving a dance teacher and his students, phrases such as *jani pesuang bayune* (now put your energy back), or *jani ulihang bayune* (now put your energy back) are often heard. On another occasion, a teacher often comments on the movements of his students by saying: *limane tusing misi bayu* (your hands are weak), or *batise kambang* (your legs are weak). The two expressions contain meanings, namely, the first is related to regulating the entry and exit of energy, and the next two expressions are related to focusing on body parts (Dibia, 2013: 109).

Dancing For Ngayah and Devotion

Establishing a relationship with God, others, and the environment can be done in various forms, as Wijaya (2010:83), states that establishing a relationship with God, one of which can be done with the *yajña* rite as a reflection of devotion. It can be stated that the *sradha* of the Hindus in the Ubud Traditional Village is still strong, because in their daily life they always remember to offer devotional service. *Sradha* or faith and sincere devotion or devotion are indispensable in religious life, namely as spiritual strength, the core of human life, the main builder of consciousness (who am I), and *tat twam asi*. According to Wiana (1996: 133) *bhakti* is the culmination of *karma* and *jana* which has implications for increasing and integrating mindsets and attitudes to clean physical and spiritual life, mutual cooperation, cooperation, *ngayah*, kinship, mutual service, communication, responsibility, learning culture. , arts and culture development, artistic expression, spirituality, and donations.

Likewise, dance artists in the Ubud Traditional Village in making relationships with God, others, and the environment can be done with the teachings of devotional service. *Bhakti* in this context can not only refer to a devotional relationship to a spiritual teacher (*guru*) as *guru-bhakti*; with the personal form of God or the formless divine substance (*nirguna*), but *bhakti* in this context relates

to ngayah activity. So bhakti in the sense of offering and bhakti in the sense of ngayah relates to devotion to others. Because with ngayah, fear, anger, hatred and envy can be eliminated, as mentioned in the text of Bhagavadgītā XII. 17 which states:

*Yo na hriṣhyati na dveshti,
Na sochāti nā kankshati,
Bhaktiman ya same priyaḥ.*

Translation:

He who does not enjoy and hate, does not grieve and lusts, frees himself from falsehood and feels good to do good, is full of devotion, he is the one I love (Maswinara, 1999:142).

The meaning of the verse is, if the dance artists in the Ubud Traditional Village can carry out ngayah with the principle of devotion to others, and are not affected by pleasure because of fear, then the dance artists in the Ubud Traditional Village will be able to build harmony in their lives. On the other hand, if a dance artist in the Ubud Traditional Village performs ngayah only concerned with fun, money, and popularity, it can certainly eliminate taksu from the dance performance. Further in Bhagavadgītā XII. 6-7 states:

*Ye tu sarvānni kārmani, mayi samnyaśya matpārah,
anayenai va yogenā, maṁ dhyayanta upāsale.
Tesham āham samuddharta, mṛtyu saṁsara saḡarat.
bhavani nachirat partha, mayi avesita chelasam.*

Translation:

But verily those who pour all their life's activities upon Me, thinking of meditating only on Me with centered devotion, whose thoughts are on Me, immediately and immediately I deliver them from the sea of misery of life and death, O Partha.

Sebagaimana dinyatakan pula dalam Bhagavadgita IX-34:
*manmānabhava mādbhakto, madyajimaṁ nāmaṣkuru
mam evaiśyasi yuktvaivaṁ ātmanam matparayanam.*

Translation:

Whoever concentrates his mind on God, prostrates to God, worships God with complete self-control, they will meet and God will come to him" (Maswinara, 1999 122).

Referring to the description of bhakti and ngayah, bhakti ngayah can simply be interpreted as one of the four paths (catur marga yoga) to connect oneself with God through art. The existence of the ngayah concept as a form of devotion has

implications for the strengthening of sraddha and devotion of dance artists in the Ubud Traditional Village.

Lineage-College

The existence of Puri Ubud in the community of Ubud has become much more advanced, both in terms of socio-economic life, culture and spiritual life. In the past, the community worked on the fertile lands of the puri for their agriculture, so that the community could feel prosperity, in addition, the puri figures also participated in improving the implementation of spiritual and religious activities in the community, and set an example and good influence, so that people could live happily, peacefully and serene. The benefit of all of this is the formation of a real interaction between the leader and his people to get closer to God (*manunggaling kawula gusti*). The real form is that the ancestors of Puri Ubud established places of worship, such as temples that are used by the whole community in carrying out their spiritual activities and also the figures of this castle are directly involved in helping the implementation/activities of religious rituals in which the interaction process is one of the reasons. the establishment of good relations between the king as a leader and the people he leads (Suacana, 2011).

Ubud, which until now remains an art commodity, can be stated as one of the fruits of local wisdom associated with aesthetics or beauty that is manifest in every behavior of the Ubud people (Covarrubias, 2013: 221) Just as Balinese people are filled with artistic hands, Ubud actually more interesting, because all Ubud people know art and life for them is art. Art as local wisdom owned by Ubud was very impressive for Walter Spies, until two years later he returned and settled in Ubud. From the outset Walter Spies was deeply attracted by the natural beauty of Bali and what he felt was the presence of extraordinary artistic talent among its people. Indeed, his soul is subtle and very sensitive to beauty and art. Therefore, when Tjokorda Agung Sukawati revealed his intention to preserve and develop arts in the Ubud area, he was immediately able to help him (Djelantik, 2004:76). The art in Ubud is so attractive that the Dutch painter Rudolf Bonnet came to Ubud at the suggestion of another Dutch painter, namely W.O.J. Nieuwenkamp which he had visited Rome. Nieuwenkamp had already been to Bali at the time of the Dutch attack on the Badung Kingdom in 1906 and after that he immediately explored all corners of the island of Bali while making dozens of very interesting and impressive pictures.

Bonnet arrived in Bali in 1929 and immediately settled in Ubud. He, like Walter Spies, was also attracted by the natural beauty of Bali and fascinated by all kinds of art, including traditional painting which is found everywhere. Artistic blood that flows in him is very stimulated by traditional Balinese painting, but as a teacher he immediately intends to improve where he feels there is a deficiency or weakness in the traditional art of drawing. Thus, on that basis, he was immediately willing to help Tjokorda Agung Sukawati in the preservation and development of painting in Bali (Djelantik, 2010: 77). Regarding this, Tjokorda Gde Raka Sukawati as one of the founders of Ubud Palace (aged 50 years) explained as follows.

"Pada permulaannya ketiga tokoh ini berperan penting dalam pengembangan seni di Ubud. Mereka membantu perkembangan kesenian di Ubud, pertama-tama untuk membantu para seniman mendapatkan bahan-bahan kerja yang baik seperti kertas, cat warna, kanvas, kuas, dan sebagainya. Kemudian para pelukis Barat memberi pelajaran tentang cara mencampur warna-warni, cara menggoreskan kuasnya, tentang *prespective* dan teknik menggambar yang sempurna. Namun demikian, Barat juga belajar banyak hal tentang seni tradisi di Ubud yang memiliki kualitas yang tidak kalah dengan seniman Barat. Dengan demikian dapat dikatakan telah terjadi "persenggamaan" yang kuat antara seni budaya Barat dan Bali yang diwakili Ubud ketika itu (wawancara, 11 Januari 2022)".

Translation:

"In the beginning, these three figures played an important role in the development of art in Ubud. They help the development of art in Ubud, first of all to help artists find good working materials such as paper, color paints, canvas, brushes, and so on. Then Western painters gave lessons on how to mix colors, how to stroke the brush, about perspective and perfect drawing techniques. However, the West has also learned many things about traditional art in Ubud which has a quality that is not inferior to Western artists. Thus it can be said that there has been a strong "coupling" between Western and Balinese arts and culture represented by Ubud at that time (interview, 11 January 2022)".

One thing that is interesting is that they deliberately do not intend to influence the way the artists think and feel about the traditional beauty of Bali, because they are very amazed to see the natural artistic talents that Ubud artists have. Walter Spis, Rudolf Bonnet, and Tjokorda Sukawati were the initiators of the development of art in Ubud. They were assisted by art figures and other communities in Ubud, establishing the Pita Maha art association. The members consist of dozens of painters and sculptors in Ubud and its surroundings. They promised that their work should only be sold on the public market after being examined by the experts of the maha-ribbon association. In this case, Walter Spis and Rudolf Bonnet, as advisors, played a major role, then Balinese painters, who were artistic, held regular meetings to evaluate the work of their members.

Now the band of maha is no longer there, but the idea of preserving and developing Balinese art from the time of its existence which lasted for only a few years is still there. Tjokorda Sukawati, at the suggestion of Rudolf Bonnet and Walter Spies, had long maintained the dream of establishing a museum. Of course, the purpose of the museum is very different from the idea of the great ribbon which has practically been adopted by dozens of art-shops and art-

galleries that have developed everywhere. It is important to note that the development of Ubud into a Creative City is the existence of 'leadership capital'. The role of the leader was played by the King of Ubud at that time, namely Tjokorda Gde Agung Sukawati. It was he who opened himself up to foreigners, especially Spies in Ubud. When he first came to Indonesia, Spies was a guest at the Yogy Sultanate (Vickers 2011:151).

The Ubud Traditional Village community has a strong tendency to respect seniority, kings, parents, and leaders. When a leader gives a bias towards something, society is usually affected. This is what happened in Ubud because the leadership figure of Tjokorda Gde Agung Sukawati made the international and local creative classes feel at home working together. Tjokorda Gde Agung Sukawati's contact with foreigners was initiated by his father, namely the head of the Dutch sailing ship company KPM. When his father died, the Director of KPM came to visit Ubud (Hilbery, 1986).

The leadership role of Tjokorda Gde Agung Sukawati when he died in 1978, was continued by his three sons, the eldest leader, Tjokorda Gde Putra Sukawati. The creative world that developed during the Tjokorda Gde Agung Sukawati era (1910-1978) was visual arts (fine arts and painting) until the establishment of the Puri Painting Museum, while in the era of its successor, namely in the era of Tjokorda Gde Agung Sukawati, the creative arts of visual arts still continued but also marked by the rise of performing arts (performing arts). Previously, performing arts in the Ubud Traditional Village were far behind in the Peliatan area (which had performed for months at the Colonial Exposition in Paris, 1931). The Ubud art team only developed in the 1980s, marked by performances in creative spaces in Ubud such as the castle, banjar, and special stages for tourist performances. In addition to domestic performances for tourists, Ubud performing arts groups also perform abroad, such as Japan, Canada, Bonn, and in Scandinavian countries. Creative spaces in Ubud are growing, as can be seen from the presence of many museums that are not only display rooms for painting but also stage performances for other creative arts. In the 1970s until now, many creative classes from outside Bali and outside Indonesia came to Ubud and lived in Ubud and its surroundings to work.

Then another interesting thing in Ubud is the existence of subordinate groups in the form of art studios that are popping up a lot. Art studio organizations that are engaged in a special field of life (Geertz, 2008: 87), these organizations are hereditary, but some are temporary. Organizing things or ceremonies related to the village. In the context of art, there are many art studios in the Ubud Traditional Village that still exist to this day, both for the sake of ceremonies and to support the tourism sector.

All these art studios are in the circle of the traditional village, and are bound by the awig-awig of the Ubud Traditional Village. In addition, all these art studios are located in every banjar in Ubud. This is also one of the factors that causes the Baris Tunggal dance in the Ubud Traditional Village to have a high aesthetic power. Banjar is a form of social units based on regional unity. This social unity is strengthened by the unity of customs and sacred religious ceremonies. In mountainous areas, the nature of banjar membership is limited to people born in

the banjar area. While in the plains, the nature of membership is not closed and is limited to native people born in the banjar. However, people from other regions or born in other regions and who happen to live in the relevant banjar are welcome to become members (krama banjar) if they wish (Dewi, 2015; 65).

An art studio is a place or facility used for performing arts, including dance and performing arts in general. Sanggar is synonymous with learning activities in a community group that develops a particular field, including the art of Baris Tunggal dance itself. The studio is also another form of non-formal education, in which this form of education is held for community members who need educational services that function as substitutes, additions, or complements to formal education in order to support lifelong education (Maryani, 2021: 96). . Activities held in art studios in the Ubud Traditional Village community are activities oriented to developing knowledge and skills, life skills, developing attitudes to develop themselves, developing artistic qualities and abilities. The art studio in the Ubud Traditional Village is a place for artists to create or generate and develop creativity and ideas in the field of art, which have high aesthetic power. This is also one of the factors that causes the Baris Tunggal dance at the Ubud Customary Gods to have a high aesthetic power.

Conclusion

Based on the results of research and analysis on the discussion of the problem formulation, it can be concluded that Baris Tunggal dance in the Ubud Traditional Village has its own religious aesthetic power because in its presentation there is an integral pattern of internal factors. Internal factors that affect the religious aesthetic power of Baris Tunggal dances in the Ubud Traditional Village are the belief in taksu that is raised in each performance and combined with inner power. The Baris Tunggal dance in the Ubud Traditional Village is presented with the *ngunda bayu* technique by the dancer. The ability to control yoga in the practice of *ngunda bayu* can help maintain a strong and energetic Baris Tunggal dance performance from start to finish. The presentation of a Baris Tunggal dance in the Ubud Traditional Village by an artist or a strong performer is based on the concepts of *ngayah* and devotional service. The role of Puri Ubud, as well as heredity and education, is one of the important factors that directly or indirectly drive the presentation of a Baris Tunggal dance that has religious aesthetic power.

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