

# The Meaning of the Sutri Dance in Dewa Yadnya in a Digital Era to the People of Pakraman Lebih Village, Gianyar Bali

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Irrespective of the current globalised digital era (4.0), the people of Pakraman Lebih Village, Gianyar Bali, still maintain their ancestral traditions, which include carrying out the Sutri Dance offerings at the Dewa Yadnya ceremony. This paper discusses: (1) How the procession of the Sutri Dance is conducted; and (2) The meaning of the dance to the community. This is qualitative research with data collected through observation, documentation, and in-depth interviews. The sample consists of supporters of Sutri Dance, traditional leaders of Pakraman Lebih Village, and observers of Balinese culture. Data analysis was performed qualitatively descriptive by applying the religion and structural, functional theory. The results showed that: First, the procession of Sutri Dance offerings includes four stages: Nyiaratin Tirta in the Jeroan of Candi Agung Temple, Melasti to Lebih Segara, offerings of the Sutri to the Candi Agung Temple, and Ngayut Sekar at Lebih beach. The Sutri Dance during the Dewa Yadnya ceremony on the Lebih Beach is carried out at Melasti accompanied by Baleganjur music, and Gong Gebyar. Second, Sutri Dance has always been offered at the Dewa Yadnya ceremony. It has a social, religious, and ecological meaning for the community in Pakraman Lebih Village. Therefore, this dance needs to be preserved because it is sacred.

**Keywords:** *Sutri Dance, Dewa Yadnya, Pakraman Lebih Village*

## Introduction

Human life is currently in the digital era of the industrial revolution 4.0 which comprises of artificial intelligence, supercomputers, genetic engineering, innovation, and rapid changes that impact on the economy, industry, government and politics. Due to technological advancement,

the use of human resources to carry out the task, have been replaced with automation or digitalisation (Ruastiti, 2019; Swandi et al., 2020).

Entering the digital era, a variety of performing arts grow, spread, and develop rapidly in various parts of the world. Everyone in various parts of the world can easily enjoy a variety of interesting and entertaining performing arts through smartphones, computers, and other digital media. Many people tend not to like it and start leaving the spectacle of performing arts that are monotonous. Thus the ancient performing arts amidst the development of society in the digital era began to be marginalised in various regions because it was considered monotonous and was not entertaining.

Furthermore, with the inception of the industrial revolution 4.0, some of the art traditions of the Indonesian archipelago went extinct and were abandoned by their supporters. However, the people of Pakraman Lebih Village, Gianyar Bali still seem to like monotonous art. The people of Pakraman Lebih Village never seemed to be absent from watching live and being involved in the performance of performance art called *Sutri* dance. *Sutri* dance is known as a traditional dance in the village of *Pakraman Lebih* Village. This dance performance is always repeated in the context of the *Dewa Yadnya* at Pakraman Lebih Village. This includes the division of upper or main space which is performed by the *Wali*, middle or intermediate spatial division of *Bebali*, to the lowest contemptible level of the secular dance (Ruastiti, 2011).

The *Yadnya* is carried out in accordance with the philosophy (*tattwa*), ethics, and facilities of the ceremony performed (Ruastiti, 2017; Pradana, 2018; Pradana & Pantiyasa, 2018; Arniati et al., 2020). Spiritually, "*Yadnya*" means genuinely, honestly, and sincerity (Pradana, 2018b). *Yadnya* is not merely ritualistic; it is also a symbolic work or understanding of a concept in the context of self-sublimation. Furthermore, it is offered in accordance with the law or the rules of the scriptures and does not expect rewards. *Yadnya* is considered a good sacrifice that requires sincerity and firm faith as obligations.

*Yadnya* ceremony performed by Hindus in Bali usually uses basic facilities such as water, fire, flowers, and fruit (Pradana et al., 2016). There are various types of *Yadnya*, and this diversity is a translation of the five main types of *Panca Yadnya*, namely: *Dewa*, *Rsi*, *Pitra*, *Manusa*, and *Bhuta*. Diversity is greatly influenced by elements of the village, in accordance with the place, time, and circumstances. Similarly, due to the flexible nature of Hinduism in accepting local traditions and culture, the implementation of *Yadnya* is often different from one region to another.

However, these differences make it possible to implement ceremonies that are unique and not performed by other regions. Although these five types of *Yadnya* ceremonies have differences, they occur synergistically and dependently. The five types of *Yadnya* were applied in various

forms and types. In *Dewa Yadnya*, for example, there are *Lentih Ngenteg* ceremonies, *Odalan*, holiday celebrations and thuson. In *Pitra* there are *Sawa Wedana*, *Sawaprataka*, *Mapendem* and thuson, while in *Rsi* there are *Mapodgala*, *Mawinten* and thuson ceremonies. Furthermore, *Manusa* comprises of *Pagedongan*, *Dapetan*, welcoming, *Pawiwahan* and thuson ceremonies. While in the *Bhuta* there are *Masegeh*, *Macaru*, *Tawur* and thuson ceremonies (Ruastiti, 2020; Pudja, 2004).

Each *Yadnya* requires *Upakara* facility, which is generally familiar to the Hindu people, especially in Bali. Every activity related to religion is always inseparable from *Banten* (*Uparengga*). In Hindus, it is defined as a symbol from God and consists of several terms, namely *Upasana*, *Upakara*, and *Uparengga*. *Upasana* is the rules or guidelines for implementing prayers, while ceremonies are a form of rituals and prayers performed by the people. *Upakara* comes from the word "*Upa*," and "*kara*" means close and hand, respectively. Therefore, *Upakara* is a means in a religious ceremony that is manually created. In addition, *Uparengga* is the means and infrastructure used to make *Upakara* and which is used as a complement to a ceremony. The smallest part of society, such as the family, is surely inseparable from the ceremonies in the implementation of religion. *Upakara* is the main tool in religious activity (Surayin, 2002).

Besides offering, a ceremony requires other *Upakara*, such as the *Sutri* Dance, which is always presented in the context of the *Dewa Yadnya* ceremony in *Candi Agung* Temple, *Pakraman* Village, with a different performance structure. Generally, it is marked by changes in dance music accompaniment, such as in the tempo movements. However, the *Sutri* Dance starts with dancers on the *Lebih* Beach during *Melasti*. It proceeds to the middle *Jaba* and *Jeroan* of the *Candi Agung* Temple at the ceremony of *Makideh*, *Melarung*, and *Panyineban*.

The *Sutri* dance offered at *Candi Agung* Temple during the *Dewa Yadnya* ceremony, which has been passed down from generation to generation, is beneficial for the people. These benefits can be seen from the welfare of the community, which is still dancing. According to studies, *Sutri* Dance has been conducted since the founding of *Candi Agung* Temple in 1941. The creation of the *Sutri* Dance is associated with the kingdom of *Puri Gianyar* Bali, which is always skilled in the temple as a crossing place for the King of Bali named *Raja Gianyar*. According to tradition, a servant or rookie needs to be offered in the temple, to perform the *Maresik Ceremony* when *Raja Gianyar* arrives at the temple. The rookie starts by performing a very simple dance to welcome the Goddess at the *Dewa Yadnya* ceremony.

The people believe that by offering *Sutri* Dance, they tend to avoid the dangers and prolonged engagements. This is similar to women with *Pawisik* for fathering, that go crazy, and sickly, every time they hear *Gamelan* from the temple because they do not want to undergo *Permas*. The presence of holy spirits, gods, or other spiritual forces that come to visit a practitioner

(Ruastiti, 2005; Ruastiti, 2019; Ruastiti et al., 2020; Arniati et al., 2020). Until now, the people still believe in this matter, and it has been passed down since time immemorial. This proves that the sacredness of the *Sutri* Dance in *Pakraman Lebih* is still maintained and preserved in this digital era.

People tend to carry out a tradition that makes them calm and feels more comfortable. Conceptually, the cultural traditions live in their minds, which are closely related to the values attributed to the temple. This is because the system functions as the highest guideline used to determine behaviour. More concrete human behaviour systems are norms that are guided by the cultural value system of the local community (Ruastiti, 2010; Rai et al., 2019; Atmaja et al., 2019; Pradana, 2012; Pradana, 2017; Pradana, 2018a; Ruastiti et al., 2018; Pradana and Parwati, 2017). In connection with the above background, this paper discusses two main issues, namely: (1) The procession of the *Sutri* Dance offering in the *Dewa Yadnya* ceremony in *Pakraman Lebih* Village, Gianyar Bali; and (2) The meaning of the *Sutri* Dance offering in the society.

## Literature Review

Following the topics discussed, there are several publications related to Balinese Hindu dance and ceremonies. **Firstly**, Ruastiti (2017), in a journal entitled "Dismantling the Meaning of the *Sang Hyang Dedari* Dance Performance at *Puri Saren Agung Ubud*," concluded that the *Sanghayang Dedari* Dance is a ceremonial and sacred dance to invoke the salvation for the local community. This can be seen from the performance, context, location, time, actors, performance process, and thuson of the dance.

**Secondly**, *Gianyar* Bali is not only for entertainment, but it is also a means of *Yadnya* ceremonies performed in *Sutri* and *Pakraman Lebih* villages. In connection with this, Wiana (2002); Ruastiti (2017, 2018); Ruspawati (2019) wrote a book entitled "The Meaning of *Yadnya* Ceremony in Hinduism." Wiana stated that it was carried out following the philosophy, ethics and facilities of the ceremony performed. However, spiritually, it means genuinely, honestly, and sincerity from a good heart. *Yadnya* is not merely ritualistic. It is a symbolic work or a concept in the context of self-sublimation. It is offered in accordance with the law or rules of the scriptures and does not offer rewards. Sincerity and firmness in faith are the obligations that consider this ceremony a pleasing sacrifice.

**Thirdly**, in the life of the Balinese Hindu people, the *Mecaru* ceremony is an implementation of *Bhuta Yadnya*, which is one part of the five constituents. Following this, Singgin Wikarman, 1994 in his book titled "*Caru Palemahan* and *Sasih*," stated that the *Caru* is the implementation of the *Bhuta Yadnya*, which aims to harmonise the natural environment with various aspects which include humans as part of nature (*Bhuana Alit*). *Caru* is divided into three types, namely:

(1) The act of harmonising the earth or nature with its environment called *Bhumi Suddha*; (2) Balancing or harmonising space and time known as *Caru Sasih*.; and (3) Harmonising human behaviour over the influence of birth known as *Caru Oton* or "*Rare Metu Kalaning Duty*." This is manifested in various forms of sacrificial offerings by referring to three levels: small, medium, and large, determined by the type of facility used. Various research has been published on traditional dances, and *Yadnya* ceremonies, but, none discussed the existence of *Sutri* Dance in *Pakraman Lebih* Village. However, some scientific publications have become valuable references for the preparation of these scientific works.

## Research Method

**Object and Location of the Study:** This publication is the research on dance offerings of religious facilities (*Dewa Yadnya* ceremony) for Balinese Hindu communities in *Pakraman Lebih* Village, Gianyar Regency, Bali. The reasons for choosing the object and location are as follows: (a) despite being in the digital era and industrial revolution 4.0 impacts, the life of Balinese tradition and culture of the *Pakraman Lebih* Village is still maintained; (b) the traditions preserved *Sutri* Dance offerings; and (c) the existence of the *Sutri* Dance is only for entertainment as a primary means in the procession of the *Dewa Yadnya* ceremony.

**Data Collection Techniques:** The data were obtained through (a) direct observation in the field when the *Sutri* Dance is performed, (b) study documentation, i.e. reading material or written data related to the research topic, and (c) in-depth interviews with 11 informants, such as upholders of *Sutri* Dance, local Hindu religious leaders, and observers of Balinese arts and culture.

**Data Analysis Techniques:** Data analysis was conducted in a descriptive qualitative manner by applying religious and structural-functional theories. In accordance with the issues studied, this publication describes the procession of the *Sutri* dance, and it means to the life of the local Hindu people.

## Procession of *Sutri* Dance Offering in the Ceremony of *Dewa Yadnya* in Bali

*Sutri* is a sacred dance offered at the ceremony of *Dewa Yadnya* in *Pakraman Lebih* Village. It is also performed in Bali's *Gianyar* Regency, such as in *Batuan*, *Bedulu*, and *Pering Blahbatuh* Villages. *Sutri* Dance in each of these regions has its own differences, uniqueness, and special characteristics that are adjusted to the supporting community environment. According to Yudabakti (2007), the *Sutri* dance is usually performed by a group of female dancers and often known as the *Rejang* dance.

The *Sutri* dance is a delicate princess dance that is staged at every *Dewa Yadnya* ceremony at *Candi Agung* Temple and falls on Fencing Day of *Tambir*. The Community offers the *Sutri* Dance performance with a very unique, complex ritual process and religious values. This is because before dancers perform this activity, they are purified by the temple holders of the temple. *Mawinten* is a process of self-purification carried out on *Sutri* dancers by using some special offerings that have been prepared by stakeholders. In addition, the dance is performed once every six months.

*Sutri* Dance is still being staged with complicated offerings. In terms of the location, the *Taru Sutra* offerings in *Dewa Yadnya* comprise of *Baleganjur* music and dance. In general, the procession of *Sutri* Dance offerings in the series of *Dewa Yadnya* ceremonies includes four stages. In the first stage, *Nyiaratin Tirta* is performed in the *Jeroan* of *Candi Agung* Temple. Before *Utamaning Mandala* is used as a vanue for *Sutri* Dance, it is first purified by a splash of *Tirta* by the temple holders. The *Tirta* sprinkling is carried out right in front of the *Pangaruman Ageng*, with the *Sutri* dancers dancing around it during the process. Purification is carried out by sprinkling water in the *Utamaning Mandala* area or the *Jeroan* of *Candi Agung* Temple. *Tirta* is water that has been purified by stakeholders or saints. Rai et al. (2020) stated that *Tirta's* splash means making the place spiritually clean and free of unwanted disturbances.

The second stage, *Melasti to Lebih segara* is performed. The day before the *Piodalan* ceremony, the *Sutri* dancers danced or *Melasti to Segara* simultaneously with someone in Temple *Agung*, accompanied by *Baleganjur Gamelan*. According to the community, *Melasti to Segara* is a process of cleaning up objects that are considered sacred. Wayan Gede Pradnyana, the Head of *Pakraman Lebih* Village, during an interview on 23 December 2017 stated that.

"..... ..*Melasthi* is a ceremonial activity that the villagers need to carry out when they are celebrated in Temple *Agung* using *Baleganjur Gamelan*. In addition to setting aside pratima for a temple, it serves to purify oneself from all bad deeds before welcoming *Piodalan* (interview, 20 December 2019). "

During the *Melasti* the sacred objects belonging to the temple are carried and paraded around the village to *Lebih Beach*, with the *Sutri* dancers. This aims to clean up the negative factors caused by human behaviour using seawater symbolised by the source of *Tirta Amerta*. Therefore all people are more obliged to attend the *Melasti* ceremony before welcoming the *Dewa Yadnya* ceremony.

The offering of the *Sutri* Dance at the time of the *Melasti to Segara* started with *Permas* walking by forming a straight line towards the wishes of the place where the sky rises. In this section, the movements performed by dancers are very simple.

Figure 1: *Sutri* is Danced During the *Melasti* Ceremony at *Lebih* Beach, *Gianyar*, Bali (Doc. Mahelan, 2017)



The procession of *Sutri* Dance offerings in the series of *Dewa Yadnya* ceremonies is carried out in four stages. The first stage is *Nyiaratin Tirta*, which is performed in the *Jeroan* of the temple. The second stage is *melasti* to *Lebih Segara*. The third stage is the silk dance, while the fourth is *Ngayut Sekar*.

During the *Sutri* dance offering the *Piodalan* takes place, with the *Sutri* dance conducted every night from the first to the last day in the *Jeroan* or *Utamaning Mandala* before singing by the temple using the *Gong Kebyar Gamelan* accompaniment and sailing a series of *Dewa Yadnya* ceremonies. On the third day or *Paing Odalan*, *Sutri* dancers went to the river named *Tukad Sangsang* at 21.00 Wita accompanied by *Baleganjur Gamelan*. *Masiram* to *Beji* is a special ritual performed by *Sutri* dancers to cleanse themselves with water in the river called *Tukad Sangsang*. The water is used to purify the people and for ceremonial purposes. The offering of the *Sutri* Dance, is precisely carried out in front of the *Ageng* Scent, simultaneously.

On the fourth day or *Penyineb* after the *Piodalan* ceremony ended, the *Sutri* dancers stayed at the temple until the next day. According to the people, they slept at the hut overnight. Then at 04.00 AM in Bali time, the dancers performed a *Ngayut Sekar Ritual* accompanied by *Baleganjur Gamelan* by collecting flowers from headdresses that have been used during the *Piodalan*. Besides *Sutri* dancers, the *Ngayut Sekar* ceremony was also performed by the entire

*Pengempon* of *Candi Agung* Temple. After the stakeholders make offerings, the dancers washed the collected flowers away, as shown in Figure 2.

**Figure 2.** The ceremony of *Ngayut Sekar* after the performance of *Sutri* Dance In *Lebih Segara* (Doc. Mahelan, 2017)



Figure 2 shows that the activities of the *Ngayut Sekar* ceremony are located at *Lebih* Beach. The people believe that fishes in the sea eat the flowers that are washed away; therefore, it is going to be a blessing for fishermen on the coast of *Lebih* Beach. Therefore, the ritual process in *Sutri* Dance has a very close relationship with the activities of the supporting community, which results in welfare. *Sutri* Dance offerings are fulfilled in several ceremonies of *Dewa Yadnya*, including the presence of dancers, various dance moves, make-up and costumes, gamelan or accompaniment music, and offerings used as shown in Table 1.

**Table 1:** The Offering's Requirement of *Sutri* Dance in *Dewa Yadnya* Ceremony

No	Element	Note
1	Location, Dancing Place	On the <i>Lebih</i> Beach during the <i>Melasti</i> and in the <i>Candi Agung</i> Temple.
2	Dancers	Ten female dancers from <i>Pakraman</i> village aged 35 years and above
3	Variety of Dance Moves	Simple and repetitive motives
4	Cosmetology and Costumes	Traditional attire to the temple consists of wearing <i>kebaya</i> clothes, scarves, and <i>kamen</i>
5	<i>Gamelan</i> or Music Accompaniment	• When <i>melasti</i> to the <i>Lebih</i> Beach: <i>Baleganjur Gamelan</i>
6	Offering	• Ceremony at <i>Candi Agung</i> Temple: <i>Gong Gebyar</i>

**Source:** Findings Field Research, 2020.

**Firstly**, the *Sutri* Dance staging place in *Pakraman* Village adapt to the offering of the ceremony. At the time of the *Sutri* Dance at *Lebih* Beach, greetings are performed at the *Candi Agung* Temple. At the peak of the *Sutri* Dance, *Piodalan* is carried out at *Utamaning Mandala*, and during the *Segehan Agung* dancing at *Nista Mandala*. The dance venue does not require a special stage decoration, meaning that it uses the lighting from the temple alone. Judging from the simplicity of the *Sutri* Dance performance, it is specifically performed as a guardian offered to God, without prioritising the high aesthetic value in the performance.

**Secondly**, the *Sutri* dance is performed by a group of female dancers aged 35 years and above that obtained *Pawisik* through dreams to become *Sutri's* refugees in the temple. Women with *Pawisik* usually come from the special offspring of dead refugees. In 2019, 10 dancers received *pawisik* and performed cleansing ceremonies or *Mawinten* with sacred offerings of *Asoroh*, *Prascita Durmangala*, *Pakeling*, *Bayan*, and recitation, led by the temple leaders.

**Figure 3.** The Vanue of *Sutri* Dance in *Utama Mandala Candi Agung* Temple (Mahelan, 2017)



**Thirdly**, the variety of *Sutri* Dance movements is relatively simple and carried out with the concept of balance, harmony and repetition. This includes (a) *Ngumbang*, the movement goes forward slowly, followed by *Tiltling* the head from right to left; (b) *Nyalud* is the movement of

*Sutri* dancers' two hands in a circular process; (c) *Miles* is an inward movement to turn the heel of the foot to change the attitude from the right to the left *Agem*; (d) *Bribe* is a movement which is dominated by pushing the torso to the left and right; (e) *Ngembat* is a hand movement with one straight to the right or left side, while the other is parallel to the milk, carried out alternately, namely blinking to the right and blowing to the *Kiril*; (f) *Ngenjot* is an up and downward movement of the body movement followed the *Gamelan* music; (g) *Mesiat* is a movement carried out by two *Sutri* dancers with attributes and weapons in Temple *Agung*, this movement is usually conducted freely and is used as property in dancing; and (h) *Ileg-ileg* which is a head movement performed by the dancers by shaking their head to the right and left.

**Fourthly**, the make-up and clothing used in *Sutri* Dance are very simple and minimalist. The clothing used is white *Kebaya* and *Kamen* or black cloth, and yellow scarf. At the same time, the dancer's head uses a Balinese bun, a fringe of Balinese frangipani flowers and white or *Sesaet* headband.

**Fifthly**, *Tetabuhan*, *Gamelan* is one of the most important elements in Balinese dance. In addition to providing a foundation for the structure of choreography, and strengthening the identity of dance, music provides life for dance as a whole (Ruastiti et al., 2018). This dance style comprises of types of Balinese *Gamelan*, namely *Gong Kebyar* and *Baleganjur*. The *Gamelan* used is adjusted to the place where *Sutri* Dance is performed. *Gamelan Gong Kebyar* is used when the *Sutri* Dance is performed at *Candi Agung* Temple precisely when it is singing at the peak of *Piodalan* and *Ngeluwur*. The *Gending* used in the *Gong Kebyar Gamelan* is similar to *Gending Baleganjur*.

**Sixthly**, offerings of ceremonies used in the *Sutri* Dance performance are more adjusted to the series of ceremonies performed during *Dewa Yadnya* at *Candi Agung* Temple. The series of offerings during the performance are as follows: (a) *Banten* specifically used at the time of purification is often referred to as *Mawinten* comprises sacred offerings, *Durmanggala Prascita*, *Pakeling*, shadows, and reciting wings led by stakeholders of the Great Temple. The ceremony was conducted at *Utamaning Mandala Candi Agung* Temple, and the dancers spread *panugrahan* flowers before and after dancing. (b) After being enticed, the dancers make offerings which are arranged at their houses. The ceremony takes place in the form of *Pakeling*, *Jangkep Tetabuhan*, and a miracle. *Banten* is a special offering that needs to be made available in every *Sutri* dancer's house. Therefore, they are given smoothness and safety when going to the temple. (c) During the *Ngayut Sekar* ceremony, the offerings used by *Sutri* dancers were sacred and served as *Asoroh*, *Pakeling Panyawangan 5 Jangkep*, *Canang Rebong Jangkep*, as simple as *Jangkep Tetabuhan*. *Banten* ceremony is arranged at *Lebih Beach*. Therefore the flowers that are washed out to sea tends to provide fortune to the people, by making it easy for fishermen to catch fishes.

**Figure 4.** Offerings used before and after the *Sutri* Dance were staged (Doc. Mahelan, 2017)



### **The Meaning of *Sutri* Dance for Pakraman Lebih Village, Gianyar Bali**

Human action can be built based on designation and meaning (Pradana, 2017a). According to Dharmika et al. (2020), this ceremony is a human effort to seek salvation, peace, and at the same time, preserve the cosmos. This salvation is essentially the most common religious ceremony in the world and symbolises the mystical and social unity of living creatures. Through ritual ceremonies or salvation, the community hopes for security and aversion to disasters. In community life, *Sutri* Dance acts as a ceremony of *Dewa Yadnya* with social, religious, and ecological significance.

#### ***Social Meaning***

According to Sedyawati (2006), the art of *Sutri* Dance functions as entertainment, educational medium, and a means for strengthening social integration. Furthermore, the sense of togetherness, social sentiments, and awareness can be activated and strengthened through cultural activities, such as *Sutri* dance performances. *Sutri* dance offerings are held every six months during the *Dewa Yadnya* ceremony at *Candi Agung* Temple. It is offerings able to strengthen social sentiment, provide a sense of togetherness and cooperation among the local people.

Efforts to establish cooperation and harmony require sincerity and soul refinement. This is created when humans have a refinement and compassion towards others. Art activities, such as the offering of *Sutri* Dance in the ceremony of *Yadnya* are capable of honing the subtlety, fostering a sense of compassion, togetherness, and social solidarity among the people. In this connection, the holders of the Great Temple of *Pakraman Lebih* Temple, Anak Agung Ngurah, stated the following :

"Social solidarity and the spirit of togetherness among the villagers were more evident during the preparation of the *Sutri* Dance. The dancers consisting of various residents jointly danced and worked together in making offerings. We felt close to one another, with no separation. This closeness fosters comfort, security, and unity in developing and advancing *Pakraman Lebih* Village (interview 20 December 2019).

The procession of *Sutri* Dance offerings in the *Dewa Yadnya* ceremony is able to foster a spirit of togetherness among the people directly or indirectly. The togetherness is in accordance with Max Weber's thesis (1864-1920), which stated that religion with a set of teachings is a spirit to determine social harmony (Richard, 2012).

### ***Religious Meaning***

The existence of the *Sutri* Dance is still sustainable in the digital era because it still functions as a ceremonial facility used to preserve sacredness. In addition, *Sutri* Dance functions as a means of ritual ceremonies, and a binder of social solidarity of the community, and as a strategy for the transmission of Balinese art and culture. *Pakraman* Village Community More runs a tradition that makes it is inhabitants calm and comfortable.

Conceptually, the cultural traditions live in the minds of the people, which are closely related to the activities that are considered valuable or meaningful. This is because the cultural value system functions as the highest guideline used to determine behaviour. More concrete human behaviour systems in society are norms that are guided by the cultural value system of the local community.

Ruastiti et al. (2020) stated that with regularity in people's lives, the dance could pressurise each individual to obey the rules and discipline. While the regularities that are usually carried out by the people in offering *Sutri* Dance in Temple *Agung* as acts as a staging location, with the presentation of components. This is related to the theory developed by Merton in Poloma (1984), following the concept of rational social action, which stated that action in society is more likely to be rational in achieving its goals.

Structure theory is the arrangement related to parts of the *Sutri* Dance performance, which is observed from a variety of movements and floor patterns. In contrast, the functional theory is used to analyse each element contained in the *Sutri* Dance, such as its function and the supporting community. The *Sutri* Dance performance procession has a more religious meaning, which is to foster devotion to *Sang Hyang Widi Wasa*. Therefore humans get peace and tranquillity in life. It also reduces anxiety because they believe there is supernatural help that can be expected during a disaster. The ancestors of the Village believed that all forms of disasters threatening their lives are overcome when they continued to live the religious traditions passed down by their ancestors. Among the traditions is the offering of the *Sutri* Dance during the *Dewa Yadnya* ceremony.

According to Durkheim (2002), religious emotions, also are known as the vibrations of the soul, cause humans to behave according to their religion. In general, people believe and practise the teachings of their religion to achieve peace. *Sutri* dance is used during the *Dewa Yadnya* ceremony at *Candi Agung* Temple because it is a *Wali* dance. The performance aims to welcome the Goddess in the *Dewa Yadnya* to the ceremony as an expression of praise and gratitude to the people for their welfare and safety. Similarly, the *Sutri* Dance is carried out to protect the people from disasters or bad things.

The villagers believe that this dance is part of the offering before *Ida Sang Hyang Widhi Wasa* that has provided protection, safety, strength, prosperity, and happiness in life. By offering *Sutri* Dance, the local people of *Desa Pakraman Lebih* are preserved and kept away from disasters that threaten their lives. This is in accordance with the theory of structural functionalism built by Talcott Parsons (1987), which stated that human action is voluntaristic, meaning that the action is based on the drive of will by ignoring the agreed values, ideals and norms. Human actions are influenced by conditions or the environment, and what is chosen is controlled by values and norms in society.

The silence of the *Sutri* dance has become an inseparable part of the ceremony of the *Dewa Yadnya* Balinese Hindu people in *Pakraman Lebih* Village. This is in accordance with the research results on the *Rejang* convolution dance by Ruastiti (2017), which stated that Balinese dance is considered to have a local, social, and cultural significance for the community. The strong belief of the local community regarding the existence of the *Sutri* Dance causes them to continue to perform the activity.

### ***Ecological Meaning***

Aside from being socially able to strengthen a sense of togetherness and tranquillity of life, the *Sutri* Dance harmonises human relations as a *Bhuwana Alit* with the natural environment and as a *Bhuwana Agung*. The villagers feel more rescued when conducting the *Sutri* Dance

because it is believed to be sacred with the ability to connect the *Sekala* realm with the *Niskala*. The people believe that offering the *Sutri* Dance can avoid the danger and prolonged village engagements. Similarly, women with *Pawisik* for fathering, that do not want to undergo *Permas*, tend to go crazy and sick every time they hear *Gamelan* from the *Candi Agung* Temple. Ruastiti (2018) indicate the presence of holy spirits, gods, or other spiritual forces that come to visit a spiritual practitioner. By offering *Sutri* Dance in the series of *Dewa Yadnya* ceremonies, the villagers feel safe, because it is believed to connect the *Sekala* realm with the Noetic world as stated in the following interview:

"The people believe that the *Sutri* Dance offering is part of our devotion to *Ida Sang Hyang Widhi Wasa*. Sacred dance offerings are intended to harmonise human relations as part of nature. This dance protects us from disaster" (Jero Putu Prerean, 52 years old, Banter at *Candi Agung* Temple).

The *Sutri* Dance Offering is able to harmonise human relationship with their natural environment. This is in accordance with the teachings of Balinese Hinduism on the overthrow of the allegation that Balinese people need to care for and preserve their environment because humans become an inseparable part of nature (Pradana and Pratiwi, 2020). The influence of the *Yadnya* largely determines the harmony of the *Bhuwana Agung* and the *Bhuwana Alit*. The more humans leave their yad, the higher the increase in universal destruction and therefore, they become immortal with the characteristics of a giant (Sudarsana, 2001).

The maintenance of the balance of the universe has become a chart of the teachings of the Vedic Scriptures, which requires humans to live a peaceful and harmonious life. This is revealed in the bible scripture *Bhagawadgita Bab III Sloka 14*: "*Annad bhavanti bhutani, parjanya annasambhavah, Yadnyad bhavati parjanyo, Yadnyah karma samudhavah* (Meaning: *There are living beings due to food*) and *Parjanya annasambhavah, Yadnyad bhavati parjanyo, Yadnyah karma samudhavah* (Meaning: *The Existence of Living Beings Due to Food, Rain, and Yadnya*). Furthermore, *Bhagawadgita Bab III Sloka 11* stated that "*The council of bhawayatanena te God bhawayantu wah, Parasparam bhawayantah sreya param awapsyatha* (Meaning: *By doing this you maintain the continuity of the gods, may the gods bless you with mutual respect, you are going to attain supreme beauty*"). The teachings of the Vedic Scriptures underline the power of *Yadnya* as the well-being of the *Bhuwana Agung* and the *Bhuwana Alit* (Pudja, 2004).

Besides fostering social sentiment and religious awareness, the performance fosters awareness of the people of *Desa Pakaraman Lebih* to be more in tune with the natural ecological environment. The human attitude is in harmony and preserves nature according to structural, functional theory, which has a core of balance. Community life tends to run normally if each element or institution performs its functions properly (Pradana, 2019; Tejayadi et al., 2019).



The happiness of Balinese Hindu people is created when humans are able to adapt in harmony with their natural environment.

### **Conclusion**

Based on the description above, it can be concluded that the *Sutri* Dance is a *Wali* dance performed at the *Dewa Yadnya* Ceremony. The performance is accompanied by *Baleganjur* instruments. The procession of *Sutri* Dance offerings in the series of *Dewa Yadnya* ceremonies is carried out in four stages. The first stage is *Nyiaratin Tirta*, which is performed in the jeroan of the Great Temple. The second stage is *Melasti* to *Lebih Segara*. The third stage is the dance offering at *Candi Agung* Temple. The fourth stage is *Sekaying Sekar*, which is carried out on *Lebih* Beach.

The *Sutri* Dance comprises of the following: (a) social meaning, which strengthens a sense of togetherness and social solidarity; (b) religious meaning, which fosters a sense of devotion to *Sang Hyang Widhi Wasa*, thereby, providing peace of life to humans; and (c) ecological meaning, namely human consciousness for harmony and preservation of nature.

### **Novelty**

The *Sutri* Dance is an inseparable condition in the ceremony of *Dewa Yadnya* on every *Anggar Kasih Tambir*. This tradition cannot directly maintain and preserve the cultural values of the Balinese Hindu people.

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