

AESTHETIC VALUES AND EDUCATIONAL PHILOSOPHY IN TARI BARIS BABUANG IN BATULANTANG VILLAGE, PETANG DISTRICT, BADUNG REGENCY

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ABSTRACT

The *Baris Babuang* Dance is a sacred Balinese performing art tradition originating from Batulantang Village, Petang District, Badung Regency, Bali, officially recognized as an Indonesian Intangible Cultural Heritage in 2021. Beyond its ritual function, the dance embodies aesthetic values and educational philosophies that contribute significantly to cultural transmission and character formation within the local community. This study aims to analyze the aesthetic values of the *Baris Babuang* Dance using Djelantik's aesthetic framework of form, content, and appearance; examine the educational philosophy embedded in its performance and transmission practices; and explore its relevance to local wisdom-based arts education. Employing a qualitative ethnographic approach, the research was conducted in Batulantang Traditional Village through participant observation, semi-structured interviews, documentation, and literature review, with data analyzed using the interactive model of Miles, Huberman, and Saldaña. The findings reveal that the aesthetic values of the *Baris Babuang* Dance are reflected in its dynamic choreography, symbolic ritual attributes, sacred performance context, and integration of artistic, spiritual, and cultural dimensions. Its educational philosophy encompasses discipline, responsibility, communal solidarity, spirituality, cultural stewardship, and character development, which are transmitted through participatory and intergenerational learning processes. Furthermore, the study demonstrates the dance's relevance to local wisdom-based arts education by providing cultural, pedagogical, and curricular foundations for strengthening cultural identity and character education. The study concludes that the *Baris Babuang* Dance constitutes a living cultural heritage that functions simultaneously as a sacred artistic expression, a medium of cultural transmission, and a strategic educational resource for contemporary arts education.

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INTRODUCTION

Art constitutes one of the most fundamental elements of culture and plays a strategic role in human life. Its existence extends beyond the realm of aesthetic expression, serving as a medium for symbolic communication, a vehicle for the transmission of cultural values, and a mechanism for the reproduction of collective identity. From an anthropological perspective, art is understood as both a cultural product and a cultural process that emerges from the interaction between individuals and the social, religious, and historical contexts that shape their existence. Consequently, art should not be viewed merely as a creative activity oriented toward beauty; rather, it represents a space for the production of meaning through which societies interpret, negotiate, and construct their understanding of reality. Through artistic practices, values, norms, beliefs, and cultural identities are preserved and transmitted across generations, ensuring the continuity and sustainability of cultural traditions within a community (Koentjaraningrat, 1993).

Within the context of Indonesia, a nation characterized by immense cultural diversity, art performs multiple and interconnected functions. In addition to serving as a medium of aesthetic expression, art functions as a religious instrument, an educational medium, a means of character formation, and a mechanism for fostering social cohesion. These multidimensional roles demonstrate that art encompasses not only artistic and aesthetic dimensions but also social, spiritual, ideological, and pedagogical significance. In this regard, artistic practices may be understood as symbolic systems through which societies construct and reproduce cultural meanings while simultaneously strengthening the relationship between individuals and the collective values that guide communal life (H. Geertz, 2004).

The inseparable relationship between art, religion, and social life is particularly evident in Balinese culture. Unlike modern perspectives that often separate artistic activities from religious and social practices, Balinese society perceives art as an integral component of everyday life that is deeply embedded within religious observances and customary traditions. Various forms of performing arts emerge, develop, and are sustained within ritual contexts, making their existence inseparable from the spiritual functions they fulfill. Balinese performing arts are therefore not merely forms of entertainment or public spectacle but are regarded as sacred offerings dedicated to Ida Sang Hyang Widhi Wasa. As a result, aesthetic considerations in Balinese art are closely intertwined with religious values and spiritual beliefs that shape both artistic creation and performance practices (Bandem & DeBoer, 1981).

Beyond its religious significance, traditional Balinese art also serves as a medium of cultural education through which knowledge, values, and social norms are transmitted across generations. The process of learning traditional arts in Bali extends far beyond the acquisition of technical and artistic skills. It encompasses the internalization of values such as discipline, responsibility, perseverance, mutual respect, solidarity, and devotion to the community. Consequently, the transmission of traditional arts can be understood as a form of cultural education that contributes not only to the preservation of artistic traditions but also to the formation of individual character and the reinforcement of collective identity within Balinese society (Dibia, 2003).

One traditional Balinese performing art that exemplifies the intersection of aesthetic, religious, and educational dimensions is the Baris Babuang Dance. This dance originates from Batulantang Traditional Village, Petang District, Badung Regency, Bali, and was officially recognized as an Indonesian Intangible Cultural Heritage in 2021. Within the classification of Balinese performing arts, Baris Babuang belongs to the category of *wali* dances, which are sacred dances performed exclusively as part of religious ceremonies. Specifically, the dance is presented during *Dewa Yadnya* rituals, particularly within the *pujawali* ceremony at Pura Kancing Bumi. Its existence therefore transcends the function of artistic performance, serving instead as a sacred medium of offering that plays a vital role in maintaining harmony between human beings, nature, and the divine.

The sacred nature of the Baris Babuang Dance is reflected in the customary regulations governing its performance. The dance is performed by eight unmarried male dancers whose status symbolizes purity of body and spirit in carrying out a sacred offering. This requirement demonstrates that the dancers' bodies are not merely artistic instruments but are also regarded as embodiments of spiritual values upheld by the community. In this context, the body functions as a cultural medium that connects artistic practice with religious belief and ritual obligation. Consequently, various purification rites and ceremonial preparations constitute an inseparable part of the overall performance process (Utamia, 2024).

From an aesthetic perspective, the Baris Babuang Dance possesses distinctive characteristics that differentiate it from other variants of the Baris dance tradition in Bali. One of its most notable features is the use of *blecong* (torch ginger stalks) and *pusuh biyu* (banana blossoms) as performance properties. These elements are not merely decorative components but carry profound symbolic meanings rooted in Balinese cosmological thought. Their presence reflects philosophical conceptions concerning the harmonious relationship between humanity, nature, and the divine. Furthermore, the dynamic accompaniment of Gong Kebyar music, the distinctive choreographic structure, and the use of sacred costumes that have undergone ritual consecration collectively create an artistic unity that generates both aesthetic and spiritual experiences for performers and audiences alike. Such characteristics indicate that the Baris Babuang Dance embodies a complex integration of form, content, and presentation, making it a valuable subject for aesthetic inquiry (Djelantik, 1999).

Despite its significant cultural value, the existence of the Baris Babuang Dance faces increasingly complex challenges in the era of globalization. Rapid technological development, shifting patterns of social interaction, the growing influence of global popular culture, and declining interest among younger generations in traditional arts have created substantial obstacles to the continuity of cultural transmission. These developments suggest that the preservation of traditional performing arts is no longer limited to safeguarding their physical forms but also involves sustaining the systems of knowledge, values, and cultural meanings embedded within them. As the social structures that support traditional practices undergo transformation, the processes through which cultural traditions are reproduced likewise become increasingly vulnerable (C. Geertz, 1973).

At the same time, the expansion of tourism and the creative economy has contributed to the commodification of many traditional Balinese art forms. Artistic practices that were once primarily associated with ritual functions and cultural identity are increasingly subject to market-oriented demands and entertainment industries. This transformation creates a tension between cultural preservation and adaptation to contemporary social and economic realities. Within this context, a deeper understanding of the aesthetic values and educational philosophies embedded in the Baris Babuang Dance becomes essential for strengthening its cultural relevance and ensuring its sustainability amid ongoing social change (Baulch, 2007).

Previous studies on the Baris Babuang Dance have predominantly focused on descriptive aspects such as ritual functions, performance structures, and symbolic meanings. Sudarma (2017) examined the role of the dance within the context of *piodalan* ceremonies in Pengotan Village. Although these studies have significantly contributed to understanding the cultural importance of the dance, there remains a lack of comprehensive research integrating Djelantik's aesthetic framework consisting of form (*wujud*), content (*bobot*), and presentation (*penampilan*) with an examination of the educational philosophy embedded in the dance's transmission and practice. This absence highlights an important scholarly gap that warrants further investigation (Sudarma, 2017).

Based on this research gap, the present study aims to: (1) analyze the aesthetic values of the Baris Babuang Dance through Djelantik's framework of form, content, and presentation; (2) examine the educational philosophy embodied in the performance and transmission processes of the dance as a medium for cultural value transmission; and (3) explore the relevance of these aesthetic and educational values for the development of local wisdom-based arts education in the contemporary era. By addressing these objectives, this study seeks to contribute theoretically to the fields of performing arts studies, cultural heritage studies, and arts education, while also providing practical insights for the sustainable preservation of intangible cultural heritage. Ultimately, the Baris Babuang Dance is understood not merely as a cultural artifact inherited from the past but as a living cultural heritage that continues to offer meaningful educational and cultural values for present and future generations (Dibia, 2012; Djelantik, 1999).

METHOD

This study employed a qualitative approach with an ethnographic research design. The selection of this approach was based on the objective of obtaining an in-depth understanding of the aesthetic values, educational philosophy, and socio-cultural meanings embedded in the Baris Babuang Dance tradition as a living cultural heritage of Balinese society. Qualitative research emphasizes the exploration and interpretation of social phenomena from the perspectives of individuals and communities who directly experience them, thereby enabling a comprehensive understanding of cultural realities that cannot be adequately captured through quantitative measurement (Creswell, 2009). Furthermore, ethnography was chosen because it facilitates the investigation of

cultural practices, belief systems, values, and symbolic meanings within their natural social contexts (Spradley & Elizabeth, 2007; Wijaya, 2018).

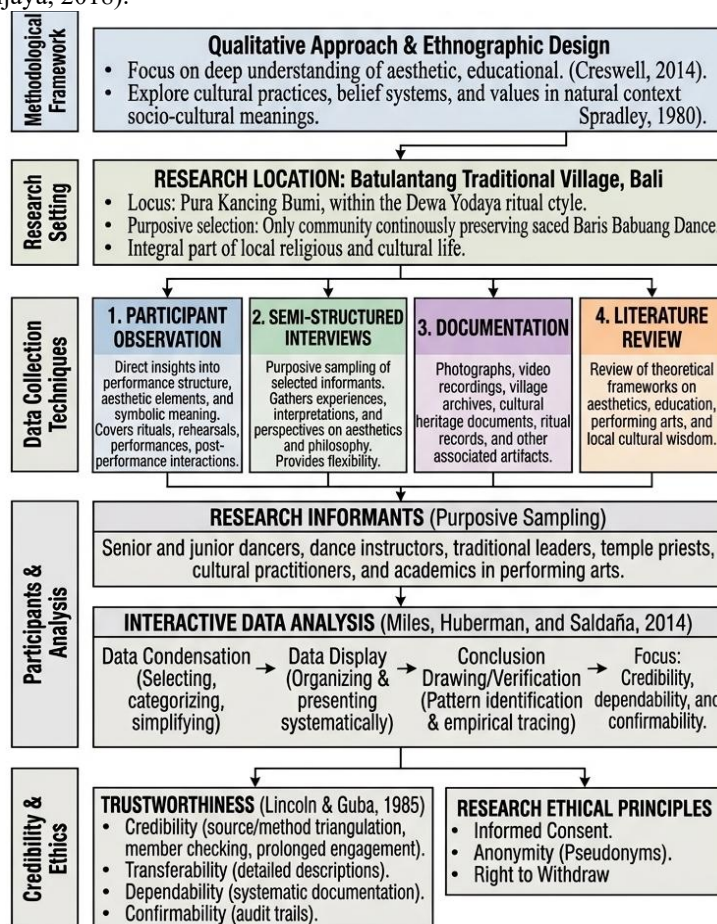


Figure 1. The Research Process Flowchart: An ethnographic approach to studying the aesthetics, educational philosophy, and socio-cultural meanings of the Baris Babuang Dance.
(Dok. Ngurah Okta, 2026)

The research was conducted in Batulantang Traditional Village, Petang District, Badung Regency, Bali, Indonesia. The primary locus of the study was Pura Kancing Bumi, where the Baris Babuang Dance is regularly performed as part of the *Dewa Yadnya* ritual cycle. The site was purposively selected because Batulantang Village is the only community that has continuously preserved and practiced the Baris Babuang Dance in its traditional and sacred form. The dance remains an integral component of local religious ceremonies and cultural life, making the village an appropriate setting for examining its aesthetic and educational dimensions.

Data were collected through participant observation, semi-structured interviews, documentation, and literature review. Participant observation was conducted to gain direct insights into the performance structure, aesthetic elements, symbolic meanings, and educational values embodied in the Baris Babuang Dance. Observations encompassed ritual preparations, rehearsal activities, performance processes, and post-performance interactions, enabling a holistic understanding of the cultural ecosystem surrounding the dance (Basuki, 2023; Rohidi, 2011).

Semi-structured interviews were conducted with selected informants using purposive sampling techniques. The informants included senior and junior dancers, dance instructors, traditional leaders, temple priests, cultural

practitioners, and academics specializing in Balinese performing arts. This technique allowed participants to articulate their experiences, interpretations, and perspectives regarding the aesthetic significance and educational philosophy of the dance while providing flexibility for further exploration of emerging themes (Moleong, 1991).

Documentation was employed to complement observational and interview data. The collected materials included photographs, video recordings of performances, village archives, cultural heritage documents, ritual records, and other artifacts associated with the Baris Babuang Dance. In addition, a literature review was undertaken to establish a theoretical framework concerning aesthetics, educational philosophy, Balinese performing arts, and local wisdom-based cultural education.

Data were analyzed using the interactive model proposed by Miles et al. (2014), consisting of data condensation, data display, and conclusion drawing/verification. Data condensation involved selecting, categorizing, and simplifying field data obtained from observations, interviews, and documentation. Subsequently, the data were organized and presented systematically to facilitate interpretation and pattern identification. The final stage involved drawing conclusions and verifying findings through continuous comparison between empirical evidence and the theoretical framework employed in the study.

To ensure the trustworthiness of the findings, this study adopted the criteria proposed by Nurfajriani et al. (2024), namely credibility, transferability, dependability, and confirmability. Credibility was enhanced through source triangulation, method triangulation, member checking, and prolonged engagement in the field. Transferability was addressed by providing detailed descriptions of the research context and participants. Dependability was maintained through systematic documentation of research procedures, while confirmability was ensured through transparent data management and audit trails, allowing the findings to be traced back to their empirical sources (Putri & Murhayati, 2022; Wijaya, 2019).

RESULTS AND DISCUSSION

Overview of the Baris Babuang Dance

The Baris Babuang Dance is a sacred performing art tradition that has been preserved and practiced by the community of Batulantang Traditional Village, Petang District, Badung Regency, Bali. It belongs to the broader category of *Baris* dances, a traditional Balinese dance genre historically associated with warriorhood, courage, devotion, and ritual service. However, unlike many other variants of the Baris dance that are distributed across different regions of Bali, the Baris Babuang Dance possesses a unique and exclusive cultural identity, as it exists solely within the cultural domain of Batulantang Village. This exclusivity positions the dance not only as an artistic expression but also as a significant marker of local cultural identity and a repository of the community's collective memory.

As a cultural heritage transmitted across generations, the Baris Babuang Dance occupies an important position within the religious and socio-cultural life of the Batulantang community. In recognition of its historical, aesthetic, and philosophical significance, the dance was officially designated as an Indonesian Intangible Cultural Heritage (*Warisan Budaya Takbenda*) in 2021. This recognition reflects the state's acknowledgment of the dance as an important form of local cultural knowledge and highlights its contribution to strengthening Balinese cultural identity amid contemporary social and cultural transformations.

Etymologically, the term *Babuang* derives from the Balinese word *buang*, which means "to discard," "to release," or "to remove." Within its ritual context, however, the term carries a deeper symbolic meaning associated with purification and the removal of negative influences that may disrupt cosmic and social harmony. Based on interviews with traditional leaders and temple priests, the Baris Babuang Dance is understood as a ritual medium intended to neutralize negative spiritual forces (*bhuta kala*) and prepare a purified sacred space for the performance of *Dewa Yadnya* ceremonies. Consequently, the primary function of the dance extends beyond entertainment, serving instead as a religious act that mediates the relationship between human beings and the transcendent realm.

The sacred nature of the Baris Babuang Dance is further reflected in the customary regulations governing its performance. The dance is performed by eight unmarried male dancers (*teruna*), whose selection is rooted in religious symbolism rather than practical considerations alone. The number eight is closely associated with the concept of *Asta Dikpalaka*, the eight divine guardians of the cardinal and intercardinal directions in Hindu cosmology. Within the ritual framework of Batulantang society, the eight dancers symbolize cosmic protection

emanating from all directions of the universe. Furthermore, the requirement that dancers remain unmarried reflects the Balinese Hindu concept of ritual purity (*suddha*), which is considered a prerequisite for participation in sacred performances. Physical and spiritual purity are believed to enable the dancers to serve as appropriate mediators through whom ritual offerings can be accepted by Ida Sang Hyang Widhi Wasa. This finding reinforces the notion that in Balinese sacred performing arts, aesthetic expression cannot be separated from the spiritual values that underlie artistic creation and performance (Bandem & DeBoer, 1981).

From the perspective of performance practice, the Baris Babuang Dance is accompanied by the Gong Kebyar ensemble, one of the most dynamic and expressive forms of Balinese gamelan music. The musical accompaniment functions not merely as a rhythmic support for movement but also as an essential element in constructing the emotional and spiritual atmosphere of the ritual. Variations in tempo, rhythmic accents, and the interaction between movement and music create a cohesive artistic experience that strengthens the sacred character of the performance. The integration of visual and auditory elements demonstrates the harmonious relationship between choreography and musical expression, contributing to the overall aesthetic experience of the dance.

Another distinctive feature of the Baris Babuang Dance is its use of *blecong* (torch ginger stalks, *Etlingera elatior*) and *pusuh biyu* (banana blossoms) as ritual properties. From the perspective of symbolic aesthetics, these objects function not merely as visual accessories but as carriers of profound philosophical meanings. *Blecong* symbolizes the protective power of nature and is believed to possess the ability to repel negative influences. In contrast, *pusuh biyu* represents fertility, sincerity, humility, and the cyclical nature of life. The use of these natural elements reflects the close relationship between artistic practice and the surrounding environment. More broadly, it embodies the Balinese philosophy of *Tri Hita Karana*, particularly the dimension of *palemahan*, which emphasizes harmony between human beings and the natural world as a foundation for social and spiritual well-being.

The structure of the Baris Babuang Dance consists of three principal sections: *pepeson*, *pengawak*, and *pekaad*. The *pepeson* serves as the opening section, marking the dancers' entrance into the sacred performance space and initiating symbolic communication between the ritual participants and the spiritual realm. The *pengawak* constitutes the core section of the performance, characterized by dynamic movement sequences, complex spatial formations, and intensive interaction between dancers, musical accompaniment, and ritual properties. During this phase, the performance reaches its highest level of artistic and emotional intensity. Finally, the *pekaad* functions as the closing section, signifying the completion of the ritual process and the restoration of cosmic balance following the ceremonial offering.

The tripartite structure of the dance reflects more than a choreographic convention; it embodies fundamental principles of Balinese Hindu cosmology. Specifically, it corresponds to the concept of *Tri Angga*, which divides the human body and the universe into three interconnected realms: *utama* (upper/sacred), *madya* (middle/human), and *nista* (lower/worldly). Within the performance context, these cosmological principles are manifested through the progression from beginning, to middle, to end, forming a unified ritual process. Thus, the choreographic structure of the Baris Babuang Dance functions not only as an artistic framework but also as a symbolic representation of the Balinese worldview concerning balance, order, and harmony.

Overall, the Baris Babuang Dance represents a form of sacred performing art in which aesthetic, religious, and social dimensions are deeply intertwined. Its significance extends beyond its role as a ritual offering, encompassing its function as a medium for the transmission of cultural values, collective memory, and local identity. Through its symbolic properties, ritual regulations, choreographic structure, and processes of cultural transmission, the dance embodies the inseparable relationship between art, spirituality, and community life that continues to characterize Balinese culture in the contemporary era.

The Aesthetic Values of Baris Babuang Dance

The aesthetic values embodied in the Baris Babuang Dance extend beyond the realm of visual beauty and choreographic excellence. As a sacred ritual performance rooted in the religious life of the Batulantang community, its aesthetics are inseparable from the spiritual, symbolic, and cultural dimensions that give meaning to its existence. In Balinese artistic traditions, beauty is not perceived merely as an object of sensory appreciation but as a manifestation of harmony between human beings, nature, and the divine. Consequently, the aesthetic

significance of Baris Babuang Dance must be understood through its artistic form, symbolic content, and ritual presentation as an integrated cultural expression.

This analysis adopts the aesthetic framework proposed by Djelantik (1999), who identifies three fundamental components of aesthetics: form, content, and appearance. These dimensions are deeply intertwined within Baris Babuang Dance, creating a holistic aesthetic experience that encompasses artistic, spiritual, and communal values. Furthermore, this discussion is enriched by perspectives from Bandem & DeBoer (1981); Dewey (1934); Fischer-Lichte & Jain (2008), whose works emphasize the experiential, performative, and cultural dimensions of aesthetics.

Form: The Aesthetics of Movement and Choreographic Structure

The aesthetic form of Baris Babuang Dance is manifested through its choreographic structure, movement vocabulary, spatial organization, and dynamic qualities. As part of the broader Baris dance tradition of Bali, the dance embodies the image of the warrior, characterized by strength, vigilance, discipline, and spiritual readiness. The dancers' bodies become visual representations of courage and devotion, reflecting the historical and ritual roots of the Baris genre. The choreography emphasizes upright postures, expansive chest positions, firm footwork, and controlled yet energetic gestures. Such bodily configurations create an impression of authority and vitality, while simultaneously expressing the dancer's internal concentration. The integration of powerful and restrained movements generates a dynamic tension that contributes significantly to the dance's aesthetic appeal. According to Djelantik (1999), aesthetic form emerges when artistic elements are organized harmoniously to produce unity and balance. In Baris Babuang Dance, this unity is achieved through the synchronization of movement, rhythm, and spatial arrangement.

One of the most distinctive aesthetic features of the dance is the use of expressive eye movements (*seledet*). Within Balinese dance traditions, the eyes are considered essential vehicles of expression and spiritual energy. Bandem & DeBoer (1981) argue that the effectiveness of Balinese dance is largely dependent upon the dancer's ability to channel *taksu*, a form of spiritual charisma or artistic power that animates the performance. The penetrating gaze and focused facial expressions displayed by the dancers not only enhance the visual intensity of the choreography but also communicate an inner spiritual presence that transcends technical execution. Spatially, the dance employs symmetrical formations performed by eight dancers. These formations generate visual harmony while simultaneously symbolizing cosmic order. The balanced arrangement of dancers may be interpreted in relation to the Balinese cosmological principle of harmony between directional forces and sacred space. Thus, aesthetic beauty is not merely created through visual composition but through the embodiment of a broader worldview that values balance and interconnectedness.

The aesthetic form of Baris Babuang Dance therefore resides not only in its technical sophistication but also in its capacity to transform the human body into a medium through which cultural values, ritual meanings, and spiritual energies are made visible.

Content: Symbolism, Sacredness, and Philosophical Meaning

Beyond its formal qualities, the Baris Babuang Dance possesses a profound symbolic content that reflects the religious beliefs and cultural philosophy of the Batulantang community. In Djelantik's (1999) framework, content refers to the meanings, ideas, and values embedded within a work of art. In this respect, every movement, costume, property, and ritual procedure associated with the dance functions as a symbolic language through which deeper cultural messages are conveyed.

The warrior-like movements symbolize not only physical strength but also moral integrity and spiritual discipline. The dancers' coordinated actions express collective solidarity, emphasizing the communal values that underpin Balinese social life. Rather than celebrating individual heroism, the dance highlights cooperation, responsibility, and devotion to the collective well-being of the community. The ritual properties used in the performance, particularly the *blecong* and *pusuh biyu*, possess multilayered symbolic meanings. These objects represent the intimate relationship between humans and the natural world, reflecting the Balinese philosophical principle of Tri Hita Karana, which advocates harmony among humanity, nature, and the divine. Their presence reinforces the sacred character of the performance and underscores the ecological consciousness embedded within local cultural traditions.

Furthermore, the requirement that performers must be unmarried young men carries significant symbolic implications. Within the local religious context, this condition is associated with ritual purity and spiritual

preparedness. The dancers are therefore not merely performers but ritual representatives who embody values of dedication, discipline, and sacred responsibility. Their bodies become ritual instruments through which spiritual communication is enacted. The costumes also function as an important semiotic system. The colors, ornaments, and headdresses are not simply decorative elements; they signify cosmological concepts and sacred identities. Through these visual symbols, the dancers are transformed from ordinary individuals into ritual figures who mediate between the human and divine realms.

At a deeper philosophical level, Baris Babuang Dance articulates a conception of heroism that differs from conventional military interpretations. The dance promotes a form of spiritual heroism grounded in self-control, devotion, and the maintenance of cosmic balance. In this sense, its aesthetic content communicates ethical and religious teachings that remain relevant to the cultural life of the community.

c. Appearance: Aesthetic Experience and Ritual Performance

The dimension of appearance concerns the manner in which a work of art is presented and experienced. In the case of Baris Babuang Dance, aesthetic appreciation cannot be separated from the ritual environment in which the performance occurs. Unlike secular performances designed primarily for entertainment, this dance is performed as an integral component of religious ceremonies, making its aesthetic impact inseparable from its sacred context. The performance creates a multisensory environment in which movement, music, costume, ritual offerings, incense, temple architecture, and communal participation converge. The dynamic rhythms of the gamelan ensemble intensify the dancers' movements, while the visual splendor of the costumes contributes to the ceremonial atmosphere. Together, these elements produce a powerful aesthetic experience that engages the senses, emotions, and spiritual awareness of participants.

Dewey (1934), in *Art as Experience*, argues that aesthetic experience emerges when individuals engage with art in a manner that integrates perception, emotion, and meaning into a unified whole. Such experiences are transformative because they transcend passive observation and become part of lived experience. This perspective is particularly relevant to Baris Babuang Dance, where audience members do not merely watch a performance but participate in a collective ritual event that carries spiritual significance. Similarly, Fischer-Lichte & Jain (2008) emphasizes that ritual performances generate meaning through the dynamic interaction between performers and spectators. She describes this process as an autopoietic feedback loop, whereby the energy exchanged between participants continuously shapes the unfolding event. In the context of Baris Babuang Dance, the sacred atmosphere, communal engagement, and performative intensity create a transformative aesthetic experience that extends beyond artistic appreciation into the realm of spiritual encounter.

Consequently, the beauty of the dance cannot be reduced to visual or technical excellence alone. Its aesthetic power derives from its capacity to evoke emotional resonance, spiritual reflection, and communal cohesion. The performance becomes an event in which art, religion, and social life converge, producing an experience that is both aesthetically compelling and culturally meaningful.

Aesthetic Values as Expressions of Batulantang Cultural Identity

At a broader level, the aesthetic values of Baris Babuang Dance serve as a representation of the cultural identity of the Batulantang community. The dance embodies a collective worldview that integrates religious devotion, communal solidarity, and ecological awareness into a coherent cultural system. Saito (2017) argues that aesthetics should not be confined to the appreciation of artistic objects but should also encompass everyday practices, moral values, and cultural traditions. From this perspective, the aesthetic significance of Baris Babuang Dance lies not only in its artistic qualities but also in its role as a vehicle for cultural transmission and identity formation.

The dance reflects the community's religious orientation through its function as a sacred offering to the divine. It expresses communal values through the collective processes of preparation, training, and performance. It also demonstrates ecological consciousness through the use of natural materials and symbolic references to the relationship between humans and their environment. These interconnected values reveal an aesthetic system that is deeply embedded in local cultural practices. Moreover, the uniqueness of Baris Babuang Dance distinguishes it from other Baris traditions found throughout Bali. The use of *blecong* and *pusuh biyu* as ritual properties, the requirement that performers be unmarried young men, and its exclusive association with ceremonial activities at Pura Kancing Bumi contribute to its distinctive aesthetic identity. These characteristics make Baris Babuang

Dance not merely a regional variation of the Baris genre but a unique cultural phenomenon that reflects the historical experiences, religious beliefs, and artistic creativity of the Batulantang community.

Ultimately, the aesthetic values of Baris Babuang Dance reside in its ability to integrate artistic beauty, symbolic meaning, spiritual devotion, and cultural identity into a unified performative expression. Its beauty is therefore not merely something to be observed, but something to be experienced, interpreted, and transmitted across generations as a living embodiment of Balinese cultural heritage.

Educational Philosophy Embedded in the Baris Babuang Dance

The Baris Babuang Dance functions not only as a sacred performing art within the ritual context of Pura Kancing Bumi but also as a cultural educational medium through which moral, social, spiritual, and cultural values are transmitted across generations. As a living cultural practice, the dance serves as a mechanism for the reproduction of collective knowledge, beliefs, and identity within the Batulantang community. The educational process embedded in this tradition does not operate through formal curricula or institutional instruction; rather, it is realized through direct participation, ritual engagement, social interaction, and the gradual internalization of values within everyday cultural life.

In this context, Baris Babuang Dance can be understood as a form of culture-based education in which culture itself functions as both the source of knowledge and the medium of character formation. Through active involvement in the tradition, younger generations acquire not only artistic competencies but also a deeper understanding of social responsibility, ancestral reverence, spiritual devotion, and cultural stewardship. Consequently, the educational philosophy embedded in Baris Babuang reflects a dynamic relationship between learning, identity formation, and cultural continuity.

Education in Discipline and Responsibility through the Formation of Cultural Habitus

One of the most significant educational values embodied in Baris Babuang Dance is the cultivation of discipline and responsibility. These values are not transmitted primarily through verbal instruction but are developed through continuous participation in cultural practices. Dancers are required to follow inherited conventions, master established movement patterns, maintain proper conduct during rehearsals, and fulfill their ritual obligations with dedication and sincerity. Such repeated engagement gradually shapes enduring dispositions and behavioral tendencies that become embedded within the individual's character. This process reflects the formation of cultural habitus, understood as a system of internalized dispositions acquired through sustained participation in particular social and cultural environments (Bourdieu & Herwinarko, 2020). Within this framework, discipline extends beyond compliance with rules and becomes a deeply rooted mode of being that influences how individuals perceive, think, and act within their community.

Responsibility is cultivated through a similar process. Dancers bear responsibility not only for the successful execution of the performance but also for preserving the sacred integrity of the ritual. Participation in Baris Babuang requires an awareness that individual actions carry broader implications for the community and for the continuity of cultural traditions. Such responsibility fosters a collective consciousness in which personal conduct is inseparable from communal well-being and cultural preservation.

The traditional requirement that performers remain unmarried further reinforces the moral dimension of this educational process. Within the local cultural context, this condition symbolizes purity, self-restraint, and spiritual preparedness. The requirement communicates the principle that participation in sacred cultural practices demands not only technical competence but also ethical integrity and personal discipline. Consequently, becoming a Baris Babuang dancer involves a comprehensive process of character formation encompassing physical, moral, and spiritual dimensions.

Education in Communal Solidarity and Social Cohesion

The Baris Babuang Dance also embodies an educational philosophy centered on cooperation, solidarity, and collective responsibility. As a group performance, its success depends upon the ability of all dancers to maintain harmony in movement, rhythm, and expression. The performance does not privilege individual achievement; instead, it emphasizes collective coordination and mutual dependence. Learning within this context occurs through active participation in shared social practices. Knowledge and skills are acquired not through abstract instruction but through engagement in meaningful communal activities. Such a learning process reflects

the principle that knowledge emerges through participation in social practice and becomes meaningful through lived experience.

The transmission of cultural knowledge within Baris Babuang can also be understood through the concept of a *community of practice*. The dance tradition creates a learning environment in which senior dancers, ritual specialists, community leaders, and younger participants interact continuously, facilitating the intergenerational transmission of knowledge, values, and cultural competencies. Learning occurs through observation, participation, mentorship, and shared experience rather than through formal pedagogical structures (Wenger, 1998). The values cultivated through this communal process resonate strongly with the principle of *pawongan* within the philosophy of *Tri Hita Karana*, which emphasizes harmonious relationships among individuals. Through participation in Baris Babuang, younger generations develop an understanding that individual identity is inseparable from community membership. This awareness strengthens social cohesion while reinforcing commitment to collective cultural responsibilities.

Education in Spirituality and Transcendental Awareness

As a sacred *wali* dance performed within a ritual context, Baris Babuang possesses a profound spiritual educational dimension. Spiritual education in this context extends beyond doctrinal religious instruction and involves direct experiential engagement with sacred practices that cultivate awareness of humanity's relationship with transcendent realities. Prior to participating in the performance, dancers undergo various preparatory stages, including purification rituals, prayer, and adherence to customary regulations. These practices function not merely as ceremonial procedures but also as educational processes that shape spiritual consciousness and moral discipline. Through these experiences, participants learn values associated with devotion, purity, humility, and reverence for sacred forces.

This form of education encourages individuals to understand life as extending beyond material concerns and personal interests. Through ritual participation, dancers develop an awareness of broader moral and spiritual responsibilities that connect them to their community, the natural world, and the divine. Such experiences contribute to the development of meaning, purpose, and ethical commitment within the individual (Palmer, 1998). Within the Balinese worldview, this spiritual dimension corresponds to *parhyangan*, the harmonious relationship between humans and God. Participation in Baris Babuang therefore becomes a means of strengthening spiritual awareness through embodied cultural practice. The educational outcomes of this process extend beyond artistic proficiency to encompass the cultivation of religious devotion and spiritual maturity.

Education in Local Wisdom and the Transmission of Cultural Memory

The Baris Babuang Dance serves as an important medium for the transmission of local wisdom and cultural memory. Its continued performance ensures not only the survival of a particular artistic tradition but also the preservation of collective knowledge, historical consciousness, and cultural values that define the identity of the Batulantang community. Cultural memory is sustained not merely through written documentation but through repeated cultural practices that continually reactivate and reinterpret shared meanings. Each performance of Baris Babuang revitalizes collective memories associated with ancestors, communal history, religious beliefs, and inherited systems of knowledge. In this way, the dance functions as a bridge connecting past, present, and future generations within an ongoing cultural continuum (Suryawati, 2017; Utamia & Indrawan, 2024).

The transmission of cultural knowledge occurs through observation, imitation, participation, and direct experience. Younger generations learn by engaging with senior practitioners and participating in ritual activities, allowing cultural values to become internalized through practice rather than through abstract explanation. Such a process demonstrates that cultural education involves not only the transmission of information but also the formation of culturally informed ways of thinking, feeling, and acting. The continuity of Baris Babuang further illustrates how communities maintain their existence through cultural reproduction. The values, norms, and worldviews embodied within the tradition are continuously reaffirmed and adapted through successive generations, ensuring the persistence of cultural identity despite changing social circumstances. Consequently, the dance functions not only as a cultural artifact but also as an educational mechanism through which collective memory and cultural identity are sustained (Bourdieu & Herwinarko, 2020).

Baris Babuang Dance as a Medium of Culture-Based Character Education

Taken as a whole, Baris Babuang Dance may be understood as a comprehensive form of culture-based character education. Participation in the tradition facilitates learning experiences that engage intellectual, emotional, social, moral, and spiritual dimensions simultaneously. The educational objective is not merely the production of technically skilled performers but the cultivation of individuals who possess integrity, cultural awareness, social responsibility, and ethical commitment. Artistic experiences have a unique capacity to develop sensitivity, imagination, reflective thinking, and an appreciation of human values. As a result, art functions not only as a mode of expression but also as a powerful educational medium capable of shaping perception and understanding in profound ways (Eisner, 2003).

Within the context of Baris Babuang, values such as *sradha* (faith), *bhakti* (devotion), *satya* (truthfulness and loyalty), *dharma* (moral duty), and *ngayah* (selfless service) are not presented as abstract concepts. Rather, they are embodied within cultural practices and experienced directly by participants through ritual engagement and communal participation. Such experiential learning enables these values to become deeply internalized and integrated into individual character formation. Therefore, Baris Babuang Dance represents a holistic educational system in which character development, cultural transmission, spiritual cultivation, and identity formation are integrated within a single living tradition. Through participation in this sacred dance, members of the Batulantang community not only preserve their ancestral heritage but also cultivate future generations who possess the cultural consciousness, moral responsibility, and social commitment necessary to sustain that heritage in an era of rapid social change.

Relevance to the Development of Local Wisdom-Based Arts Education

The aesthetic values and educational philosophy embodied in the Baris Babuang Dance demonstrate substantial relevance to the development of local wisdom-based arts education within contemporary society. Amid the increasing influence of globalization, digitalization, and cultural homogenization, arts education is expected not only to function as a medium for developing artistic competencies but also as a vehicle for strengthening cultural identity, character formation, and the preservation of local knowledge transmitted across generations. Within this context, the Baris Babuang Dance presents a cultural educational model that integrates aesthetic, spiritual, social, and ecological dimensions in a holistic manner.

As an intangible cultural heritage that continues to exist within the social practices of the Batulantang community, the Baris Babuang Dance represents more than a traditional art form. It embodies a system of local knowledge that can serve as a valuable educational resource. The values embedded within the dance illustrate how art functions simultaneously as a medium for cultural transmission and character education. Therefore, the relevance of the Baris Babuang Dance to the development of arts education can be examined through three principal dimensions: curricular relevance, pedagogical relevance, and cultural relevance.

Curricular Relevance

From a curricular perspective, the aesthetic values and educational philosophy of the *Baris Babuang* Dance offer substantial potential for integration into arts and cultural education across educational levels. This integration aligns with the objectives of Indonesia's *Merdeka Curriculum*, which emphasizes contextual learning and character development based on local culture. Beyond introducing the dance as an artistic form, such integration facilitates students' understanding of the cultural values underlying its existence. Its movement vocabulary, musical accompaniment, costumes, ritual properties, performance structure, and symbolic meanings constitute valuable educational resources for enriching the study of Balinese performing arts and fostering culturally relevant learning experiences.

Furthermore, the values embedded in the *Baris Babuang* Dance including discipline, responsibility, social solidarity, spirituality, and respect for tradition provide important foundations for character education. In this context, arts education functions not only as a means of developing artistic competence but also as a process of value internalization and character formation. The transmission process of the *Baris Babuang* Dance, which involves observation, imitation, direct practice, community participation, and cultural reflection, also offers an alternative pedagogical model that promotes experiential and participatory learning.

Nevertheless, the integration of the *Baris Babuang* Dance into formal education must remain sensitive to its status as a sacred *wali* dance. Educational applications should therefore emphasize its aesthetic, philosophical, historical, and educational dimensions while respecting the religious values that constitute its cultural foundation.

Through this approach, formal education can contribute to cultural preservation while maintaining the sacred integrity of the tradition.

Pedagogical Relevance

From a pedagogical perspective, the transmission system of the *Baris Babuang* Dance reflects educational practices that are highly compatible with contemporary learning theories. Its participatory learning process emphasizes direct engagement, where knowledge and skills are constructed through experience, social interaction, observation, repetitive practice, and guidance from senior practitioners. These characteristics align closely with experiential learning theory, which positions experience as the primary source of knowledge construction. Within the *Baris Babuang* tradition, learners acquire not only technical competencies but also an understanding of ritual values, customary regulations, and social responsibilities through active participation in authentic cultural contexts. The transmission process also reflects Lave and Wenger's concept of situated learning, in which learning occurs within a community of practice through gradual participation. Individuals typically progress from observation to active involvement and eventually assume greater cultural responsibilities. This process fosters not only artistic competence but also a sense of belonging, cultural commitment, and social responsibility.

Moreover, the pedagogical system embedded in the *Baris Babuang* Dance integrates cognitive, affective, and psychomotor domains simultaneously. Unlike approaches that emphasize technical proficiency alone, this tradition demonstrates how arts education can cultivate character, moral values, social sensitivity, and spiritual awareness through meaningful cultural experiences. In the context of twenty-first-century education, such an approach is particularly relevant, as it supports the development of collaboration, adaptability, reflective thinking, and cultural awareness competencies that have long been sustained through the intergenerational transmission of the *Baris Babuang* tradition.

Cultural Relevance

From a cultural perspective, the *Baris Babuang* Dance plays a strategic role in strengthening local cultural identity amid the increasing influence of globalization. Beyond its status as cultural heritage, the dance functions as a medium for cultural consciousness and identity formation, particularly among younger generations. It embodies core values of the Batulantang community, including religiosity, communal solidarity, respect for ancestors, and ecological awareness reflected in its ritual practices and use of natural elements. These values provide an important foundation for fostering cultural continuity and social responsibility.

Within local wisdom-based arts education, the *Baris Babuang* Dance offers students an understanding of culture as a living source of knowledge that remains relevant to contemporary life. Such an approach strengthens cultural identity while encouraging openness to global cultural diversity. At the same time, the dance contributes to preserving collective cultural memory by ensuring the intergenerational transmission of knowledge, values, and historical experiences embedded within the tradition.

Nevertheless, the integration of the *Baris Babuang* Dance into educational contexts must respect the ethical and cultural boundaries established by the Batulantang customary community as the custodian of the tradition. As a sacred *wali* dance, its educational adaptation requires dialogue and collaboration to preserve its spiritual integrity and sacred character.

Therefore, the relevance of the *Baris Babuang* Dance to local wisdom-based arts education extends beyond its function as instructional material. It offers a holistic educational model that integrates aesthetics, spirituality, character formation, and cultural identity, thereby contributing to the development of arts education that fosters creativity, cultural awareness, social responsibility, and commitment to cultural sustainability.

CONCLUSION

This study demonstrates that the *Baris Babuang* Dance is not merely a sacred performing art tradition of the Batulantang community, but a holistic cultural system that integrates aesthetic, spiritual, educational, and social dimensions. Through Djelantik's aesthetic framework, the dance reveals an integrated aesthetic structure of form, content, and appearance, manifested in its choreographic patterns, symbolic properties, ritual regulations, and sacred performance context. These elements collectively construct an aesthetic experience that transcends visual appreciation and reflects the cultural worldview of the Batulantang community.

The findings further indicate that the educational philosophy embedded in the *Baris Babuang* Dance encompasses discipline, responsibility, communal solidarity, spirituality, cultural stewardship, and character

formation. These values are transmitted through participatory cultural practices, intergenerational learning, ritual engagement, and communal participation, positioning the dance as both a medium of artistic expression and a living educational system through which cultural identity, collective memory, and local wisdom are continuously reproduced.

Moreover, this study highlights the relevance of the *Baris Babuang* Dance to local wisdom-based arts education. Its aesthetic and educational values provide important foundations for curriculum development, character education, experiential learning, and cultural preservation. Integrating these values into formal education can strengthen cultural awareness, moral responsibility, and appreciation of cultural diversity while preserving the sacred integrity of the tradition. Therefore, the *Baris Babuang* Dance should be understood not only as an intangible cultural heritage but also as a living cultural resource that contributes to the advancement of arts education, cultural sustainability, and community-based heritage preservation.

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