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### **Gandrung Dance: The Representation of History, Aesthetics, and Sociology of Bali Aga Community Based on Tri Hita Karana**

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**Abstract:**

This study aims to describe the historical, aesthetic, and sociological values of Gandrung Dance as the identity of the Balinese Aga community. This type of research is qualitative research. The research step begins with determining the research location and collecting data through interview techniques, observation, and document analysis. Next, the data that has been obtained is tested through data triangulation techniques, methods, and theories. The final stage is presenting the data with the help of historical, aesthetic, and sociological theories. The study results show that the Gandrung Dance in the village of Sidetapa, Buleleng, Bali, has a unique characteristic that male dancers dance. In addition, this Gandrung Sidetapa dance contains a lot of aesthetic or artistic value, seen from the dance movements, dress style, make-up, musical accompaniment, and accompanying singing. The goal is to create a harmonious attitude toward God, humans, and nature, known as Tri Hita Karana. The value of Tri Hita Karana is embodied in religious activities as a representation of *Parhyangan*. Social integration exists in the form of *Pawongan*, and using natural facilities and infrastructure represents *Palemahan*. Historically, Gandrung Dance is thought to have emerged in the XII century, influenced by East Java. Sociologically, this dance functions as a medium of socialization and communication, manifested in religious, ecological, character values, and symbols. These values become guidelines for the Bali Aga community in Bali.

**Keywords:** the Gandrung dance, history, aesthetics, sociology, Bali Aga, Tri Hita Karana.

## 甘龙舞蹈：基于做三个好事的巴厘岛阿加社区的历史、美学和社会学表现

### 摘要：

本研究旨在将甘德龙舞蹈的历史、美学和社会学价值描述为巴厘岛阿加社区的身份。这种类型的研究是定性研究。研究步骤从确定研究地点开始，并通过访谈技术、观察和文件分析收集数据。接下来，通过数据三角测量技术、方法和理论对已经获得的数据进行测试。最后阶段是在历史、美学和社会学理论的帮助下呈现数据。研究结果表明，巴厘岛布勒伦的西塔帕村的甘龙舞具有男性舞者跳舞的独特特征。此外，从舞蹈动作、服饰风格、妆容、音乐伴奏、伴唱等方面看，这支甘龙·西塔帕舞蹈具有很高的审美或艺术价值。目标是创造一种对上帝、人类和自然的和谐态度，称为做三个好事。做三个好事的价值体现在宗教活动中，作为帕良安的代表。社会融合以帕万安的形式存在，使用自然设施和基础设施代表了帕莱马汉。从历史上看，甘龙舞被认为是在十二世纪受到东爪哇的影响而出现的。在社会学上，这种舞蹈作为一种社会化和交流的媒介发挥作用，体现在宗教、生态、性格价值观和象征上。这些价值观成为巴厘岛巴厘岛阿加社区的指导方针。

**关键词：**甘龙舞蹈、历史、美学、社会学、巴厘岛阿加、做三个好事。

### 1. Introduction

Bali, which is known as paradise, has various cultural uniqueness; one of them is the field of dance. In general, dance in Bali, seen from its function, is divided into three groups, namely guardians, bebali, and balih-balihan (Ruastiti, 2019). The guardian dance is a dance performed during religious ceremonies in a temple. This guardian or sacred dance is generally performed in the temple's central courtyard (offal/purian). Types included in the guardian dance are Pendet dance, Sanghyang dance, Gandrung dance, and others. The bebali dance is performed in religious ceremonies, with a play related to implementing the ceremony, such as the Mask and Gambuh dances. Balih-balihan dance is a development of the art of guardian and bebali, which is shown as a means of entertainment with plays and more expressive dance and drumming creations. Frequently, this dance uses plays that are popular in the community. The types of dances included in the balih-balihan dance are the Legong and Cak dances. The dance was originally a sacred dance and offering (Seriasih, 2019). However, along with the community development and commodification, this dance changes its function (Ruastiti, 2019; Sariada et al., 2016).

These types of dance with various functions are widespread in multiple regions in Bali. One of them is in the traditional village of Sidetapa in Banjar District, Buleleng Regency. The unique dance in this area is called the Sanghyang Gandrung dance. The Sanghyang Gandrung dance is divided into two types of dances: the Sanghyang Dance and the Gandrung Dance. Young girls from Sidetapa village perform the Sanghyang dance, and the Gandrung Dance is performed by young boys who dress like girls (Trisnawati, 2018). The Sanghyang Gandrung dance is divided into two dances and is danced alternately when there is a ritual at the

Sidetapa Traditional Village Temple. This dance is also performed when there is a great harvest in this village. On the other hand, this dance presents the Bali Aga community groups in the village of Sidetapa (Andiani et al., 2021; Nilasari et al., 2019; Parameswara & Wulandari, 2020). The Bali Aga community is a group of early Balinese people from the mountains in East Java who later settled in Bali with a distinctive cultural identity.

Studying dance from a historical, aesthetic, and sociological perspective is essential because, theoretically, the community inherits values through various media, one of which is art, before being familiar with writing or writing culture. It is shown by a study conducted by Sugiarta (2018), which examined the relationship between Balinese dance and Hindu teachings with the title *Balinese Dance and Music In Relationship To Hinduism*. He explained that Balinese dance and Balinese music have a close relationship with Hindu religious values adhered to by the Balinese. From this perspective, the existence of Gandrung Dance is undoubtedly a representation of the values held by the Bali Aga people in Sidetapa village. However, every human activity resulted from ideas from the people who support it outlined in art and cultural rituals (Purwanto, 2019).

The dimension of historical value in the art can be learned in a study of Barong Landung in Bali (Cerita et al., 2017). This study explains that the Barong Landung dance in Bali represents the acculturation of Chinese and Balinese culture. Therefore, it implies a historical relationship between China and Bali. The findings of this study are also essential to use as a basis for opening the history of the existence of the Bali Aga community in Sidetapa Village. Likewise, the study of The origins of Balinese Legong explains how the special Balinese Legong dance developed dynamically and characterized

the culture and history of the Balinese when the art was created.

In addition, dance represents the aesthetic values of the community that supports it. Aesthetic value is related to the beauty of a work of art (Linggih, 2019; Seriasih, 2019). For the Balinese, there are mandatory guidelines for an artist in creating a work based on the concepts of *satyam* (truth), *siwam* (holiness), and *sundaram* (beauty) (Linggih & Sudarsana, 2020). It means that art is not only limited to aesthetic performances, but in the sociological aspect, it has a broader meaning, conveying the truth that applies in community, cultural values, especially community religiosity, and finally tied to aesthetic values related to beauty.

## 2. Method

This research is a qualitative research conducted in the cultural village of Sidetapa, Buleleng, Bali. The data collection process begins with interviewing traditional leaders from Sidetapa who know the Gandrung dance: the traditional bendesa, dancers, and musicians of the Gandrung dance. Furthermore, observation was conducted at the Sidetapa Cultural Village Temple when the dance was performed. The results of interviews and observation were then supplemented with data from various written sources such as articles and books. After data is collected, the following process is data triangulation; the researchers check the validity of the existing data. In this process, the authors conducted three types of triangulation, namely triangulation of data, methods, and theories.

The next stage is the data analysis process carried out with an interactive approach. The data collected is analyzed interactively from the collection, analysis, and triangulation until the data is declared saturated. In order to deepen the analysis process in this research, an in-depth analysis was carried out with the analysis of historical, aesthetic, and sociological theories. The goal is to get the results of a comprehensive study of the Gandrung Dance in Sidetapa Village as the cultural identity of the Bali Aga people who implement the *Tri Hita Karana*.

## 3. Research Result and Discussion

### 3.1. The Existence of Gandrung Dance as a Historical Identity for Bali Aga Community in Sidetapa

The people of Sidetapa village conceptually interpret the Gandrung dance as a dance loved by Gondoruwo/Buhta Kala (Trisnawati, 2018). The meaning arises because the Gandrung dance in Sidetapa Village functions as a repellent for reinforcements. Through the media of the Gandrung dance and the Sanghyang dance, the community in this village hopes that there will be no disease outbreaks or dangers that attack; in other words, it functions as a neutralizer of negative influences (Santi et al., 2018). This condition relates to the emergence of religious and socio-cultural

rites that function as sociomagic (Yuliawati et al., 2018).

According to the informant, Jro Penyarik Nyoman Parma (59 years old), there was an epidemic in Sidetapa village. Many people were sick and contracted strange diseases such as boils, and not a few residents were victims. The community views that the incident occurred due to evil spirits. Hence, the village performs the Bhuta Yadnya Sang Hyang Gandrung Ceremony to reward the Bhuta Kala and stop disturbing the residents of Sidetapa village anymore. Since the ritual has been carried out, there have been no more disease outbreaks that have attacked Sidetapa Village until today. This process is thought to have started in the 12<sup>th</sup> century AD. It can be seen from the Pelinggih Gunung Raung building, East Java, in one part of the temple, namely *the Nista Mandala*. Although there is no certainty when the dance will start, the people of Sidetapa continue to carry it out to this day.

It was further explained by Nyoman Parma's recitation in Sidetapa Village. He states that a local lontar/manuscript established the *nanggluk merana* ceremony, which was carried out with the performance of the Sang Hyang Gandrung dance. However, now the lontar is no longer there, and it is not known whom the elder kept the lontar. Thus, until now, it is word of mouth about implementing the Sang Hyang Gandrung Dance ceremony, without any authentic evidence or clear literature that can explain how the Sanghyang Gandrung Dance is. However, the *Bhuta Yadnya* ceremony with the Sang Hyang Gandrung dance performance has been carried out from generation to generation and can instill good ethics and education for the villagers.

In its development, the Gandrung dance has experienced dynamics, especially the style of dress that keeps up with the changes, although not too much. Changes in the meaning of the Gandrung Dance cannot be separated from the existence of power and public trust. The community accepts that condition as a truth. It is related to Foucault's (2017) third concept, namely the power to work through normalization and regulation. Foucault's (2017) statement confirms that power does not always work through oppressive and repressive practices. Through normalization and regulation, power can produce reality and various rites of truth. Truth in this sense has been considered correct in the community and then reconstructed to accept and implement it. It is related to changes in the Gandrung dance, where the affected subject can accept and carry it out. It is proven that the Gandrung dance continues to change from time to time. Thus, it can be said that the control of power that continues to be produced by religious leaders is running well in the community (Pakarti et al., 2017).

Until today, the *Bhuta Yadnya* Sang Hyang Gandrung ceremony is still being carried out by the community in Sidetapa Village. Concerning the theory of "power of knowledge," Foucault (2017) views that the existence of power is vital because it determines and

constructs subjectively created realities for the purposes and interests of power domination. The existence of pressures, energy, material, thoughts, enjoyment, and more is more controlled by the dominant ideology that applies in the social context of community. It was found in the change of the Gandrung dance that a dominant ideology is able to control and create power without the public realizing it (Foucault, 2017). For people in Sidetapa village, the natural conditions and security situations are represented as *butha kala*.

Gandrung is a sacred dance performed every three (3) years, for 42 days. This occurs in the second-third month (*sasih karo*-third or around August to September). The main purpose of performing the Gandrung is to repel negative spirits (*penanggaluk merana*) where spirits are blind (Yuliawati et al., 2018). One way is by giving *caru* offerings in the form of a colorful *tumpeng* (*panca warna*) placed under a shrine made of woven bamboo, called a *sanggah cucuk*, as a place for praying to *Buta Kala* (Sarini et al., 2019). The *tumpeng* is dedicated to God, the ruler/controller of the bad spirits.

In terms of its function, the Gandrung dance is part of a guardian dance art that is sacred to the community in the village of Sidetapa, so this dance cannot be performed carelessly. When performing it, dancers must pay attention to the time, place, conditions, and policies of the Sidetapa traditional village. It is in line with the character of sacred dance, which is generally performed as part of religious activities in Bali and is regulated and developed by the people who follow the customs around it (Rianta et al., 2019).

The Gandrung dance is performed by two male dancers who are still young/teens, symbolic of the negative spirits (*Buthakala*) (Trisnawati, 2018). The choice of dancers who are still teenagers means that this dance is sacred, so the dancers must still be holy because they have not entered adulthood. These innocent adolescents are expected to provide an example that they must always instill the values of honesty and holiness in being born and of being mindful in every activity. Furthermore, why can the boy dressed as a girl be interpreted that everyone can play any role in this life? All work can be done as long as they are willing to do it.

The series of Sanghyang Gandrung ceremonies is listed below from the beginning:

1. The procession of the Gandrung dance begins with the *nguduhang urak* (conveying information) by carrying a written note regarding the implementation of the ceremony. The purpose is to inform villagers to pay *urunan* (a type of payment) to the village. This process also aims to provide information about the *ngaturang papeson* (goods that must be paid or brought) following those assigned by each villager. Sociologically, it is a means of communication and a reminder of the socio-culture between the community and the village where they live (Karmini & Paramartha, 2019; Trisnawati, 2018);

2. Three days after the *nguduhang urak* comes the second part of the procession, during which a new *piuning* and *pecaruan* ceremony is held in the northern part of Celagi village. This is an initiation ceremony that includes offerings to the sea rulers (*Betara Segara*). This procession aims to *nyomya* (neutralize) evil spirits or negative forces from *segara* (the sea). The procession runs for three days and is accompanied by *tabuh rah* (cockfighting), a blood sacrifice to the neutralization of negative forces. At night, the Sanghyang Gandrung dance is performed with the aim of neutralizing negative forces coming from the sea (Puspa, 2019);

3. A similar ceremony is held at the *bencingah* (in the field) of Pura Puseh, in Bale Agung Village; the aim is to present it to the rulers in Puseh Temple in Bale Agung Village and neutralize negative spirits;

4. A similar ceremony is also held at the *pemedal* (exit) of Pura Dalem, which includes offerings to the rulers of Pura Dalem; the aim is to neutralize negative spirits coming from the grave;

5. During each stage of the procession, the Sanghyang Gandrung dance is performed at night;

6. This series of ceremonies runs for nine days. Then, the opportunity is offered to the village *krama* (residents) to present the Sanghyang Gandrung dance themselves, until the series of ceremonies, which runs for 42 days, is complete;

7. The final ceremony of this series, the ceremony of *pecaruan*, *tabuh rah* is held for God, the ruler of the world, Dewa Sangkara, and includes the offering of *tegen-tegan* in the form of plant products (tubers, nutmeg, hanging nutmeg).

The main dance *banten* (ritual tool) used before the performance of the Sang Hyang Gandrung dance is *tubungan* (*canang lembaran*). The supporting facilities for *canang tubungan* are *kelungah* (young coconut), *canang sari*, *canang raka*, *base palpalan*, *caru*, *mats*, and *tuak*. These *banten* facilities are brought by the *krama* who are married, and the preparation of this offering is carried out in rotation. Another facility is *segehan panca warna* (a ceremony consisting of five colors); it also includes the main offerings besides *canang tubungan*.

### 3.2. The Aesthetic Value of Gandrung Dance Performance as the Identity of Bali Aga Sidetapa

Dance is generally understood as an activity full of artistic value, otherwise known as aesthetic value. Conceptually, aesthetics are defined as anything that the five senses or sense perception can absorb. Baungarten wrote aesthetics or esthetics and then gradually replaced all the designations of philosophy, theory or science about beauty with the image of taste or art (Seriasih, 2019). It means that the Gandrung Dance existence in Sidetapa village represents the artistic value embraced by the people of that area. Art expressions that can be absorbed through the five senses can be approached from several angles: dance movements,

clothes/clothing, makeup, accompanying music, and songs used.

The aesthetic of dance cannot be separated from the element of movement. Movement is the main element of dance, involving energy, space and time. The point of dance is to create subtle movements that have power and can change the limbs' attitude. Changes in attitude mean that the movement in dance results from the processing of movements that have been stylized or processed. However, not all movements can be considered dance composition or dance movements. Every movement can be changed or turned into a dance movement by idealizing (moving) or distorting (changing) its usual form to convey meaning. This can be monetized through paying audiences that enjoy this art form. Based on interviews with the Gandrung dancers, the main moves of this dance include the Pelayonan, Jang Galah Gandrung, Pengerangrang, Made Cenik, Mask, Baris, the Gandrung Jogedan, Ronggeng and Omang-omang moves. The series of dance moves last from the beginning of the performance to the end. The following is one of the Gandrung dance movements.



Figure 1. The Gandrung dance movement (Net.Bali, 2021)

Each of these movements is carried out very simply, like a classical dance, but with intent. According to the dancers, the movement of the Gandrung dance tends to be spontaneous, as the dancers have never specifically practised dancing the Gandrung dance. At the beginning of the performance, between the first and fifth days, the dancers are still receiving direction from senior dancers. However, by the sixth day and until the 42nd day, they remember their movements by heart.

The aesthetic aspect of dress or fashion is important in the Gandrung dance. Since clothing is a social symbol, it gives a cultural identity to the person or group wearing it (Dewi et al., 2015; Sachari & Kahdar, 2015). The Gandrung Sidetapa dance cloth presents the value and meaning of the Gandrung dance. The very simple style of the Gandrung dance dress represents the cultural power of the ancient indigenous people, to whom the Bali Aga people in Bali are closely related. The cloth used by the Gandrung dancers can be divided into head dresses, clothes, and *kamen* (cloth) as body coverings and complementary accessories, namely fans. See the following picture for more details.



Figure 2. The simple dresses style of Gandrung dance (Trisnawati, 2018)

From the picture above, it can be explained that the dresses or fashion of the Gandrung dance shows that this dance is a classical dance. It is because the characteristics of classical dance are usually simple clothes and not too many decorations are used. The style of clothing that is worn refers explicitly to certain areas. Clothing that is made emphasizes meaning rather than appearance worn from the outside. Then in the context of dance performances, fashion has an important position. Dance dress has a function to support the theme or content of the dance and clarify the dance performance roles. Good clothing covers the body and supports the design of the space when the dancer is dancing. In the dance performance, make-up is very helpful in realizing the dancers' facial expressions. Fashion make-up is aimed at beautifying oneself or being handsome but is adjusted to the dancer's role. Unsuitable make-up can give a bad impression; it can also confuse the dancer's expression.

Furthermore, clothes can be a reflection of someone's self. Looking at someone's cloth will give rise to a view from other people. At the same time, the reflection of clothes shows the nation. It means that there are complex meanings in dance in terms of fashion. Mead says that meaning exists due to human interactions, verbal or nonverbal. Through the actions and responses that occur, we give meaning to words or actions, and therefore we can understand an event in specific ways. From this explanation, it can be interpreted that the Gandrung dance presents the conditions and situations of the era it was created. Technological capability and natural condition are described in the dancer's dresses.

The Gandrung dance is accompanied by a set of Balinese gamelan played by male musicians. The musician will play the gamelan according to the type of dance movement to be danced, namely the Pelayonan Dance, the Jang Galah Gandrung Dance, the Pengerangrang Dance, the Made Cenik Dance, the Mask Dance, the Baris Dance, the Gandrung Jogedan Dance, the Ronggeng Dance, and the Omang-Omang Dance. Music accompaniment in dance is a means of support that cannot be separated from the others because they both come from the same source. Therefore, the function of accompaniment in dance is vital. There are at least three main functions of accompaniment: 1) As a dance accompaniment, the meaning is in music that can play a role in accompanying a dance only so that it does not

determine much or prioritizes dance content; 2) As a giver of a dance atmosphere such as a sad atmosphere, happy, tense, confused and so on; 3) As an illustration or introduction to dance, it means to give an atmosphere at a particular moment if needed in work.

Another important aesthetic aspect of rati Gandrung is make-up. Make-up for dancers always becomes a significant concern because the function of make-up and changing the personal character is the factor of the character being played; it also strengthens expression and increases attractiveness or beauty in appearance. In the Gandrung dance, the dancers' makeup is not too prominent; the decoration remains simple, only using powder and lipstick. The reason for this simple makeup is that the dancers are men, who cannot wear makeup. In addition, it reinforces that this is a sacred dance that does not lay emphasis on physical appearance but rather on meaning.

The final aspect of the Gandrung dance is the songs sung when the dancer is about to perform. They are a symbol of the summoning of spirits that will be given offerings so they do not disturb the people of Sidetapa. The songs from the Gandrung Dance are as follows:

1. The song *Dengklang Arja*, which is sung three times. The words are *Dongklang arja, pindange bayan pindange, Pindang Dut-dut bekel meyong, Meyonge Sinarda's hair, Olen ene Olen Kung, Dar dar kung, kekek kung.*

2. The song *Olog-Olog*, which is sung three times. The words are *Olog-ologne mangapung, nyuh mentung mededale, serintog serondengan, all you need to do is getok megelengan.*

3. The song *Kebyar-Kebyur*, which is sung three times. The words are *Kebyar-kebyur Pada makebyur, pakebyur to Gunung Sari Sidetapa, seagrass happy with ayu dedari, meriki descending medadi, Sang Hyang, payas ida brides sarwaning newer.*

4. The song *Enggal-enggal Sang Hyang's medal*, which is sung three times. The words are *Pang is not going to be a kumara gana Eka mara sidhi, temulune is uploading pepelik medadi sanghyang*

These four types of songs are sung by the village leaders, who are important figures in the traditional village government system of Sidetapa. The function of the songs is to invite the presence of *butha kala*, considered a disturbance in the village of Sidetapa. *Butha*, at this time, was then given offerings in the form of *caru* and the Gandrung dance.

### **3.3. The Sociological Aspect of the Gandrung Dance as a Representation of the Bali Aga Community, Manifesting a Harmonious Community Based on the Tri Hita Karana**

The sociological aspects contained in the Gandrung Dance as a form of implementation of the *tri hita karana* teachings can be seen in three important aspects: *parhyangan* (human-God relationship), *pawongan* (human-human relationship), and *palemahan* (human-nature relationship) (Yasa, 2020). These three main

values of the *tri hita karana* are seen in the Gandrung dance, for the *parhyangan*, in religious activities before, during, and at the end of the procession. Then, the *pawongan* is displayed in the aspects of social values and characters taught by the Gandrung dance. Finally, the *palemahan* aspect can be found in the very function of the Gandrung dance, which is to neutralize the forces of nature through the manifestation of harvest offerings. All these aspects result in harmony, which is the goal of human life (Sukarma, 2016).

The *parhyangan* aspect of the Gandrung Dance also has sacred values, seen from the start of the preparation for the performance using the *banten tubungan* (an offering made in a Hindu religious ceremony in the form of sheet canang). Religious leaders and dancers will perform prayers at this stage to obtain permission to carry out this procession properly. The values of religious harmony can be seen from the offerings made on the last day of the performance. On the last day of the Gandrung Dance ceremony, the people of Sidetapa, who are members of the main village (krama Desa Pengarep), are obliged to bring crops called *tegen-tegenan* or *salaran*. These are in the form of grains, fruits (nutmeg, hanging nutmeg), and other crops. The offering is presented to God/Ida Sang Hyang Widhi Wasa, in order to express gratitude. This ceremony will be continued with the five-color novelty ceremony, which looks back to Bhuta kala times. In this ceremony, the Balian Adat (traditional leaders), namely Balian Luuran (the oldest leader) and Balian Alitan (a younger leader), adopted it (Trisnawati, 2018).

Another aspect related to harmony with the creator can also be seen from place and time, which is not arbitrary. The time is only carried out every three years in the second-third month of the Balinese month (*sasih karo-katiga*), a time considered sacred by the people of Sidetapa. Likewise, the Gandrung dance in the *jaba sisi* area (outside of the temple) is also evidence that this dance is sacred (Rianta et al., 2019).

The implementation of *pawongan* values in the Gandrung dance to create a harmonious Balinese Aga community can be seen from the social function of the dance. It is in line with the functional-structural theory, which states that a cultural system could be seen as having social needs, and that culture arises because of certain demands, both from the environment and its supporters. These demands cause the culture to grow and function according to its structure. In human life, there are special social relationships and these form a unified whole, like an organic structure. Therefore, the analysis of functions must connect social institutions and community needs. Social structure and function seen in the human community are not merely an individual's condition but are seen from social structure results that unite them. The same happened to the existence of the Gandrung dance, where this dance became a medium of communication and socialization for the Sidetapa village community during its preparation and implementation. Each community



component plays a current social role to create social harmony.

Another dimension in the context of *pawongan* is that the dance is thick with character values. These character values are the basis for shaping the attitudes and mentality of the people of Sidetapa so that they can be sustained. The effort to build personality character is a lifelong process. Character development in each individual is influenced by intrinsic factors (nature) and environmental factors (nurture). According to developmental psychologists, every human being has an innate potential that will be manifested after being born, including the potential associated with character or virtue values (Karmini & Paramartha, 2019). The potential and condition are maintained and developed by the people of Sidetapa through the Gandrung dance.

The Gandrung dance in this context serves to realize social integration. Two basic definitions of social integration: first, controlling conflict and social deviations in a particular social system, and second, uniting certain elements in a community to create social order. The involvement of the customary bureaucracy and the obligation to pay taxes in the form of agricultural products proves that there are efforts to carry out social order. In addition, in the Gandrung dance procession, all the people of Sidetapa must prepare for this event regardless of their family clans. This process aims to integrate social groups into the community by bridging differences caused by territorial/cultural factors, religion, interests, and social class, reducing the gaps caused by these factors (Umikalsum, 2019; Yasa, 2019).

The *palemahan* aspects of the Gandrung dance can be seen in the use of natural ceremonial facilities and infrastructure. Natural materials will be easily broken down by nature so that they do not impact widespread environmental damage. On the other hand, there is an educational value for protecting nature in the performance of the Gandrung dance through dance movements depicting beautiful nature, accompanying songs full of worship of nature. It becomes a complete unit to create harmony in the community order Sidetapa. The existence of the Gandrung dance can be seen as one of the local wisdom that must be maintained because it has religious, social, and ecological functions.

Local wisdom as social capital can be seen from the dimensions of institutions or values and social networks. Social wisdom in an institutional setting is generally expressed in the relationships between communities regardless of religion or ethnicity, as reflected in the view of transformation. Likewise, the concept of values governs the harmonious relationship among humans, between humans and God, humans and nature, as contained in the *Tri Hita Karana* philosophy (Suryawan, 2017).

#### 4. Conclusion

Based on the results of studies that have been carried out on Gandrung Dance, it is found that dance is not

only of aesthetic value as known by the community so far. Dance is also a form of historical expression with social and cultural value. The values in this Gandrung dance include religious values, morality, and education. The value is used as a guide to social life in Bali. The Balinese people integrate this value as *Tri Hita Karana*.

The value of *Tri Hita Karana* is manifested in religious activities as a representation of *Parhyangan*. Social integration is a form of *Pawongan*, and using natural facilities and infrastructure represents *Palemahan*. This study shows that dance has a very complex function, so there need to be other similar studies that can reveal other values of dance.

#### 5. Limitations and Further Study

The current research on the Gandrung dance covers aspects of historical studies, aesthetics of the Gandrung dance, and sociological aspects based on *Tri Hita Karana*. In Balinese Hindu society, there is a concept of respect for God, nature, and fellow human beings. Research on the Gandrung dance is not only limited to what researchers currently do but can also be developed into various aspects of life. It is hoped that this research will provide knowledge to the public so that the Gandrung dance has more value than a performing art.

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#### Authors' Contributions

The first author studied aesthetics, which is very important considering that the village of Sidetapa (Bali Aga) is very rich with a variety of arts that are full of spiritual values. The second author conducted a more in-depth study of the history and implementation of *Tri Hita Karana* in the Sidetapa community, which is rich in cultural arts.

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