BARIS BANDRANGAN DANCE WHILE PUJAWALI CEREMONY IN DALEM SARI TEMPLE ABANGAN BANJAR ANCAK

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ARTICLE INFO
Received 15th August, 2018
Received in revised form 13th September, 2018
Accepted 10th October, 2018
Published online 28th November, 2018

ABSTRACT

The Hindus in Nusantara generally used dance as one material for the rites procession. The performance of Baris Bandrangan dance which was held in Dalem Sari Abangan Temple banjar Ancak is one of the sacred dances and become an integral part of the rite procession in the Pujawali ceremony. This article descriptively tries to explain about the form, function and meaning of this dance performance while perform in Pujawali (the big day and usually celebrate with a traditional ceremony). Generally, the form of this dance comply the general patterns of Balinese dance, unless it has own uniqueness. One of it is related to the function, as a mean of purification. Besides, this performance has its own sraddha meaning and bhakti of the people. This dance represents the gratefulness and submission feeling toward the Greatness of God. Through this performance, people assumed that they have done a perfect pujawali.

Keywords: Baris Bandrangan dance, Pujawali, Dalem Sari Abangan Temple.

INTRODUCTION

The performance of Baris Bandrangan Dance until current time with the modernize erastill maintain as one of hereditary tradition, absolutely in the tradition has its form and value. Thus, it becomes a famous tradition and regarded by the local people, their point of view is various, it totally can be seen as philosophy, ethic and aesthetic. The philosophy aspect sees it from the way it happend, the execution and means used whileexecute this tradition. People see it from ethic and aesthetics point of view, point it to the ethic and aesthetics. Regarding this phenomenon in Bungkulan village,adjust with the location where this study is held, Banjar Ancak, in the implementation of religion ceremony always perform Baris Bandrangan Dance while Pujawali. The performance of this dance becomes apart of ceremony especialy in Dalem Sari Abangan Temple, but if it is observed more to the performance in this village, it is different with other area. Regarding this situation, in Bungkulan Village is especialy to Dalem Sari Abangan Temple in Pakraman Bungkulan Village always use tetaman (park) which has banana tree in the inside, as complement. Since this dance is assumed as soldier in the warfield. It makes this dance unique, this performance empirically in the field, held in Pujawali ceremony which is held every tistem sasih katiga and purnama (full moon) sasih kapat (according to the balinese calendar) forMelasti and Mendak Tirtha ceremony, in order to fulfill the means of pujawali in Dalem Sari Abangan temple. Furthermore, this study should be inspected more through the research entitles: Performance of Baris Bandrangan Dance in Pujawali ceremony in Dalem Sari Abangan Temple in Banjar Ancak Pakraman Bungkulan Village Sawan District Buleleng Regency (Study of Form, Function and Meaning).

DISCUSSION

Performing Form of Baris Bandrangan Dance

The performance of Baris Bandrangan dance, according to an informant, Suma Argawa stated that a dance pattern used to accompany the offerings to God (Ida Sang Hyang Widhi Wasa), including His manifestation, in this case is the God and Goddess in Sari Abangan Temple. Since the faith they had to this dance as hereditary tradition which is oblique to be performed while Pujawali in that temple.

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Dewa Ketut Wisnawa, IJCMS, 2018; Vol. 11(A): 934-941.

Baris Bandrangan dancers while dancing

In accordance with the opinion of the informant, Darma stated that "Baris Bandrangan dance is never unperformed during the big day but once it was replaced by other dance and it caused disaster, it scared the local people and they were unwillingly repeat it. Therefore, a Guru Piduka ceremony was held in Dalem Sari Abangan Temple. After that incident the local people scared to change the tradition which is inherited by the ancestors.

According to several opinions above can be realized that Baris Bandrangan dance only performs while piodalan in Dalem Sari Bandrangan temple. This becomes the faith that every ceremony will uncomplete without this dance. The performance is done in three times while Melasti, Mapapada, and mabentar. It is performed in Temple area and in the outside the Temple (Jaba Pura) while mabentar and mapepa.

The Function of Baris Bandrangan Dance

Beg for Fertility

According to the informant, Darma explained that “One of the functions of this show is to beg for fertility. This is based on most Hindu in Banjar Ancak Bungkulan Village Sawan District Buleleng Regency, that their livelihood is agriculture, by dance rites they are begging for fertility could be bestowed on its agricultural producing. This is a ceremony’ initiation in the sequence in order to preserve the harmony with the God, so that He always bestows his grace."

Based on the statements, Hindu in Indonesia and Bali particularly hold the concept of Tri Hita Karana. If it is seen in harmony concept it becomes the Hindu Baliphiosophy, Tri Hita Karana, i.e. the harmonious relationship between people and God, inter-people and people and their environment. Thus, the harmony concept and it totally blend with vertical aspect (God) and landscape, people and nature. The three aspects rise the the relationship regarding worship, kinship and community system in Bali.

Through the rites of this performance symbolize the wish of people in gaining the prosperity and fertility in this life, as it is people belief. Prosperity and fertility of people will be gained, if they were able to maintain the relationship alignment with the God. If humans are able to maintain the relations with God by imply the religion lesson they adhered to, that they have mental and physical awareness and they will be able to realize the essence of themselves is equal in God’s perpective. After an awareness of the emerges, he will be able to maintain a harmonious relationship between humans and other human beings, and be able to maintain a harmonious relationship between humans and the environment. So the welfare and fertility of human life is a tangible manifestation of the harmony by the concept of Tri Hita Karana. Baris Bandrangan dance is a symbol of prosperity, because in a prosperous society all living things will be able to coexistence.

The function of purification

Baris Bandrangan dance performance, is one of the sacred dances that has strengths at the same time and non-sense and it is believed by the community as a dance that carries blessings both physically and spiritually, therefore this dance is not chosen very carefully, both in terms of dancers, musicians and the means of the ceremony, this aims atempowering and sanctity to purify the universe and its contents.

The process of obtaining sanctity begins with the dancers, where the chosen dancers really have an aura of sanctity at once and are absurd. In this scale of purity, it is seen from its physical purity. In this process, it is selected whether the dancers can still well-focused in performing the dance or not, while in this case the election is done by Ida Bhatara-Bhatari through the stakeholders or can be chosen directly from local society. Considering that the worship of the God is the most sacred, then the means of worship and devotees should be pure or clean. This is in accordance with the Manawa Dharma Sastra scriptures. V. 109 which states as follows:

Adhirgatram suddhyanti manah satyena suddhyanti
Widyatapobhyam bhutatma budhis juanena suddhyanti

Translation

The body is cleansed with water, it is purified with truth, the human soul with virtuous lessons and asceticism, intelligence with the right knowledge.

Furthermore, it was also emphasized in Manawa Dharma Sastra. V. 111 which states as follows:

Tarjanasam maniman ca sarwa syacma mayasya ca
bhsmabhhirmida Ca iwa abjamasammayam caiva ajatam

Translation

The wisemen say that all objects made of metal and everything made of stone are cleaned with ash, soil and water.

Looking at the two verses above, everything should be cleaned up with the aim at increasing or maintaining the value of its usefulness. Considering the information from the informants and sloka above, the performance of the Bandrangan Baris dance is to purify Bhuana Alit and Bhuvana Agung because this dance is chosen and processed through a purification process. By this purifying procession, it is believed that Baris Bandrangan dance has purity values and able to purify the universe and its contents.
**Function to show the Gratitude**

Subagiasth (1995:35) stated that the basic of yadnyais an oblique of Hinduism, such as 1). Since the universe and everything is created by yadnya, 2). The existence of the Tri Rna lesson which says that every person born into this world is bound by the existence of 3 types of karma debt namely Deva Rna, Pitra Rna and Resi Rna. This is described in Bhagawad Gita (III, 10 and 11), as follows:

_Sahayajnahprajah srstva, Purovasaprajavatih,_
_Anena prasavisydhlvam, Esa vo stv istakamandhuk._

**Translation**

In ancient times prajapati created man with his yad and in contrast to this you will expand and become kamadhuk from your desires. Kamadhuk is a sensory god cow that will fulfill all your desires.

_Devar bavayata nena, Te deva bavayantu vah,_
_Parasparam bhavayants, Sreyah param awapsyatha_

**Translation**

With this you keep the Gods and with this, gods will take care of you, so by maintaining each other, you will attain the highest good.

Looking from what is described in Bhagawadgita above can be observed that humans as supreme beings, naturally realize their existence which is created and maintained on the basis of yadnya. Therefore, yadnya is something that is obligatory to be carried out according to their respective abilities. Looking at the background of yadnya and the purpose of the yad itself, as a creature who has the highest degree is obliged to express his gratitude to him, without the presence of _Ida Sang Hyang Widhi Wasa_ and all his manifestations. For all the abundance of gifts he gave to all of us.

Moving on from the mentioned above, the real understanding for Hindus in Banjar Ancak, Pakraman Bungkulan Village in holding a worship toward Ida Sang Hyang Widhi Wasa was by worshiping him with ritual media in the form of Baris Bandrangan Dance in Pura Dalem Sari Abangan. The basic belief of Hindus refers to the source of the Hinduism lessons contained in Bhagawadgita which states that in any way you worship, as long as it is based on the feeling of being pure and sincere, then I will receive your pray, especially if it is written in the scriptures Bhagawadgita IX,34. Which explains as follow:

_Mana-mana bhawa madbhakto Madyaji man namaskuru_  
_Mam ewai, shyasi satyamte Prajapane priyo sime._

**Translation**

Focus your mind on me, devote to me, prostrate to me, I promise you will come to me, I promise you sincerely because you love me

Looking at the contents of the sloka above, it can be realized that humans should always adore and enclose to _Ida Sang Hyang Widhi Wasa_, because that is an expression of love for Him. When Both of informantsinformation, it can be concluded that the performance of Baris Bandrangan Dance in Banjar Ancak, Bungkulan Village also has a function as an expression of gratitude to Ida Sang Hyang Widhi Wasa for all of his gifts.

**Function of Preservation of Cultural Arts**

Baris Bandrangan dance has a function as a preservation of the elements of art and culture. This is because the dance is a cultural product from the community in the Banjar Ancak Village of Pakraman Bungkulan which is sacredly performed. Based on the above opinions it can be stated that this art is a legacy of ancestors who have religious elements in the implementation of the pujawali ceremony, where the concept of implementation is always based on the concept of the village of _Dresta_ and _Kuna Dresta_ which remains based on the values of the of Hinduism lessons.

_Baris Bandrangan dancers are showing their skill in their dance movements_

Looking at the above explanation if we relate it with existing sources of literature, namely according to Subagiasth (1997: 64) asserts that all concepts of implementing Hinduism in Bali are always related to the existing _Dresta_, thus all kinds of _Dresta_ is undertaken should be preserved in order to maintain existing cultural values. Therefore, it can be observed that the performance of Baris Bandrangan dance is a means for preservation of artistic and cultural values in Bali.

**Theological Function**

The foundation of the Hindu basic framework which is used as a reference in the implementation of ritual activities is always based on trust and belief. This context is an embodiment of _Panca Srada_ that everything undertaken must be based on trust. Baris Bandrangan dance performance refers to beliefs hold by Hindus Banjar Ancak, Pakraman Bungkulan Village, towards sacralization and theological values contained in the dance. Besides that, it also explained the existing aspects of theology as a form of community service, namely recognizing that through this dance performance, _Ida Sang Hyang Widhi Wasa_ would give His warrants in the form of fertility for the local community.

It can be concluded that the performance of Baris Bandrangan dance in theological function has meaning to animate and maintain inner strength and conscience before Ida Sang Hyang.
Meaning of Baris Bandrangan Dance Performance

The Hinduism lessons contain three basic frameworks that animate every aspect of religious life, all three aspects that have a very close and inseparable relationship, this is in accordance with what is expressed in the Tapeni Yadnya text in Sudarsana (1998: 22) as follows:


Translation:
Hi…. You made Yadnya, first hear my goddess Tapeni, If you want to make Yad listen carefully, because the yad has a Tatwa, if your yad is not in accordance with the Tatwa, just like a blind person, the Yad has Sesana / rules / ethics, if it is not in accordance with the others, the same is like a mute and deaf person, and remember that the yad has a dudonan / circuit, if it is not in accordance with the dudonannya it is called Paralyzed, Yad is useless, it makes no difference as the yad is dumped on the street.

Listening from the lontar quote above, it can be concluded that the level of understanding and belief in the teachings of Religion can be achieved if there is an alignment of understanding between elements of stature, ethics and ritual. Whereas in the implementation of religious activities in the third day of life the basic framework of the Hindu Religion is still used as a guide, as well as the sacred performance of the Baris Bandrangan Dance which has very wide tatwa, ethics and ritual values, the following will be conveyed concerning the meaning of Hindu Religious Education contained in the Baris Bandrangan Dance Performance at Pura Dalem Sari Abangan Banjar Ancak Pakraman, Bungkulan Village, Sawan District, Buleleng Regency.

The Meaning of Increasing Sradha

Baris Bandrangan Dance is a sacred dance in religious rite and very important, since this sacred dance is a personification of mudra act. This fact is suitable with the history of sacred dance not only owned the high tatwa value, but also the aesthetic value. Bhakti value contained in this Hinduism are applied to apply this mudra attitude to the attitude of the mudra through two forms, namely the attitude of the mudra movement carried out by the Sulinggih in leading their yad, and the attitude of the mudra displayed in the dance movement. Based on this fact, in every religious ritual in Bali, it should always be followed by sacred dance performances, this is also confirmed in the Kusuma Dewa ejection no. 1804 Gedung Kirtya, 30 p. 37a and b as follows:

Samangkana kramane mangaturang aci – aci pengodalan ring kahyangan, yan huvus sira pandita mawaed ngastawa, angaturang odalan ring dewa mawah ring bhatah bhatari, tumuran ida mahayasa, dewane malingging ring pamikulan sami, Ida bhatah Taya malinggih ida ring pasamuh sami, Ring padmasana ring putih, kahiring Ida antuk Dewane sami, mailehan ring kahyangan, Saupecaran idane jun pere, umbul umbule masurat naga, tunggule masurat wandara sakti, reronteke nesikan masurat geruda, ungkalin pajeg pagut, cecep dan dau, medaging we, pucung 4, medaging sajeng mentah, 2 rateng 2, jati tabuhangwase mailehan dewane malinggih Ida Ring Pangunganane ne utama, Ida Bhatah Taya malinggih ida ring panggungan sarwa arak twake ring pucung, tabuhakena maring jaba, , Semalihng urangupertendan sadya luh muani, tua bajang, raris kakuluh sami mahbahi. Katunasang kakuluh antuk pemangku aka, ne ring dewa mawah kakuluh ling bhatah, wus akakuluh raris makidung warga sari, kenak kayun Ida batara mawah Hyang Dewa

Translation
This is how to deliver the pengaci / banteng piyadalan in heaven, after the priest worships the laughter, gives the piyadalan offerings to the Gods and ida Bhatah bhatari, then he comes down to parhyangan, the gods are in each pelingih, Ida Bhatah Taya bersithana in the bale pengaruman, in white padmasana, accompanied by all the Gods Surrounding the Paradise, a ceremonial instrument for rice, is a jun pere, a pennant with a picture of a dragon, a kober with a picture of a magical ape, the other rontontek with a garuda, a twin umbrella, a caratan with two water bottles, four bottles, two of which contain tuak and the other containing wine, will be in the tabuhang after the gods rotate and bersithana in the main bale bangs, ida Batara Taya bersithana in the bale pangungan which is served with arak and tuak using bottles. Then add the wine and palm wine to the table, then dedicate it to the men and women, young and old, then ask for the slices and all the mebhakti, petitioned tirtha kekuluh by the stakeholders, like the Gods and Bhatah bhatari, wus akakuluh raris makidung sari residents, glad the hearts of the Gods and Bhatah Bhatari.

Listening to what has been described in the Kusuma Dewa Lontar above when related to the results of interviews with informants reminds us of the importance of performing sacred dance in every yad ceremony. This is as has been done by Hindus in Banjar Ancak, Bungkulan Village who always perform Baris Bandrangan Dance before the Pujawali ceremony at Pura Dalem Sari Abangan, which has tatwa meaning to lower and believe the existence of Ida Sang Hyang Widhi Wasa in order to witness his yad offerings.

Meaning of Bhakti Improvement

Baris Bandrangan dance not only owned the high tatwa value, but also the aesthetic value. Bhakti value contained in this...
performance has the sincerity, and it sincerely presented in Dalem Sari Abangan Temple Bungkulan Village as the sacrificial toward the God (Ida Sang Hyang Widhi Wasa), the sincerity of dancers can have a big return (pahala) to the villagers generally and particularly for the dancers and music players.

According to the statement above, can be understood that bhakti value of this show is the place that was taken in utama mandala (main hall of the temple), this dance is performed in melasti ceremony and also on the road while mendak tirtha and mabentar ceremony. Since in aesthetical aspect this dance has sacred characteristic, it should be presented in the main hall.

This is relevant to the verse of Slokantara script, sloka No 19 (4) as follows:

Kalinganya, ika sang sadhujana, yan sira maweh punyadana, yadaya akedika tuwi, paweh nira irkang dana, magawe sukha ning manah ikang dinanan, makakara suddha ning hati sang maweh dana, suddha ngaranya hening, mamangguh ika phala maweh sang maweh dana, mapa ta pada nika, kadayangga ning wiji ning waringin tunggal, melejik ta ya wekasan, ininga pwa yenu padita, ri wekasan sangsaya magong, teher pinakapanghoban ing wwallang, wenang ta yenungsiring janma kanistha-madhyamottama, mangkana tang punyadana yan akedik, yan dinuluran manah suddha, magong phalanya de bhatura.

Translation

However the fund that is little and unworthy but if it was offered sincerely, it could bring the uncountable happiness same as the seed of Banyan tree.

Althoug, the fund that was given by godly person is little, it surely can give the happiness to the receiver, if the fund were given sincerely from the giver, the received result given to the giver in uncountably big. It can be represented as the seed of Banyan tree, if it were taken care and composed regularly, it would be grown up. And it could give the shade place for everyone while protect themselves from the sunlight, regardless their social stratification. Thus if the little fund was given sincerely, the Almighty God could return it uncountably.

The resume of this script is relevant in Sarasamuscaya: Script 210 and 211, as follows:

Avajna ya diyate, yad evarasraddhayapi ca, Tad ahur adhanam danam, munayah satyavadinah. Yapwan avajna sampe budhhiming aweh dana, tan sraddha Kunang, tan abungah mituhu hananing karma phala, kanis tada manah ngaranik, kanistaphala ika jemah, ling sang pandita.

Translation

If the alms is given maddly and degradation, insincerely and unfaithly it will be sentenced with Karma Phala law, and it was given as humiliated alms and it will be returned slowly in the forthcoming. Thus what the wise men said.

Observing from above, both Slokantara and Sarasamuscaya concern about the sincere value and sacred value in performing this show. The sincerity of the Hindus is given in every offerings and will always return in bigger way in recent life and in future life.

Rites Value

In rite aspect, the performance of Baris Bandrangan dance in Dalem Sari Abangan Temple Banjarancak Sawan District Buleleng Regency can be observed that this dance has several uniqueness points, if it was compared with the other sacred dances. It’s uniquenesses are:

1. The dancers’ costume, this dance wear the cloth same as Baris dance but wear a sunglasses and saput poleng (black-white sarong) as a navy officer.
2. The performance of this dance is in piodalan and wewayongan/nyineb/gelebar. The dancers must stay overnight in the temple and unallowed to back home.
3. This dance only allowed to be performed in piodalan in Dalem Sari Abangan temple and specifically in Pelinggih Ida Bhatara, and on the road while doing mendak tirta and mabentar.

Aesthetic Religious Value

“Aesthetics” comes from Greek with Aesthetis which mean feeling or sensitivity. The beauty is related to the taste, feeling and in Germany called as gesmack and in English is sense which means philosophical thought about art (Wadjiz Anwar, 1980:9).

The performance of this dance contained aesthetics element, and it can be noticed though the movement of the dances which form in such a way while in performing this dance can bewitched people who see it. The other art substance contain in this dance can be seen through the way they wear the costume and make up is symbolized aesthetic value. The aesthetic value in this dance has various principles and other substances from various religions in the world which can be divided into three, as follows:

Aspect of belief

This aspect has the wishes where the religious person stands for the particular theology, admit the truth of doctrine. Every religion preserves the faith where the follower expected to be obedient. Although, the contents and the scope of belief is variative, it is not only among the religions but often between the religions traditions. According to belief aspect, they who practice this dance in big ceremony can be proved by worship the Almighty God. This shows that penyungsung in Dalem Sari Abangan temple has the strong faith toward the existence of God.

About the Godness and His manifestation is related to its philosophy or tatwa. Since it is relevant to the truth of reality. In ethimology, philosophy comes from word “philo”, “shopos”. When “philos” means love and “shopos” means truth or wisdom. It can be elaborated that philosophy means love of truth or wisdom.

Max Muller (1974:104) stated that in Hindu, philosophy called tatwa, which this word come from Sanskrit with root word is tat means characteristics, it can be concluded that tatwa means the characteristics. In the meaning of tatwa can be known by the basic knowledge even by learning tatwa we may know the
cause or the main resource of Hindu, that is brahman (God) as the main resource, relevant in Reg Weda.II.13.2, as follows:

Tatah pramugraha brahma bhautam yatha nikatam sarva Bhutaeshu sudham wiswasyaikam pari westi taram isam tam Jnativam rta bhawati

Translation

Whoever realized Him and deep faith on Godness that Brahwan is bigger that universe, the Almighty, limitless, exist in every creature including the universe and the Lord of universe, and He become the eternal existence. (Sugiarto dan Pudja, in Surya Dharma,2002:60).

This script as the evidence that the truth resource, wisdom and guiness in the universe is the God, eventhough God is invisible, untouchable and unreachable by our sense, His existence is undeniable, it was mentioned in Bhagavadgita VII.20, as follows:

Peras tasmat tu bhavo nyo wyatat
Sata tanah ya sa sarvesu bhutesu
Nasyatsa ne wina syati

Translation:

There is a bigger unreality of this current unreal, immortality. Unvanishable even everything is vanished. (Pudja: 2005).

From sloka above explained about the faith of unexisted Godand the real was created according to the unreal and will be returned to the unreality. Through this limit, there is question about what and who. If its answered is equal to force himself to define about abstract, while in theoretically, there is should be a complete definition and clear image about the God. God covers everything, widely and concretely and unthinkable. In every definition about God, there is always unclear answer. People need to draw the God according to their ability and thought even often it is not equal with in the manuscript.

According to the explanation above, God always be wished to be present in a place and in this case he is called Sang Hyang Widhi Wasa, because he is the one who destined or he was the Almighty. Wajovasito (1969: 270) The word Widhi means the power of destiny or God Almighty. In its implementation to predetermine or to describe the Omnipotence of God, Hindus, especially those in Bali, use various means such as banten, also actualized with the existence of pratima as a medium or means of self-development to the Almighty, so that in this case the value of truth (tattwa value) will be very visible, with the human depiction of Ida Sang Hyang Widhi Wasa through its manifestations as Dewa or Bhatara berntha in every corner of the eye of angina, which is the belief that Hindus are only a state of being who possesses absolute characteristics of religious truth through various rituals as manifestations of devotion to the Supreme Creator.

In relation to the performance of Baris Bandrangan Dance at Pura Dalem Sari Abangan, how is the Hindu belief of the Penyungsung against the manifestation of God being worshiped to ask for salvation, prosperity, prosperity, success, health, and to neutralize negative traits and utilize as much as possible to create harmony and balance of Parahyangan (a harmonious relationship between Penyungsung Pura and God).

Furthermore, in every human life certainly crave a sense of peace and tranquility, so that humans will seek the source of that peace which is the source of tranquility and peace is God itself, this is in harmony with the written in the Bhagavadgita II. 66 as follows:

Nasti buddhir ayuktasya, Na cauktasya bhavana
Na cahbhavayatah santhy, Asantasya kutah sukham

Translation

People who do not have a relationship with God, cannot have a strong spiritual intelligence and mind. Without a steady mind there can be no peace, without the peace of how happiness might be (Pudja; 2005).

From the sloka quotation above, it is obvious that the source of peace is spiritual intelligence, in which the spiritual intelligence in the form of an awareness of the nature of the self and the supreme source. By having a solid mind, automatically positive thoughts emerge from within, with a positive mind will also create a conducive atmosphere, and peaceful, by believing in the manifestation of God in Pura Dalem Sari Abangan is expected to create intelligence spiritual and steady thought in order to increase Sradha to God so that with a firm belief in the existence of God and a belief in the existence of Karmaphala there will be a positive attitude towards achieving a harmonious relationship between Penyungsung and Ida Sang Hyang Widhi Wasa.

Aspects of Religious Knowledge

This aspect refers to the hope that religious people at least have the slightest amount of knowledge about the basics of beliefs, rites, scriptures, traditions. The dimension of knowledge and belief is a condition for recipients, however, belief unneed to be followed by the requirements of knowledge, nor is all religious knowledge not always standardized on belief. A person is moreable to believe strongly without really understanding his religion, or trust can be strong on the basis of very little knowledge.

Likewise, the shelter of the Dalem Sari Abangan temple, they do not understand much about religious knowledge but they can feel the existence of a force that creates a very strong belief coupled with events that occur beyond the limits of the human mind, thus increasing the confidence of the penyungsung.

Aspects of Consequences

The consequences of religious commitment differ from the four aspects outlined above. This aspect refers to identification due to one's religious beliefs, practices, experiences and knowledge in daily. The term "work" in the sense of theologies is used here. Although many religions outline how adherents should think and act in daily life, it is not entirely clear which limits the consequences of religion are part of religious commitment or merely from religion.

Glock and Stark (1965) as cited by Root (1979) show five aspects of religious content measurement, namely the ideological aspects of beliefs, beliefs, rituals (religious practices, experiments), ideological aspects (beliefs, faith)
indicating a person's level of agreement with trust. The ritual aspect (religious practice) is the frequency of participation and adherence to the religion it adheres in. Aspects of religious experience refer to and something feelings, perceptions and sensations experienced by a person with God, and aspects of knowledge describe how far religious people knowing the dokrin-dokrin (basics of belief), rites, traditions and religious norms adopted, while the consequential aspect shows how far the commitment and daily life are in accordance with other aspects. Baris Bandrangan in Dalem Sari Abangan temple is committed to men take care of and mengegegikKekelik dance from the time of the bigniodalan at Pura Sari Abangan, Pakraman Bungkulan Village. Penyungsun pura Dalem Sari Abangan has a very strong belief, so that until now it still preserves the culture in the Dalem Sari Abangan temple.

The Meaning of Psychological Coaching

Baris Bandrangan Dance performance presented before Ida Sang Hyang Widhi Wasa is expected to bring safety, peace, tranquility and fertility to Hindus in Banjar Ancak, Pakraman Bungkulan Village, this is because this dance offering can bring the people to be calm, calm and comfortable in carrying out religious ceremony activities. This can be seen when the process of staging the people feels solemn in connecting themselves to Ida Sang Hyang Widhi Wasa.

Based on the above view, it can be stated that through the performance of Baris Bandrangan Dance, there is a sense of frustration that something strange will disappear, because the people believe that they have made the best offer before him. Hindus in Banjar Ancak, Desa Pakraman Bungkulan strongly believe that the dance performance must be performed in a series of Puja ceremonies at Pura Dalem Sari Abangan, and if not performed there will be a disaster against the ongoing ceremony and will later affect directly the thoughts and feelings of the local community.

Baris Bandrangan Dance performance as part of sacred arts is always associated with theological aspects so that it is usually interpreted as a gift that usually delivers devotional Hindus to Sang Hyang Widhi Wasa. Besides that it can be used to maintain the peace and the mind of Hindus in carrying out their yad. Thus psychologically Hindus are required to always believe in the sacredness of Baris Bandrangan Dance and to perform it every pujawali ceremony at Pura Dalem Sari Abangan.

Meaning of Sociological Learning

An understanding of religious activities related to the religious concept adopted by Hindus in Bali, of course, has a connection with the social system in the community because in its implementation involves the components of the local community, as well as the performance of the Baris Bandrangan Dance held in Banjar Ancak, Bungkulan Village. The dance performance involves several social aspects outside of art, as evident that in fact it can be observed at the stage of the preparation stage that is always accompanied by the preparation of upakara facilities which are carried out together with the spirit of simakrama / gotong-roayong. This is certainly done with the awareness shared by the local community and at the same time able to maintain the social value of the community in Banjar Ancak, Desa Bungkulan ".

In connection with the statement of the informant, if it is associated with the existence of art as an aspect of supporting the diversity of Hindus as stated by Bandem (1996: 28) has a function as social reflection and validation. In essence, a new human being is able to carry out his religious activities perfectly when a combination and social cooperation in society.

Looking at the information above, it can be concluded that the sociological aspects involved in the performance of the Baris Bandrangan Dance are about the social system in carrying out rituals together such as Sekaa Gong, Sekaa Santi, Sekaa Ngigel and Sekaa Banten. It should always be able to maintain good communication with Tri Kaya Parisudha teachings so that the implementation is always in a harmonious state. The integration of some of these components is a proof that the performance of Baris Bandrangan Dance in Banjar Ancak, Pakraman Bungkulan Village has a very high social function which can always be developed to remain sustainable in the implementation of its yad ceremony at Pura Dalem Sari Abangan.

CONCLUSION

The form of Baris Bandrangan Dance Performance at the Pujawali Ceremony at Pura Dalem Sari Abangan Banjar Ancak, Pakraman Bungkulan Village, namely (1). Determination of Staging Location, (2) Dancer Purification Ceremony and Staging Infrastructure, (3) Line Bandrangan Dance Performance, namely: (a) Opening, at this time Bandrangan line dance begins with percussion or gambling as a sign that dance performances will begin soon. (b) Gegaboran, that in this round, many dance dances portray the introduction to the roles performed by each dancer, in which the dance moves depict the movements of a navy soldier in the middle of a battlefield. (c) Pengawak, Pengawak appears at the beginning of dance performances, pengawak is the subject of dance forms that are abstract and accentuate as a type of dance movement, which is performed by dancers, the form of dance movements in this round takes the Baris Gede dance more. (d) Pengocet, pengocet is a dance that depicts the bustle of the soldier on the battlefield, giving rise to an authority on the dance scene.

Ceremony Means Used in other Line Bandrangan Dance Staging; Canang Ajengan, pesucian, penyeng, tetabuhan, arak, berem, incense, nine sticks, five cigarettes, canang as needed. At the venue or community, the offerings are arranged before the show starts, namely nine matches, one match, one dish, water, wine, berem, incense. The gamelan tool also provides offerings because it accompanies the Bandrangan line, among others; Peras, Daksin, Segehan Mancawarna, Pipis Tapisan, Ketipat Dumpul, Biyu Mas, One-Grain Duck Eggs, Tetabuhan, Water, Arak, and Berem, Incense, Sasari Daksin, Sesas Peras.

Baris Bandrangan Dance Function at Pujawali Ceremony at Pura Dalem Sari Abangan Banjar Ancak, Pakraman Bungkulan Village includes: (1) Functions for Requesting Fertility, (2) Function of Purification, (3) Function of Expression of Gratitude, (4) Function of Cultural Arts Preservation, (5) Theological Functions,

Bibliography
