



Didactic Values in the Gending Text of the Baris Dadap Dance in Adat Batur Village, Bali

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Abstract

The Baris Dadap dance is a sacred dance performed by four to six male dancers, typically staged during the Dewa Yadnya ceremony (a sincere and wholehearted offering to the Almighty God). The Baris Dadap dance has distinctive characteristics that set it apart from other types of Baris dances, particularly in its performance structure, which combines movements and *gending* (traditional Balinese song), referred to in Balinese as *wirama*. This study aims to (1) describe the performance form of the Baris Dadap dance and (2) analyze the didactic implications of the *gending* text in the Baris Dadap dance on the formation of knowledge within the Batur traditional village community in Bali. This research employs a qualitative method with data sources including the Baris Dadap dance performance, dancers, musicians, community elders, cultural figures, and journals related to previous research findings. Structural functional theory and Balinese dance theory are used to analyze all data collected through observation, interviews, and documentation. The results of the study indicate that (1) the performance form of the Baris Dadap dance is built on three main frameworks—dance movements, *gending* texts sung by the dancers, and accompanying music—with the structure of the performance divided into three parts: the first part called *pepeson*, the second part called *pengadeng*, and the third part called *pekaad*; (2) the didactic values in the *gending* text of the Baris Dadap dance have implications for the formation of a knowledge system in the aspects of *tattwa* (philosophy), *susila* (morality), and *upacara* (rituals). The new findings of this study reveal that the values embedded in traditional dances and their meanings can serve as a conscious means of imparting human knowledge to achieve physical and spiritual harmony.

Keywords: Baris Dadap dance; performance form; didactic value

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INTRODUCTION

The rapid development of science and technology has significantly changed the mindset of Hindus in Bali. Balinese Hindus can no longer accept their religious traditions at face value; instead, they

have become highly critical of religious practices. Various religious rituals that were once performed traditionally (*mula keto*). And passed down from generation to generation (*gugon tuwon*), are now being questioned for their validity (Triguna, 2021). One of the arguments is that faith in

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religious teachings based solely on *gugon tuwon* and *mula keto* can easily falter and collapse when faced with critical thinking (Suharta, 2022). This indicates that Balinese society increasingly recognizes the importance of having a strong foundation in religious and cultural knowledge to better understand the purpose and meaning of the religious and cultural teachings practised in daily life. The implication of this shift in mindset is that Balinese society, particularly the younger generation, has begun exploring the sources underlying religious and cultural ceremonies, as well as understanding their meanings.

The dynamics related to the change in the mindset of Hindus in Bali, according to Triguna (2019), mark a shift in the community's thinking from "ritualism" to "*tattwaism*." This means that Hinduism, which was once solely realized through ritual practices (ritualism), is now considered irrelevant to contemporary conditions (Dasih et al., 2019). Hindus in Bali desire that every implementation of Hinduism be based on clear and standard religious rules and philosophies (*tattwaism*) (Handriyoto, 2022).

Based on this perspective, a continuous understanding of Balinese traditions and culture related to the practice of Hindu teachings appears necessary. This is important because the practice of Hinduism in Bali is closely intertwined with various forms of local beliefs and traditions (Dewi & Kustina, 2018). Consequently, the practice of Hinduism in Bali differs quite a bit from its practice in other regions, including India, the birthplace of Hinduism (Pendit, 2019). This makes Hinduism in Bali unique, distinct, and specific. Take this unique and interesting phenomenon observed in the traditional village of Batur, Bali, for example, where the community has developed its own religious and artistic identity. One example of this artistic uniqueness is the Baris Dadap dance, performed during the Ngusaba Kadasa ceremony at Pura Ulun Danu Batur.

The Baris Dadap dance has distinct characteristics compared to other Baris

dances, primarily in its combination of movement, song (*gending*), and accompanying music. Djayus, in his book *Teori Tari Bali* (1980), outlines the fundamental components of Balinese dance movements, which consist of four factors: *Agem* (foundational movement), *Tandang* (walking movement or steps), *Tangkep* (expressions), and *Tangkis* (transitional movement) (Djayus, 1980). Furthermore, Djayus adds that these movements can be divided into three sections: the first part, called *papeson*; the second part, called *pangawak* or *pengadeng*; and the final part, called *pekaad* (Djayus, 1980). While in the Baris Dadap dance, in addition to presenting these three performance structures (*papeson*, *pengawak*, and *pekaad*), a song or *gending* is also incorporated, which is performed by the dancers. The *gending* text contains values of *dharma* that serve as a source of knowledge for the community in conducting religious activities at Pura Ulun Danu Batur, Bali (Budiarsa, 2020). This reinforces that the Baris Dadap dance is categorized as a sacred dance performed exclusively during religious rituals.

Sacred dances in Bali have endured and remained preserved to this day. One reason is that Hindus do not dare to change or abandon these dances, as they are believed to embody profound values (*adiluhung*) that are highly beneficial for human life (Indra Wirawan, 2019). Sacred dances are always performed in conjunction with religious ceremonies, as they serve as offerings and acts of worship to God for His blessings of protection, safety, strength, prosperity, and happiness (Asriati & Kosasih, 2019; Putra, 2017). To prevent misconceptions about dance art in line with its development, dances have been classified into three categories: *Wali*, *Bebali*, and *Balibali* dances (Dibia, 1999).

Wali Dance: These are sacred dances performed as part of ceremonies. They contain no narratives and only convey symbolic religious messages, as seen in dances like Rejang, Pendet, Sanghyang, and Baris. *Bebali* Dance: These are semi-sacred dances that support the ceremony, serving as accompanying elements. These dances are

performed alongside ceremonies and often depict stories relevant to the ongoing ritual, such as those illustrated in Topeng and Gambuh dances. *Balih-balihan* dance: These are non-sacred dances performed solely for entertainment, such as Legong, Janger, and others (Astini & Utina, 2007).

With the classification of Balinese dances, the Baris Dadap dance falls into the *Wali* category, performed exclusively during religious ceremonies, specifically during the Ngusaba Kadasa ceremony at Pura Ulun Danu Batur. The Baris Dadap dance can still be witnessed today, as the community of Adat Batur village strongly upholds its preservation. The endurance of the Baris Dadap dance performance indicates the presence of a set of value systems that strongly influence the lives of the Adat Batur village community. This aligns with the view of Koentjaraningrat (2010:110) that the core of culture is its value system. In every culture that exists and evolves within a society, values are always collectively owned and upheld as a shared guideline by that society. These value systems shape the mindset and behaviour of the community, including the various works they produce.

The value system is evident in the Baris Dadap dance performance during the Pujawali Ngusaba Kadasa at Pura Ulun Danu Batur is intriguing to explore in-depth, as it has proven capable of enduring through the changing times. This is particularly noteworthy given the strong currents of modernization affecting all levels of society, including the Adat Batur village. The entry of modernization into Adat Batur village is marked by the adoption of various modern technological products, such as information, communication, and transportation technologies (Jayanti, 2015). Along with this, it is possible that the influences of modernization also spread throughout the community. In general, modernization theories state that modern values tend to erode traditional values, and modernity is often considered the opposite of traditionalism (Sukrawati, 2018). Therefore, the ability of tradition to

survive amidst the tide of modernization can be viewed as a phenomenon that contrasts with such theories.

The endurance of the Baris Dadap dance performance during the Pujawali Ngusaba Kadasa at Pura Ulun Danu Batur within the cultural life of Adat Batur village shows some or all of the characteristics of superior culture (Adiputra et al., 2016). Amidst the waves of globalization and modernization, which emphasize effectiveness, efficiency, and economic considerations, the Baris Dadap dance remains preserved. The preservation of this local tradition indicates the presence of cultural values that strongly influence its supporting community (Sukrawati, 2017). These values need to be comprehensively revealed to address the penetration of global currents, especially in education, to instill awareness and reflection on the importance of the noble values embedded in traditional dances.

Cultural values that live and develop in society have become an integral part of building the educational system in Indonesia (Supatmo, 2021). This is evident in Law No. 20 of 2003 on the National Education System (UU Sisdiknas). Article 4, paragraph (1) of UU Sisdiknas states that education is to be carried out democratically and fairly, without discrimination, while upholding human rights, religious values, cultural values, and national diversity (Nurulanningsih, 2017). This principle affirms that every cultural and religious value can serve as a learning resource to achieve the overall goals of education.

The principle of conducting education while promoting cultural values implies that the educational process must integrate individuals into their natural and social environments (Putriningtyas, Lestari, & Hartono, 2015). This is important, as every individual inevitably lives within a cultural value system, which also includes their religious beliefs. In this context, cultural values and local wisdom in religious life become integral components in achieving national education goals. Thus, the inheritance and preservation of cultu-

re can continue through understanding its didactic processes.

Based on the explanation above, it can be understood that the didactic process in the Baris Dadap dance, particularly the *gending* text sung during its performances, is important to study scientifically. This research on the didactic process within this tradition is expected to encompass several aspects that are interconnected with one another.

Several previous studies relate to this research, including those conducted by (Dana & Artini, 2021), Putra et al. (2019), and Kartiani et al. (2015). These studies focused on the general forms of Baris dance performances but did not specifically discuss the performance form of the Baris Dadap dance. Furthermore, studies by Sukrawati (2017), Fauzan & Nashar (2017), and Jazuli et al. (2020) focused on the values transmitted through education in dance performances. However, as observed, no research specifically emphasizes the didactic values that strengthen the preservation of traditional dances.

Therefore, this study aims to analyze the performance form of the Baris Dadap dance and the implications of the didactic values in the *gending* text of the Baris Dadap dance in Adat Batur village, Bali. Thus, this research is expected to serve as a reference for developing knowledge in the field of traditional dance education.

METHOD

This study employs a qualitative research model aimed at explaining the performance form and the implications of the didactic values in the *gending* text of the Baris Dadap dance on the formation of community knowledge in Adat Batur village, which serves as the foundation for preserving traditional arts. An interdisciplinary approach is used to integrate various disciplines (anthropology, sociology, and art education) to analyze the performance form and the didactic value implications in the *gending* text of the Baris Dadap dance.

The stages of this research include

(1) Data Collection through observation, interviews, and document studies (Ratna, 2012); (2) Credibility Testing using data source triangulation (Sugiono, 2009); (3) Data Analysis using an interactive data analysis technique (Miles and Huberman, as translated by Rohidi, 2011).

Data was collected through observation techniques in Adat Batur village, Kintamani District, Bangli Regency, Bali. It began with observing the Baris Dadap dance performance during the Ngusaba Kadasa ceremony at Pura Ulun Danu Batur. Interviews were conducted to obtain in-depth information from sources such as traditional elders and members of the Adat Batur village, artists and cultural figures, Baris Dadap dancers, Jero Gede Batur and Jero Penyarikan as the leaders (*pakraman*) of the traditional organization of Batur society, as well as elders who interpret the *gending* text of the Baris Dadap dance. Document studies were performed to record prior information or documentation related to the Baris Dadap dance.

Source triangulation was conducted to test the data's validity and verify the accuracy of information about the Baris Dadap dance performance using various data sources, such as observation results, interview findings, and previous documentation. Subsequently, data analysis using interactive techniques was carried out by presenting and reducing data in conjunction with the data collection process. Once the data was gathered, the next stages involved data reduction, data presentation, and drawing conclusions, all of which interact with one another.

RESULT AND DISCUSSION

The Performance Form of Baris Dadap Dance

In Bali, dances are generally categorized into ceremonial (ritual) dances and performance or entertainment dances (secular). Ceremonial dances include *wali* and *bebali* dances, while entertainment dances include *Balih-balihan* (Dibia, 2017). Furthermore, based on the performance structure

outlined by Djayus in his book *Teori Tari Bali* (1980), Balinese dance adheres to two main principles: movement variations and performance structure (Djayus, 1980). In terms of movement, Balinese dance consists of four main types: *Agem*: foundational movements, *Tandang*: walking movements, *Tangkep*: expressions, and *Tangkis*: transitional movements (Djayus, 1980). The performance structure of Balinese dances is divided into three sections: the first part is called *papeson*, the second part *pangawak* or *pengadeng*, and the final part *pekaad*.

In the Baris Dadap dance performance, movements such as *agem*, *tandang*, *tangkep*, and *tangkis* are integrated into a cohesive flow, with the addition of songs or *gending* sung by the dancers, giving the Baris Dadap dance a distinctive impression compared to other Baris dances. Another unique aspect of the Baris Dadap dance is its recruitment of dancers, which follows traditional values: (1) only native residents of Adat Batur village are allowed to perform the dance; (2) dancers must have entered the *grahasta asrama* phase (householder stage or married life); (3) before the performance, dancers must undergo the *mapejati* ceremony, a ritual signifying sincere intent before Hyang Widhi and His manifestations to perform and seek blessings for safety during the event.

The Structure of Baris Dadap Dance Performance

Etymologically, the term “Baris” means line, row, or formation (Dana & Artini, 2021). Baris can also mean a battalion (soldiers) prepared for battle. Besides being a ceremonial dance, Baris also symbolizes heroism (Anggara Wijaya & Nala Antara, 2020). Its ritual function is to demonstrate the maturity of an individual through their skill in wielding weapons or war instruments (Bandem, 1983).

The Baris Dadap dance symbolizes heroism. In Hindu religious rituals in Bali, such as the *Maperani* ceremony at Pura Batur, the *Makincang-kincang* ceremony, or the *piodalan* ceremony in the Badung area, the

perang-perangan (mock battle) ceremonies are performed (Suryawati, 2017). The Baris Dadap dance clearly conveys elements of heroism, as dancers carry war equipment during their performance (Anggara et al., 2020).

The Baris Dadap dance is a ceremonial dance performed by male dancers. It does not involve a storyline with certain characters (*lelampahan*) and is generally performed for *Dewa Yadnya* ceremonies. As a *wali* dance, it serves as a medium for religious ceremonies (Wicaksana, 2003).

The Balinese lontar (old manuscript) *Usana Bali* states that the Baris dance symbolizes *widyadara* performing the Baris dance (Anggara et al., 2020). Mythology: “It is said that when Bhataras Indra defeated the Bali Aga king named Mayadenawa in a battle, the gods gathered at Manukraya. The *widyadari* performed the Rejang dance, the *widyadara* performed the Baris dance, and the *gandarharwa* acted as musicians. The gods also danced in their respective styles. The ceremony at Pura Manukraya lasted three days. After it ended, the gods or the *bhataras* and *bhataris* returned to Jambudwipa, accompanied by the *widyadara*, *widyadari*, and *gandarharwa*. Since then, it has been customary to perform the Rejang and Baris dances during temple ceremonies or *karya*.”

The Baris Dadap dance, like many Balinese dances, consists of three main sections: the opening (*papeson*), the middle (*pangawak* or *pengadeng*), and the closing (*pekaad*) (Djayus, 1980; Dibia, 1999). These three sections flow seamlessly, starting with low-intensity movements, building to a more spirited performance, and ending with a lower intensity, though not as subdued as the opening (Asriati & Kosasih, 2019). The Baris Dadap dance is distinct in its intriguing combination of dance movements and songs (*gending*) performed by the dancers compared to other Baris dances. Below is the performance structure of the Baris Dadap dance at Pura Ulun Danu Batur:

The first part is *papeson* or the opening. The performance begins with the dan-

cers emerging through the temple gate (*gelung kori*) and entering the temple courtyard. The dancers take turns stepping out, simulating peeking from behind the gate (*candi bentar*) while swinging their *Dadap* props (shaped like a boat, approximately 80 cm long, adorned with floral motifs of Patra Kembang) (Figure 1). They then descend the stairs with slow movements and proceed to the performance area with a slow walking motion (*nayog*). The movements are accompanied by the Pupuh Siwa Gati song, with the following *gending* lyrics: “*Dadap rawuh, pemargine gegelisan, jajar wayang, ne mebalih saling tonton, tindak tindak, len tindakan, buwin tanjekin, sekar gonde, kapunggelan, sampun sempiar, sumingkin sempiar, pemargine, metanjek manolih.*”



Figure 1. The dancers' movements when entering the performance area (Source: Yogi Arista, 2020)

The second part or section is *pengawak* or *pengadeng*. After all the dancers are in the performance area, they perform *tanjek* movements, slow *malpal* while swinging their *dadap* props, *ngicig*, and fast *malpal* with firm facial expressions. These movements are repeated four times. In this section, the dancers are positioned slightly crouched (*ngaed*) and slightly leaning forward. The accompanying music in this section tends to be slow, which is significantly different from the tempo of the music in the opening section, which is relatively faster and more dynamic.

After crouching slightly, the dancers slowly rise and perform *ngicig*, slow *malpal*, and *tanjek* to the right and left three times, followed by *nengkleng* movements to

the right and left, accompanied by *kipekan*. These movements are repeated five times in a forward direction, followed by the same movements performed in different directions (right side, back, left side, and returning to the front). The movements are accompanied by a song sung in Pupuh Siwa Gati, with the following *gending* lyrics: “*Cenceng gula, ulat nyakep, kenyungan manis, kesar keser, sirig sirig, anolih nanjekin kempur, tayungane, buka busung, membat mumbul, cepir bidak, sumayane, pacang mela-yar, lemu lempung, mangedanin, sing jalan nyelempoh.*”



Figure 2. The dancers' movements when facing opposite directions (Source: Yogi Arista, 2020)

The third section is *pekaad*. In this section, the tempo of the accompanying music changes from slow to slightly faster, signaling the start of a new section. The dancer shakes their left ankle, gradually moves their hands, then performs *ngicig*, *malpal*, and *tanjek* to the right and left three times, followed by *nengkleng* movements to the right and left alternately with both hands extended. These movements are repeated three times in a forward direction, then again while facing each other for three repetitions. While still facing each other, the dancers perform a movement as if they are startled (Figure 2)

The movement continues with the dancers walking around the temple courtyard where the performance takes place, occasionally acting as if startled by the presence of an enemy, until finally, all the dancers leave the performance area through the *gelung kori* (the temple courtyard entrance). This section is consid-

red unique because it includes scenes that depict spying on an enemy, chasing, and being startled by the enemy's presence. The final movements are accompanied by a song sung in *Pupuh Siwa Gati*, with the following *gending* lyrics: "*Dadap sangkur, kemaulan, matembang wiku, kumamang lanang, manyurere, angunus keris, dadap dharmma, sudut tutur, pengamuke I Ari.*"



Figure 3. The dancers' movements when leaving the performance area (Source: Yogi Arista, 2020)

The form and structure of the Baris Dadap dance performance are extraordinarily unique and distinct from other Baris dance performances in other regions. The combination of dance and *gending* sung by the performers enhances the overall vibration of this dance. The audience appears hypnotized by the melody and the messages embedded in the lyrics of the *gending* sung by the Baris Dadap dancers. The *gending* is believed to hold profound meanings when deeply interpreted, serving as guidance and order in conducting traditional ceremonies and as a way to become a person of noble character.

Didactic Values in the *Gending* Text of the Baris Dadap Dance

The didactic values contained in the *gending* text of the Baris Dadap dance in Adat Batur village have implications for creating awareness about the importance of traditional arts and their noble values. These values are essential to be reinforced and passed down to future generations. Implications refer to involvement or suggestions that are implied but not explicitly

stated (Jazuli & Alam, 2020). This definition assumes a causal relationship between the didactic processes occurring in the Baris Dadap dance in Adat Batur village and the knowledge, attitudes, and behaviours of the community members involved (Cahyono et al., 2019). This study focuses on the implications of these didactic processes, particularly for the younger generation of Adat Batur village, as the future heirs and custodians of religious traditions.

Implications for knowledge, attitudes, and behavior are three critical aspects of education: cognitive, affective, and psychomotor (Jazuli & Utomo, 2019). The goal of national education, according to Law No. 20 of 2003 on the National Education System, is to develop the potential of students to possess spiritual strength, self-control, personality, intelligence, noble character, and skills necessary for themselves, society, the nation, and the state (Triyanto et al., 2019). A didactic process is considered successful if it can holistically build an integrated system of knowledge, attitudes, and behaviours in an individual (Suharto, 2000). Thus, the didactic values in the *gending* text of the Baris Dadap dance in Adat Batur village can influence systems of knowledge, attitudes, and behaviours.

The Baris Dadap dance performance traditions have implications for the knowledge system through three aspects of Hindu religious teachings: *tattwa*, *susila*, and *upacara* (Adnyana et al., 2019). These aspects form the foundational framework of Hindu teachings, where all religious activities are implementations of these three elements. According to the *Kamus Istilah Agama Hindu* (Triguna, 2021), the term *tattwa* derives from the word *tat*, meaning "essence, truth, reality," and *twa*, meaning "characteristic of." Thus, *tattwa* refers to a concrete object's essence, reality, truth, or fundamental nature, embodying the core teachings. Meanwhile, *Upadesa* (Sukrawati, 2017) defines *tattwa* as philosophy. Both interpretations indicate that *tattwa* pertains to the ultimate truth.

In the *gending* text of the Baris Dadap dance, the phrase "*Sekar Gonde*" refers to

offerings made to Ida Sang Hyang Widhi Wasa (the Almighty God), including *Gonde* flowers and incense. The subsequent phrase, "*Kapunggelan, Sampun Sempiar*," signifies that once the flowers and incense are prepared, the radiance from the incense can guide the heart and mind toward the Almighty. The phrase "*Sumingkin Sempiar*" conveys that as the radiance grows brighter, it calms the heart, likened to a blooming flower. "*Pemargine*" follows, indicating that worship is performed with a clean and pure heart once the offerings are ready. Lastly, "*Metanjek Manolih*" emphasizes that after worship, the community must avoid negligence or carelessness.

From the *gending* text that has been elaborated above, it is clear that the values contained in the *Baris Dadap* dance *gending* text aim to provide the community with an understanding of how to perform worship to Ida Sang Hyang Widhi Wasa (the Almighty God) in the best possible way. The didactic process in Hindu education fundamentally aims to shape individuals into faithful and pious adherents of Ida Sang Hyang Widhi Wasa. Therefore, the didactic process must be capable of building and developing the knowledge system of Hindus regarding *tattwa* as the fundamental principle of faith and devotion. This aligns with the statement of Jero Gede Batur Alitan (interview, October 2, 2021), who emphasized that the most important educational aspect of all *Baris Dadap* dance performances in Desa Adat Batur is for the community to understand the *katattwaan* (essence) or *kasuksman* (spiritual meaning) of the ceremony.

In the Balinese context, the terms *katattwaan* or *kasuksman* refer to the essence or core of religious rituals, specifically in the *Pujawali Ngusaba Kadasa* ceremony in Adat Batur village. Therefore, developing the community's understanding of *tattwa* through the *gending* text of the *Baris Dadap* dance represents a primary implication of the didactic process that occurs throughout these activities. It is important to note that the didactic process in the *Baris Dadap* dance is not directly transmit knowledge

about *tattwa* teachings. Instead, it unfolds through actions and interactions among the participants involved in the performance. Consequently, the process leans more toward knowledge construction and meaningful learning.

Next is knowledge of *susila*, where the term *susila* derives from 'su,' meaning good, and 'sila,' meaning behaviour. Thus, *susila* means good behaviour (Sukrawati, 2017). Knowledge of *susila* finds its precise meaning in the *gending* text of the *Baris Dadap* dance. This is reflected in the *gending* phrase "*Dadap Rawuh*," which means preparing to perform the *yadnya* ceremony (sacred offering). The phrase "*Pemargine Gelisan*" signifies that everyone preparing for prayer should do so properly and with a sincere heart. Furthermore, "*Jajar Wayang*" means that when entering the temple (*pura*), one should walk in an orderly manner, akin to a row of puppets, ensuring no crowding.

The phrase "*Ne Mebalih Saling Tonton*" means that upon entering the sacred area of the temple, individuals should greet one another and prepare the offerings. Then, "*Tindak Tindakan*" indicates that during prayer, everyone should remind one another and share if there are deficiencies in the offerings. Following this is "*Len Tindakan*," meaning that once all preparations are complete, a message should be conveyed to the priest to begin the ceremony. Finally, "*Buwin Tanjekin*" signifies that all rules for performing prayer are complete, and the elders and priests will commence the worship.

From the *gending* text of the *Baris Dadap* dance above, it is evident that the application of *susila* teachings is strictly observed throughout the prayer process, from preparation to the conclusion of the ceremony. This means that every stage is accompanied by rules directed at individuals or the wider community participating in the worship.

Lastly, knowledge of *Upacara* means actions or behaviour. According to the Sanskrit-English Dictionary (2017), *acara* is defined as (1) good actions or behavior; (2)

customs or traditions; (3) practices rooted in clear legal norms, either individually or as a community group, based on clear legal principles. (Jayanti, 2015). In *Sarasamuscaya* 177, it is explained: "Acara ngaraning prawerti kawarah ring aji" (Dasih et al., 2019), meaning *upacara* refers to behaviour aligned with religious teachings.

In general, *acara* in Hinduism is understood as ritual tradition, consisting of *upacara* and *upakara*. According to the *Kamus Istilah Agama Hindu*, *upacara* refers to the series of actions in ritual activity, while *upakara* refers to the tools and facilities for devotion (Triguna, 2021). In other words, *upacara* pertains to the ritual process, while *upakara* encompasses all the tools and facilities required for the ritual activity.

Knowledge of *upacara* is clearly illustrated in the *gending* text of the *Baris Dadap* dance as a didactic foundation, expected to serve as a model for the Batur community in particular and Bali in general. This is depicted in the *gending* stanza "*Dadap Sangkur*," meaning that after completing the prayer, one offers a performance of dance, gamelan music, and religious songs. The next one is "*Kemaulan*,"

meaning one is expected to always be joyful in performing the *yadnya* ceremony in Bali. Furthermore, there is "*Matembang Wiku*" which means that with devotion, one can sincerely offer religious performances such as dance, gamelan music, and religious songs.

The *gending* text of the *Baris Dadap* dance mentions "*Kumamang Lanang*," meaning everyone feels liberated from burdens of thought, resulting in a sincere heart. "*Manyurere*" which means one should have a sincere heart, avoid misjudgment, and align the heart and mind to act virtuously. Then, "*Angunus Keris*," means one should skillfully unify thoughts like a dagger (*keris*), embodying wisdom. It is then continued by "*Dadap Dharma*," meaning that thoughts should always be rooted in goodness (*dharma*), serving as a reflection for behavior and actions. Furthermore, there is "*Sudut T tutur*" which means that when one offers *yadnya* sincerely and wholeheartedly, positive thoughts will accompany them throughout life. And the final line, "*Pengamuke I Ari*," means that those with virtuous thoughts are expected to pass on goodness to future generations

Table 1. Didactic values in the *gending* text of the Baris Dadap dance

Aspects of the Knowledge System	Didactic Processes	Implications	
		Messages conveyed	Knowledge Developed
<i>Tattwa</i>	Observing and experiencing the construction interaction	The concept of <i>tattwa</i> Beliefs and local theology	<i>Siwatattwa</i> (The Supreme God) Belief in the law of <i>karmapala</i> (cause and effect) Belief in <i>Ida Bhatari Dewi Danu</i> manifested through devotion
<i>Susila</i>	Observing and experiencing the construction interaction	The teaching of <i>susila</i> Traditional rules	Strengthening the understanding of <i>tri kaya parisuda</i> (good deeds, speech, and thoughts) Interpreting the rules in the Baris Dadap dance Understanding the <i>Susila</i> teachings in the Baris Dadap dance performance
<i>Upacara</i>	Observing and experiencing the construction interaction	The ceremony concept The concept of <i>yadnya</i>	Affirmation of understanding of the ceremony Understanding the structure of the Baris Dadap dance performance Understanding the meaning behind the <i>gending</i> text in the Baris Dadap dance



Figure 4. Community appreciation for the Baris Dadap dance performance (Source: Yogi Arista, 2020)

Based on the explanation above, it can be understood that the first implication of the didactic process in the Baris Dadap dance performance in Adat Batur village is to build knowledge, awareness, and a sense of preserving traditional values within the community of Adat Batur village (Figure 4). The didactic process occurs through a contextual approach, where the community can build its knowledge through observation, experience, and social interaction among the artists, particularly during the art performances held during the Yadnya ceremonies. The knowledge built includes the aspects of *tattwa* (philosophy), *susila* (ethics), and *upacara* (ritual) as three interconnected frameworks of Hindu religious teachings. To facilitate understanding of these implications, they can be systematically presented in Table 1.

CONCLUSIONS

The didactic values contained in the *gending* text of the Baris Dadap dance are an implication of the educational values that can be internalised and absorbed by the Batur community. Through continuous internalisation, a knowledge system is built within the Batur community, focus-

ing on aspects of *tattwa* (philosophy), *susila* (ethics), and *upacara* (ritual). Through the *gending* texts presented in the Baris Dadap dance performance, the community gains knowledge of the greatness of the Almighty God as the Creator, knowledge of the belief in the law of *karmapala* (cause and effect), knowledge of *tri kaya parisuda* (good actions, speech, and good thoughts), as well as knowledge of *susila* teachings (moral teachings).

The performance form of the Baris Dadap dance exists due to the unity of symbols interwoven in its structure and function. The uniqueness of the Baris Dadap dance performance is evident in the combination of movement and *gending*, which is not found in other types of Baris dance performances. The performance form of the Baris Dadap dance, which is alive and thriving within the Batur community, has specific characteristics, namely: (1) performed by male dancers, symbolically representing a war dance; (2) the Baris Dadap dance has a structure divided into three parts: *papeson* (the first part), *pan-gawak* or *pengadeng* (the second part), and *pekaad* (the third part); (3) in each part of the dance, the dancers sing *gending* (songs) that contain profound messages related to the order of performing religious ceremonies and the way to become a person with noble character. The implication of the didactic values in the *gending* text of the Baris Dadap dance is that the values of the dance, along with its meaning, can serve as a means of imparting conscious human knowledge to achieve physical and spiritual peace.

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