

THE DIDACTIC PROCESS OF THE TRANSMISSION OF THE BARIS PAKU DANCE AS A MEANS OF STRENGTHENING CHARACTER EDUCATION AMONG YOUNG GENERATIONS IN BANJAR ADAT SABANG, KINTAMANI

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ABSTRACT

This study examines the cultural inheritance process, symbolic meanings, and educational values embodied in the Baris Paku Dance, a sacred traditional dance of Banjar Sabang, Selulung Indigenous Village, Kintamani District, Bangli Regency, Bali. The research addresses the importance of preserving local cultural heritage amid contemporary socio-cultural transformations and explores the role of the Baris Paku Dance in transmitting cultural identity and character values across generations. Employing a qualitative ethnographic approach, data were collected through participatory observation, in-depth interviews, documentation, and literature review. The findings reveal that the Baris Paku Dance originated from the spiritual traditions of the Banjar Sabang community as a ritual medium for purification and maintaining harmony between the *sekala* (visible) and *niskala* (invisible) realms. Its transmission is sustained through the *Megama Truna* system, which facilitates the intergenerational transfer of knowledge, skills, cultural values, and social responsibilities. Furthermore, the Baris Paku Dance embodies religious, social, aesthetic, cultural, and character values that contribute significantly to the preservation of cultural identity and the reinforcement of community character in Banjar Sabang.

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INTRODUCTION

Character education constitutes a fundamental dimension of the educational process, as it is concerned not only with the development of cognitive competencies but also with the formation of values, morals, attitudes, and behaviors that guide individuals in social life. In contemporary society, the strengthening of character education has become increasingly important in response to the rapid processes of globalization, modernization, and digital technological advancement, all of which have significantly transformed social and cultural life. While these developments have facilitated broader access to information, knowledge, and global communication, they have also generated challenges related to the sustainability of cultural values, local identities, and the moral development of younger generations.

Issues such as declining social responsibility, weakening communal solidarity, diminishing appreciation of local cultural traditions, and reduced participation of youth in socio-cultural activities have become prominent concerns within educational and cultural studies. Character education is commonly understood as a deliberate effort to enable individuals to understand, internalize, and practice moral values in their daily lives (Lickona, 1992). Effective character formation encompasses three interrelated dimensions: *moral knowing*, *moral feeling*, and *moral action*. Consequently, character education cannot rely solely on formal classroom instruction but requires meaningful experiences through which individuals can internalize values within real social and cultural contexts. Such an approach emphasizes the importance of experiential and contextual learning environments that facilitate the transformation of moral knowledge into ethical behavior.

Within this framework, local culture occupies a strategic position as a source of character education. Culture not only represents the collective identity of a community but also embodies a system of values, norms, knowledge, and local wisdom that has been tested and refined through generations of social practice. Culture-based education enables learning to occur within contexts that are familiar and meaningful to learners, thereby strengthening the relevance and effectiveness of educational processes (Tilaar, 2015). Accordingly, the preservation of local cultural traditions should be viewed not merely as an effort to safeguard cultural heritage but also as a significant educational strategy for cultivating character among younger generations. One form of local cultural heritage that possesses considerable potential as a medium for character education is the Baris Paku Dance, which is preserved and practiced in Banjar Adat Sabang, Selulung Traditional Village, Kintamani District, Bangli Regency, Bali. The Baris Paku Dance is a sacred traditional dance that has been transmitted across generations and remains an integral component of the religious life of the local community. Its existence is inseparable from the customary and spiritual systems of Banjar Adat Sabang, as the dance serves as a ritual offering within a series of religious ceremonies dedicated to Bhatara Dalem Sang Hyang Telek. As a sacred performance tradition, the Baris Paku Dance transcends aesthetic expression and embodies symbolic, religious, and philosophical meanings that reflect the worldview of the community that sustains it.

The Baris Paku Dance is one of four sacred *Baris* dances maintained by the people of Banjar Adat Sabang, alongside the Baris Jongko, Baris Bunga, and Baris Kwaci dances. These four dances serve important ritual functions associated with maintaining spiritual harmony and communal well-being. Unlike secular performance arts primarily intended for entertainment, the Baris Paku Dance is governed by strict customary regulations concerning training procedures, dancer selection, ritual purification requirements, and performance contexts. Such regulations underscore its sacred status and reinforce its role within the religious and cultural system of the community. The continuity of the Baris Paku Dance is closely linked to an active cultural transmission system that remains embedded within the social structure of Banjar Adat Sabang. This transmission process is facilitated through a customary youth institution known as *Megama Truna*, a social organization responsible for guiding younger generations through various customary, social, cultural, and religious activities. Through participation in this institution, young people acquire not only technical knowledge related to dance performance but also an understanding of local history, cultural values, customary norms, and communal responsibilities. As a result, *Megama Truna* functions simultaneously as a mechanism of cultural transmission and a medium for character formation.

The study of the inheritance process of the Baris Paku Dance is particularly relevant because it addresses not only the preservation of traditional performing arts but also the broader issue of character education within indigenous communities. Contemporary cultural transmission faces increasingly complex challenges due to the expansion of digital technology, the influence of global popular culture, and shifting patterns of youth lifestyles. These developments may reduce young people's engagement with local cultural traditions if effective and sustainable transmission mechanisms are not maintained. Therefore, understanding how cultural traditions continue to survive and remain meaningful across generations is crucial for both educational and cultural preservation efforts.

From an educational perspective, experience constitutes a central element of the learning process because it enables individuals to construct deeper understanding through direct participation in social and cultural activities (Dewey, 1934). In this regard, the inheritance of the Baris Paku Dance can be understood as a form of *experiential*

learning that integrates knowledge acquisition, skill development, value transmission, and character formation within a unified cultural experience. Through participation in dance training, customary activities, religious rituals, and social interactions within the *Megama Truna* system, younger generations are provided with opportunities to internalize the values that underpin community life in Banjar Adat Sabang. Previous studies have demonstrated the significant contribution of local culture and traditional arts to the formation of character among younger generations. Lickona's (2019) framework emphasizes the integration of moral knowledge, moral feeling, and moral action as the foundation of character development. Similarly, Ki Hadjar Dewantara (2013) argued that education should guide individuals toward harmonious development within their social and cultural environments. From an anthropological perspective, culture is understood as a learned system that is transmitted across generations through processes of socialization and education (Koentjaraningrat, 2015). Consequently, the sustainability of cultural values depends largely on the effectiveness of cultural transmission mechanisms. Research conducted by Utamia & Indrawan (2024) on the inheritance of the Baris Jojo Lutung Jenuk Dance further demonstrates that traditional dance practices can serve as effective media for transmitting religious, social, and cultural values to younger generations.

Although numerous studies have examined character education, cultural transmission, and Balinese traditional performing arts, scholarly attention to the didactic process of inheriting the Baris Paku Dance as a medium for strengthening character education among the youth of Banjar Adat Sabang remains limited. This gap highlights the need for further investigation into the ways customary institutions facilitate cultural transmission and how character values are internalized through participation in traditional cultural practices. Therefore, this study aims to: (1) describe the didactic process of transmitting the Baris Paku Dance to younger generations; (2) analyze the character education values embedded within the transmission process; and (3) identify the role of the *Megama Truna* customary institution in supporting cultural continuity and character development among the youth of Banjar Adat Sabang.

RESEARCH METHOD

This study employed a qualitative approach using an ethnographic method. The qualitative approach was selected because the study aimed to gain an in-depth understanding of the social and cultural phenomena associated with the transmission of the Baris Paku Dance as a medium for character education among the younger generation in Banjar Adat Sabang. According to Spradley & Elizabeth (2007), ethnography is a research approach designed to understand the cultural meanings, values, norms, and social practices that exist within a particular community through the researcher's direct engagement in the field. Through this approach, the researcher was able to comprehensively examine the inheritance process of the Baris Paku Dance, the mechanisms of the *Megama Truna* customary institution, and the character education values embedded in the social life of the Banjar Adat Sabang community.

The research was conducted in Banjar Adat Sabang, Selulung Traditional Village, Kintamani District, Bangli Regency, Bali Province, Indonesia. This location was selected because it is the place where the Baris Paku Dance originated, continues to develop, and is still transmitted from generation to generation by the local customary community. Furthermore, Banjar Adat Sabang possesses the *Megama Truna* customary institution, which plays a significant role in both the transmission of the dance tradition and the character formation of younger generations through various social, cultural, and religious activities.

Research informants were selected using a purposive sampling technique, whereby participants were chosen based on their knowledge, experience, and direct involvement in the research subject (Basuki, 2023; Moleong, 1991; Ratna, 2010). A total of 18 informants participated in this study, consisting of customary leaders, village elders (*penglingsir*) with extensive knowledge of the history of the Baris Paku Dance, Baris Paku dancers (*juru igel*), gamelan musicians (*juru gamel*), administrators of the *Megama Truna* institution, young people involved in the transmission process of the dance tradition, as well as educational and community figures who possess an understanding of character education values within the social life of Banjar Adat Sabang.

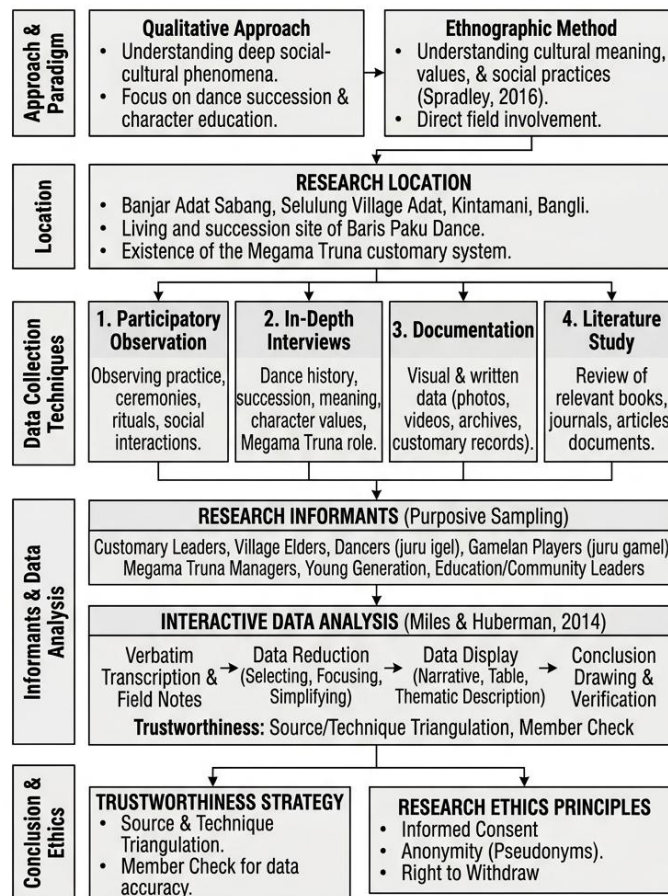


Figure 1. Research Method
(Dok. Indrawan, 2026)

Research data were collected through several techniques. First, participant observation was conducted by directly observing various activities related to the transmission process of the Baris Paku Dance, including training sessions, customary ceremonies, ritual activities, and social interactions occurring within the community. Second, in-depth interviews were carried out with selected informants to obtain information regarding the history of the Baris Paku Dance, mechanisms of cultural transmission, symbolic meanings of the dance, character education values embedded within the tradition, and the role of the *Megama Truna* customary institution in sustaining the inheritance process. Third, documentation techniques were employed by collecting various visual and written materials, including photographs, videos, archival records, and customary documents relevant to the study. Fourth, a literature review was conducted through the examination of various academic sources, such as books, journal articles, scholarly publications, and other relevant documents related to the research topic.

The collected data were analyzed using the interactive analysis model developed by Miles et al. (2014); Pugu et al. (2024); Sarosa, (2021), which consists of three main stages: data reduction, data display, and conclusion drawing and verification. Data reduction involved selecting, focusing, simplifying, and categorizing data relevant to the

objectives of the study. Subsequently, the data were presented in the form of narrative descriptions and thematic analyses to facilitate interpretation. The final stage involved drawing conclusions and continuously verifying findings based on the empirical evidence obtained during fieldwork.

To ensure the trustworthiness and validity of the data, this study employed source triangulation and methodological triangulation. In addition, member checking was conducted with key informants to confirm the accuracy of the collected data and the interpretations generated by the researcher, thereby ensuring that the findings accurately reflected the social realities and meanings intended by the participants (Nurfajriani et al., 2024; Putri & Murhayati, 2022; Roesadhi et al., 2025; Wijaya, 2018).

RESULTS AND DISCUSSION

Historical and Cultural Background of the Formation of the Baris Paku Dance

The Baris Paku Dance constitutes one of the sacred cultural heritages that has been preserved and continuously practiced by the people of Banjar Adat Sabang, Selulung Traditional Village, Kintamani District, Bangli Regency, Bali. More than merely a traditional performing art, the dance represents an integral component of the community's religious system, customary institutions, and collective cultural identity. Its existence reflects the dynamic interaction between local belief systems, socio-cultural practices, and the spiritual worldview that shapes the daily lives of the community. As a sacred tradition, the Baris Paku Dance functions not only as a ritual performance but also as a medium through which collective memory, religious values, and cultural knowledge are transmitted across generations. From an anthropological perspective, the emergence of a sacred ritual tradition is often inseparable from a community's response to social, environmental, and cosmological crises. In many traditional societies, ritual performances are developed as symbolic mechanisms for restoring balance between the human world and the supernatural realm when that balance is perceived to be disrupted. The historical development of the Baris Paku Dance illustrates this phenomenon, as its origin is closely associated with collective efforts to overcome various calamities and uncertainties experienced by the people of Banjar Adat Sabang.

According to oral traditions preserved by village elders (*penglingsir*), the origins of the Baris Paku Dance can be traced back to approximately the eighteenth century, around the 1700s. During this period, the local community reportedly experienced a series of disasters and social disturbances that threatened the stability of communal life. These included a major earthquake in the western Kintamani region, locally referred to as *Bala Tuhan*, outbreaks of disease, and declining agricultural productivity caused by pest infestations. Such events generated widespread anxiety among community members and were interpreted not merely as natural occurrences but as manifestations of an imbalance between the visible world (*sekala*) and the invisible spiritual realm (*niskala*). Within the Balinese Hindu worldview, social and environmental disturbances are frequently understood as indicators of disrupted cosmic harmony. The principle of maintaining balance between humans, nature, ancestors, and divine forces occupies a central position in Balinese cosmology. Consequently, the challenges faced by the community were interpreted as signs that ritual intervention was necessary to restore equilibrium and ensure communal well-being. It was within this socio-religious context that the Baris Paku Dance emerged as part of a broader spiritual response to crisis.

The formation of the dance is closely linked to a sacred revelation (*pawisik*) received by a respected community figure known as Ki Jalak Tenggeng. According to local belief, this revelation originated from Bhatara Dukuh Sakti, a divine entity believed to reside at Bukit Tegeh and also known as Ki Dukuh Kamajaya. In Balinese religious traditions, *pawisik* occupies an important position as a form of divine communication through which spiritual guidance is conveyed to selected individuals. Such revelations often serve as the foundation for the establishment of rituals, sacred practices, and customary regulations within local communities. The *pawisik* received by Ki Jalak Tenggeng instructed the community to undertake a series of purification rituals through the creation and performance of four sacred dances. These dances were intended to function as ritual offerings capable of neutralizing negative influences and restoring cosmic balance. Among the four sacred dances, the Baris Paku Dance occupied a particularly significant position because it was dedicated to Bhatara Dalem Sang Hyang Telek, who is regarded as a manifestation of Bhatari Durgaila and Bhatari Durgapati within the local religious system.

In the cosmological understanding of the people of Banjar Adat Sabang, these divine manifestations possess the spiritual power to eliminate disease, neutralize destructive forces, purify the environment, and provide protection for the community. Consequently, the Baris Paku Dance was not conceived as an artistic performance for entertainment purposes but rather as a sacred ritual medium through which the community could communicate with divine powers and seek spiritual protection. Its primary function was therefore closely connected to the maintenance of religious order, communal welfare, and cosmic harmony. The religious significance of the Baris Paku Dance continues to be reflected in its contemporary ritual practice. To this day, the dance is regularly performed every fifteen days prior to Kajeng Kliwon at Pemangkalan Agung in Banjar Adat Sabang. The selection of this ritual calendar is deeply rooted in Balinese religious beliefs. Within the Balinese calendrical system, Kajeng Kliwon is considered a spiritually potent period associated with both protective and purificatory rituals. As a result, many ceremonies intended to restore spiritual balance and ward off negative influences are deliberately scheduled during this time. The continued performance of the Baris Paku Dance within this ritual framework demonstrates the enduring relevance of its sacred functions in contemporary community life.

The historical trajectory of the Baris Paku Dance, however, has not been without interruption. Throughout its existence, the tradition experienced several periods of decline and temporary discontinuation due to social, economic, and environmental challenges. One of the most significant interruptions occurred following the eruption of Mount Agung in 1963, one of the most devastating volcanic disasters in Bali's modern history. The eruption caused widespread economic hardship, social disruption, and population displacement, which significantly affected the ability of communities to maintain customary and ritual activities. These difficulties were further compounded by the national political instability that followed the events of the 1965 G30S/PKI tragedy, creating conditions that hindered the continuation of many local cultural traditions. Despite these challenges, collective awareness regarding the importance of preserving ancestral heritage remained strong among the people of Banjar Adat Sabang. This awareness eventually led to a revitalization initiative in 2017 aimed at restoring and strengthening the practice of the Baris Paku Dance. The revitalization process involved not only the reconstruction of choreographic and ritual elements but also efforts to re-establish intergenerational transmission mechanisms through customary institutions and community participation. Such efforts demonstrate the community's commitment to safeguarding its cultural heritage amid ongoing social transformation.

The cultural significance of the Baris Paku Dance has also received formal recognition at the national level. Together with three other sacred Baris dance traditions originating from Banjar Adat Sabang, the dance has been registered as Communal Intellectual Property and awarded certification as a Traditional Cultural Expression (*Ekspresi Budaya Tradisional*) by the Ministry of Law and Human Rights of the Republic of Indonesia. This recognition affirms the importance of the Baris Paku Dance as an element of Indonesia's intangible cultural heritage and highlights its value as a cultural resource that embodies historical memory, religious knowledge, local wisdom, and communal identity.

Form and Choreographic Structure of the Baris Paku Dance

The Baris Paku Dance possesses distinctive formal and symbolic characteristics that differentiate it from other forms of *Baris* dance traditions in Bali. One of its most prominent features is the use of fern plants (*paku* or *pakis*) as the primary element of the dancers' costume. Historically, the costume consisted solely of fern leaves, particularly *Paku Pahid* and *Paku Pidpid*, which were carefully arranged to form the *onggar* and *kampus* worn by the performers. As part of subsequent revitalization efforts, additional costume elements were incorporated, including *badong* (ornamental neckpiece), shirt, *kamen*, *kampus*, trousers, keris, and *gelang kana*. Despite these modifications, fern leaves remain the principal visual marker of the dance and continue to function as its defining cultural symbol. Beyond their aesthetic function, fern leaves carry profound symbolic meanings within the cultural worldview of the community. As plants that grow abundantly in mountainous environments and possess strong regenerative capacities, ferns symbolize resilience, fertility, vitality, adaptability, and the continuity of life. Their incorporation into the costume reflects the close relationship between the people of Banjar Adat Sabang and their natural environment, illustrating how ecological elements are transformed into cultural symbols that embody local wisdom and

cosmological beliefs. From the perspective of symbolic anthropology, the costume serves not merely as decorative attire but as a cultural text through which religious values, ecological knowledge, and collective identity are communicated and reproduced.

From a choreographic perspective, the Baris Paku Dance is structured around nine principal movement sequences that constitute the core of its performance repertoire. These movements do not function solely as aesthetic components of choreography but also embody religious and cosmological meanings associated with the concept of *Dewata Nawa Sanga*, the nine manifestations of Ida Sang Hyang Widhi Wasa who govern the nine directions of the universe in Balinese Hindu cosmology. Consequently, the choreographic structure of the dance reflects a symbolic representation of cosmic order, positioning the performance as both an artistic expression and a ritual enactment of sacred cosmological principles.

The first movement, *Agem*, serves as the foundational posture upon which the entire choreography is constructed. Characterized by an upright and stable bodily stance, this movement represents courage, vigilance, and the heroic qualities traditionally associated with the figure of a warrior. At a deeper symbolic level, *Agem* also functions as an expression of reverence toward the sacred entities (*sesuhunan*) honored within the ritual context of the performance.



Figure 2. *Agem* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The second movement, *Masesapa*, is performed in conjunction with the recitation of sacred verbal expressions. This movement symbolizes an invocation directed toward ancestral spirits and divine forces, seeking their presence, blessings, and protection throughout the ritual performance. As such, *Masesapa* functions as a symbolic bridge between the human and spiritual realms.



Figure 3. *Masesapa* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The third movement, *Tanjek Apisan*, represents the activity of *metajuk*, or preparing agricultural land for cultivation. This movement reflects the agrarian foundations of community life and symbolizes the harmonious relationship between humans and nature. Through this gesture, the choreography acknowledges the importance of agricultural labor as both an economic activity and a cultural practice embedded within local cosmology.



Figure 4. *Tanjek Apisan* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The fourth movement, *Tanjek Kalih Tunggir*, depicts the action of tilling the soil with a hoe. Symbolically, it represents diligence, perseverance, and hard work qualities that are highly valued within the agrarian social structure of the community. This movement emphasizes the moral and ethical dimensions of labor as a means of sustaining communal life.



Figure 5. *Tanjek Kalih Tunggir* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The fifth movement, *Sesapi Ngindang*, is inspired by the image of a bird flying freely through the sky. Within the symbolic framework of the dance, this movement represents the attainment of harmony between *bhuana agung* (the macrocosm) and *bhuana alit* (the microcosm), a condition believed to emerge following the successful completion of ritual activities. The movement thus embodies ideals of balance, spiritual harmony, and cosmic integration.



Figure 6. *Sesapi Ngindang* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The sixth movement, *Penganda Agung*, involves raising both hands upward and is interpreted as a gesture of devotion, surrender, and respect toward the greatness of Ida Sang Hyang Widhi Wasa. This movement expresses the religious principle of *bhakti*, emphasizing humility and submission before divine power.



Figure 7. *Penganda Agung* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The seventh movement, *Penganda Peslingkad* or *Penganda Pengayung*, is performed by crossing the legs and stepping slowly backward while maintaining a forward-facing orientation. This movement symbolizes courtesy, humility, and sincere respect. It reflects the ethical values that govern interpersonal relations within Balinese customary society and reinforces ideals of proper conduct and social harmony.



Figure 8. *Penganda Peslingkad* or *Penganda Pengayung* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The eighth movement, *Ngulap*, functions as a symbolic representation of the cultural identity of the people of Banjar Adat Sabang. It expresses the collective commitment of the community to preserving ancestral traditions, customary regulations, and inherited cultural practices (*dresta*). In this sense, the movement embodies cultural continuity and resistance to cultural erosion amidst social change.



Figure 9. *Ngulap* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The final movement, *Mahep Dalem*, serves as the closing sequence of the performance. Executed while facing southward, this movement symbolizes devotion to Bhatara Dalem Sang Hyang Telek and marks the completion of the ritual cycle. As the concluding gesture, *Mahep Dalem* signifies the culmination of spiritual offerings and the restoration of cosmic balance achieved through the performance.



Figure 10. *Mahep Dalem* Movement in the Baris Paku Dance
(Source: Indrawan, 2026)

The relationship between these nine choreographic sequences and the concept of *Dewata Nawa Sanga* demonstrates that the Baris Paku Dance transcends the realm of aesthetic performance and functions as a ritual medium imbued with profound spiritual and cosmological meanings. The choreography constitutes a symbolic system through which religious beliefs, social values, and cultural knowledge are articulated and transmitted. In this regard, the dance serves as a manifestation of Balinese Hindu cosmology, expressing the interconnectedness of humans, nature, ancestors, and divine forces through embodied ritual practice.

This interpretation aligns with Picard (2011) argument that Balinese sacred arts fundamentally represent manifestations of Hindu cosmological concepts materialized through symbols, bodily movements, and ritual performances. Accordingly, the Baris Paku Dance can be understood not merely as a traditional artistic heritage but as a cultural institution that embodies and perpetuates the philosophical principles underlying the worldview of the people of Banjar Adat Sabang. Through its choreographic structure, symbolic costume, and ritual functions, the dance continues to serve as a medium for maintaining spiritual balance, reinforcing cultural identity, and ensuring the continuity of local cultural knowledge across generations.

The Process of Implementing, Passing on, and Learning the Baris Paku Dance

The inheritance of the Baris Paku Dance in Banjar Adat Sabang constitutes a continuous process of cultural transmission facilitated through the customary institution of *Megama Truna*, a traditional youth organization that performs educational, social, and cultural functions within the community. From an anthropological perspective, this inheritance process extends beyond the transfer of technical dance skills and encompasses the transmission of cultural values, local knowledge, social norms, collective memory, and communal identity across generations. As a traditional social institution, *Megama Truna* serves as an intermediary between older and younger generations, ensuring the continuity of cultural heritage while simultaneously functioning as a medium for character formation rooted in customary values, religious beliefs, and communal solidarity. The findings reveal that the inheritance of the Baris Paku Dance occurs through five interconnected stages that collectively form a structured mechanism of cultural regeneration.

The Stage of Cultural Introduction

The inheritance process begins with the introduction of cultural traditions to children and adolescents from an early age. At this stage, young community members are not yet directly involved as performers but are gradually exposed to the existence and significance of the Baris Paku Dance through various social, cultural, and religious activities within Banjar Adat Sabang. They observe customary ceremonies, ritual preparations, religious processions, and dance performances that are regularly conducted as part of the community's ceremonial cycle. This introductory phase takes place informally through daily interactions within families, customary organizations, and the broader community environment. Through observation and participation as audience members, young people gradually acquire an understanding of the social and religious functions of the dance as an integral component of communal life. From the perspective of cultural anthropology, this process can be understood as a form of enculturation, through which individuals internalize the values, norms, and systems of knowledge prevailing within their cultural community (Koentjaraningrat, 1986). Consequently, the Baris Paku Dance is recognized not merely as a traditional performing art but also as a cultural symbol representing collective identity and the sacred relationship between the community, its ancestors, and spiritual forces.

The Stage of Participation in Customary Activities

The second stage is characterized by the increasing involvement of young people in customary activities after becoming members of *Megama Truna*. At this point, the inheritance process shifts from passive observation to active participation in the social and ritual life of the community. Youth members are assigned various responsibilities related to ceremonial preparations, including collecting fern leaves used for dancers' costumes, preparing ritual materials, organizing ceremonial equipment, and assisting with other technical aspects of customary events.

This participation serves a broader educational function than merely completing technical tasks. Through direct involvement, young people gain practical social experiences that enable them to understand the values underlying communal life. This process aligns with Dewey's (1934) concept of *learning by doing*, which emphasizes that experiential learning fosters deeper understanding and more meaningful personal development than abstract instruction alone. Through active participation, young community members internalize values such as responsibility, discipline, mutual cooperation, social solidarity, and collective commitment to preserving ancestral traditions.

The Stage of Dance Learning

Following their active involvement in customary activities, selected youth members enter the formal learning stage of the Baris Paku Dance. Instruction is conducted by senior dancers, customary elders (*penglingsir*), and cultural authorities who possess extensive knowledge of the tradition. The learning process employs traditional pedagogical methods based on demonstration, observation, imitation, and repetitive practice, reflecting the Balinese artistic teaching system known as *meguru panggul*.

Within this framework, the relationship between teacher and student functions not only as a mechanism for transmitting technical skills but also as a means of conveying cultural values and philosophical knowledge embedded within the performance tradition. Bandem & DeBoer (1981) argue that the transmission of Balinese performing arts typically occurs through direct interpersonal interaction, enabling the simultaneous transfer of artistic competence, ethical principles, and cultural meanings.

The educational process encompasses multiple dimensions. In addition to mastering movement techniques and choreographic patterns, prospective dancers are taught the historical origins of the dance, its sacred role within the religious life of the community, the customary regulations governing its performance, the symbolic meanings of costumes made from fern leaves, and the philosophical principles embodied in the dance. Consequently, the learning process aims not only to produce technically competent performers but also to cultivate individuals who possess a comprehensive understanding of the cultural significance underlying the tradition.

The Stage of Purification and Character Formation

The fourth stage involves a process of spiritual purification and moral preparation that prospective dancers must undergo before receiving authorization to perform the Baris Paku Dance. In Banjar Adat Sabang, candidates are required to participate in a purification ritual known as *Masepuh* or *Malukat*. This ceremony is conducted at Pura Taman Klansang under the guidance of the *Pemangku* of Pura Bukit Tegeh, accompanied by *Jero Sedahan* and other customary religious functionaries. This ritual is not merely understood as a religious ceremony but also as a mechanism of social and spiritual transformation. It signifies a transition from ordinary community membership to a culturally recognized status associated with specific ritual responsibilities. Turner et al. (2017) conceptualizes such practices as *rites of passage*, symbolic processes through which individuals undergo changes in social identity and status within their communities.

In addition to participating in purification rituals, prospective dancers must adhere to a number of customary requirements. These include remaining unmarried, belonging to the lineage of Banjar Adat Sabang, maintaining personal purity and proper conduct, and observing dietary restrictions before performances. These regulations demonstrate that the inheritance of the Baris Paku Dance is not solely concerned with artistic proficiency but also emphasizes moral discipline, spiritual preparedness, and commitment to customary values. Therefore, becoming a Baris Paku dancer requires not only technical competence but also ethical integrity and adherence to cultural norms.

The Stage of Performance and Cultural Regeneration

The final stage of the inheritance process is performance and cultural regeneration. After completing the stages of learning, preparation, and purification, young individuals are granted the opportunity to perform the Baris Paku Dance during religious ceremonies. Performance represents a significant milestone, as it signifies communal recognition that the individual has fulfilled all customary requirements and possesses the necessary competence to undertake the sacred responsibilities associated with the dance.

The Baris Paku Dance is performed exclusively within specific ritual spaces that maintain historical and spiritual connections to the community of Banjar Adat Sabang. These include Pura Taman Klansang, Pura Bukit Tegeh (also known as Pura Dadia Tangkas Semana), Pura Jero Kajanan, and Pura Jero Kelodan. In addition, the dance may be performed at several temples outside Banjar Adat Sabang that maintain ritual relationships with the community, such as Pura Batur, Pura Balingkang, and Pura Penulisan. The restriction of performances to these sacred spaces underscores the status of the Baris Paku Dance as a ritual dance whose existence is inseparable from the religious and cosmological beliefs of the community.

Importantly, performance does not mark the conclusion of the inheritance process. Experienced dancers subsequently assume responsibility for guiding and training younger generations, thereby ensuring the continuity of cultural transmission. Through this cyclical process, the inheritance of the Baris Paku Dance functions as a sustainable mechanism of cultural regeneration that enables the tradition to endure across generations. In this context, *Megama Truna* serves as a vital social institution that safeguards the transmission of cultural knowledge, values, and practices, ensuring the continued existence of the Baris Paku Dance amid ongoing social and cultural transformations.

The Implementation of the Baris Paku Dance in Community Life

The Baris Paku Dance is not merely understood as a traditional performing art but functions as a multidimensional cultural institution embedded within the social, educational, cultural, and religious life of the people of Banjar Adat Sabang. Its existence extends beyond the realm of artistic expression and constitutes an integral component of the community's cultural system, serving as a medium through which social values, collective identity, local knowledge, and religious beliefs are continuously reproduced and transmitted across generations. In

anthropological terms, the sustainability of a cultural tradition is closely related to its capacity to maintain relevance and functionality within the social life of its supporting community. As argued by Koentjaraningrat (1993), cultural elements tend to persist when they continue to fulfill important functions and provide meaningful benefits for the society that sustains them. Within this framework, the Baris Paku Dance remains a living tradition because it continues to perform significant social, educational, cultural, and religious functions in the daily lives of the people of Banjar Adat Sabang.

Social Function

Within the social structure of Banjar Adat Sabang, the Baris Paku Dance serves as an important mechanism for strengthening social cohesion and communal solidarity. The performance of the dance is not an isolated artistic activity but rather a collective undertaking that involves various segments of the community, including customary leaders, religious functionaries, youth organizations, dancers, musicians, and community members. Consequently, the preparation and performance of the dance create a space for intensive social interaction, cooperation, and collective participation.

The organization of ceremonial activities associated with the Baris Paku Dance reflects the enduring values of *gotong royong* (mutual cooperation) and communal responsibility that characterize Balinese customary society. Community members collaborate in preparing ritual offerings, collecting materials for costumes, organizing ceremonial spaces, and supporting the logistical requirements of the performance. These collective activities reinforce interpersonal relationships and strengthen communal bonds among members of the community.

From a sociological perspective, such collective participation can be understood through Durkheim's (2014) concept of *collective consciousness*, which refers to the shared beliefs, values, and moral sentiments that unite members of a society. Ritual activities involving the Baris Paku Dance generate a sense of collective belonging and reaffirm the social norms that sustain community life. Through repeated participation in these communal events, individuals develop a stronger attachment to their cultural community and a deeper awareness of their roles and responsibilities within the social order.

Educational Function

Beyond its social significance, the Baris Paku Dance functions as an important medium of cultural education and character formation for younger generations. The inheritance process facilitated through the customary institution of *Megama Truna* provides a structured educational environment in which young people acquire not only artistic skills but also ethical principles, social responsibilities, and cultural knowledge.

The educational dimension of the Baris Paku Dance is evident in the values transmitted throughout the learning and performance process. Young participants are taught discipline, responsibility, perseverance, cooperation, respect for elders, commitment to communal obligations, and adherence to customary regulations. These values are not communicated solely through formal instruction but are internalized through direct participation in customary activities and ritual practices.

This educational process reflects the principle of experiential learning, whereby knowledge and values are acquired through lived experience and active engagement. Participation in dance-related activities enables young people to develop practical competencies while simultaneously cultivating moral and social awareness. In this sense, the Baris Paku Dance serves as a form of informal cultural education that complements formal schooling by fostering cultural literacy and strengthening local identity.

Sedyawati (2007) emphasizes that traditional arts play a significant role in cultural education because they provide a medium through which younger generations can understand their historical roots, cultural heritage, and collective identity. Accordingly, the Baris Paku Dance functions as a pedagogical instrument that facilitates the transmission of indigenous knowledge and contributes to the formation of culturally grounded individuals capable of preserving and developing their cultural heritage.

Cultural Function

As an ancestral cultural heritage, the Baris Paku Dance performs a vital role in maintaining and reproducing the cultural identity of Banjar Adat Sabang. The dance represents a tangible expression of local wisdom and serves as

a cultural marker that distinguishes the community from other regions within Bali. Through its continued performance, the community reaffirms its historical continuity and collective identity while preserving cultural practices inherited from previous generations.

The distinctive use of fern leaves (*paku*) as the primary element of the dancers' costumes constitutes one of the most unique characteristics of the Baris Paku Dance. This feature differentiates it from other forms of Baris dance found throughout Bali and reflects the creative adaptation of natural resources into artistic expression. Such adaptation demonstrates the dynamic relationship between culture and environment, illustrating how local communities transform ecological elements into symbolic cultural forms. From the perspective of cultural studies, the Baris Paku Dance can be understood as a medium for the reproduction of cultural memory. Through recurring performances, the community continually reinterprets and reaffirms shared historical narratives, symbolic meanings, and collective experiences. Consequently, the dance functions not only as a cultural artifact but also as a living cultural practice through which identity is continuously negotiated, maintained, and transmitted across generations.

Furthermore, amid the increasing influence of globalization and cultural homogenization, the Baris Paku Dance serves as a form of cultural resilience. Its continued preservation demonstrates the capacity of local communities to maintain distinctive cultural traditions while adapting to broader social transformations. In this regard, the dance functions as a mechanism for safeguarding intangible cultural heritage and strengthening cultural sustainability.

Religious Function

The religious function constitutes the most fundamental dimension of the Baris Paku Dance and serves as the primary reason for its continued existence within the community. Unlike secular performances that primarily emphasize entertainment, the Baris Paku Dance is intrinsically linked to the religious and cosmological beliefs of the people of Banjar Adat Sabang. The dance is performed as a sacred offering dedicated to Bhatara Dalem Sang Hyang Telek, who is believed to represent manifestations of Bhatari Durgaila and Bhatari Durgapati within the local religious system.

For the community, the dance functions as a spiritual medium through which humans establish communication with divine and ancestral forces. The performance is believed to contribute to maintaining cosmic balance, ensuring communal well-being, and protecting the village from negative spiritual influences. Consequently, the dance occupies a central position within the ritual structure of customary religious ceremonies. The sacred nature of the Baris Paku Dance is reflected in the various ritual requirements that accompany its performance, including purification ceremonies, customary restrictions, and the selection of dancers who meet specific cultural and spiritual criteria. These requirements underscore the understanding that the dance is not merely an artistic performance but a ritual act possessing profound spiritual significance.

According to Dibia (2012), sacred dances in Bali function primarily as offerings (*wali*) directed toward divine powers rather than as forms of public entertainment. Their value lies not in aesthetic appreciation alone but in their capacity to facilitate spiritual communication and ritual devotion. In this context, the Baris Paku Dance represents an embodiment of the inseparable relationship between art, religion, and customary life in Balinese society. Through its performance, the community reaffirms its spiritual beliefs while preserving a sacred cultural tradition that continues to shape the religious identity of Banjar Adat Sabang.

Analysis of Educational Values Embedded in the Baris Paku Dance

The Baris Paku Dance embodies a complex system of educational values that have been transmitted across generations through cultural inheritance and communal participation. Within the framework of cultural education, traditional performing arts function not merely as artistic expressions but also as pedagogical instruments through which communities transmit knowledge, values, norms, beliefs, and collective identities. Traditional arts provide experiential learning environments in which individuals internalize cultural meanings through direct participation rather than formal instruction alone (Sedyawati, 2006; Utamia, 2024). Consequently, the educational significance of the Baris Paku Dance extends beyond the mastery of artistic techniques and encompasses the formation of religious consciousness, social responsibility, aesthetic sensitivity, moral character, and cultural identity.

The educational values embedded in the Baris Paku Dance can be categorized into five interrelated dimensions: religious values, social values, aesthetic values, character values, and cultural values. These dimensions collectively contribute to the holistic development of individuals while simultaneously ensuring the continuity of cultural traditions within the community.

Religious Values

Religious values constitute the primary educational foundation of the Baris Paku Dance. As a sacred performance embedded within the religious life of Banjar Adat Sabang, the dance serves as a medium for strengthening spiritual consciousness and reinforcing the relationship between humans and the divine (*parahyangan*) within the framework of *Tri Hita Karana*. Ritual purification, ceremonial preparation, and sacred performance practices cultivate devotion, spiritual discipline, and respect for religious obligations Titib (2001). Consequently, the Baris Paku Dance functions as an informal mechanism for transmitting religious ethics and preserving sacred traditions across generations.

Social Values

The Baris Paku Dance also serves as an important medium for social education by promoting solidarity, cooperation, mutual responsibility, and social cohesion. The collective involvement of customary leaders, youth organizations, dancers, musicians, and community members creates opportunities for intergenerational interaction and the development of social competencies. Through the *Megama Truna* institution, younger generations learn cooperation, leadership, communication, and communal responsibility, thereby strengthening social capital and reinforcing customary institutions (Putnam, 2000).

Aesthetic Values

Aesthetic values are reflected in the dance's choreography, costume design, musical accompaniment, symbolism, and ritual presentation. The distinctive use of fern leaves (*paku*) as costume elements establishes a unique visual identity while symbolizing the close relationship between culture and the natural environment. Participation in the artistic process enhances aesthetic sensitivity, creativity, and appreciation of cultural beauty, contributing to the development of aesthetic literacy and artistic awareness among younger generations (Djelantik, 1999).

Character Values

The inheritance process of the Baris Paku Dance functions as an experiential model of character education. Through participation in ritual and artistic activities, participants internalize values such as discipline, responsibility, perseverance, respect, integrity, and commitment to communal obligations. Character formation occurs through direct experience and active participation rather than through formal instruction alone, supporting Dewey (1934) concept of experiential learning and Lickona (1992) framework of character education.

Cultural Values

Cultural values provide the broader framework that sustains the educational significance of the Baris Paku Dance. Through the preservation of customary regulations, ritual practices, traditional symbols, and collective memory, the dance functions as a mechanism for cultural transmission and identity formation (Koentjaraningrat, 1986). Participation in the tradition enables younger generations to internalize local wisdom and maintain cultural continuity amid social change and globalization. Thus, the Baris Paku Dance serves not only as a cultural performance but also as a cultural institution that strengthens community resilience and preserves local identity (Sedyawati, 2006).

Overall, the Baris Paku Dance demonstrates that sacred traditional performing arts function as holistic educational systems that integrate religious, social, aesthetic, character, and cultural dimensions. Through this integration, the tradition contributes simultaneously to human development, character formation, and the preservation of cultural heritage.

CONCLUSION

This study demonstrates that the Baris Paku Dance is a sacred traditional dance originating from Banjar Adat Sabang, whose existence is inseparable from the spiritual, cultural, and social life of the local community. The findings

reveal that the dance possesses distinctive choreographic characteristics, symbolic meanings, and ritual functions that reflect the cosmological concepts and religious values of Balinese Hindu tradition.

The study further shows that the transmission of the Baris Paku Dance is sustained through the *Megama Truna* customary institution, which functions not only as a mechanism of cultural preservation but also as a medium for social regeneration and intergenerational knowledge transfer. Through participation in customary, ritual, and artistic activities, younger generations internalize religious, social, aesthetic, cultural, and character values, including discipline, responsibility, cooperation, respect, and cultural awareness.

These findings confirm that the Baris Paku Dance serves as both a vehicle for safeguarding cultural heritage and an effective medium for character education. The study contributes to the understanding of the relationship between cultural transmission, customary institutions, and character formation within Balinese performing arts. Practically, the findings highlight the importance of strengthening community-based cultural preservation and integrating local wisdom into character education programs to support cultural sustainability in contemporary society.

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