

# The Meaning of Sutri Witala Dance for the Resilience of Bali Ethnic Performance Arts

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## ABSTRACT

The performing arts of dance continue to be developed in line with the dynamics of Balinese life. One of the new creations of the guardian dance art is the Sutri Witala dance. The problems: 1) what is the form of the Sutri Witala dance?; 2) What is the meaning contained in this sacred dance?. The research data was collected using qualitative methods through document studies, participant observation by attending the Sutri Witala performance and in-depth interviews with actors and observers of dance performances in Bali. The data that has been collected was analyzed using the theory of aesthetics and symbol theory. The results show that : 1) the Sutri Witala dance is a new creation dance created by Ida Ayu Wimba Ruspawati, which was inspired by the simple, graceful, and religiously nuanced rarejangan dance movement. This sacred dance to accompany the dewa yadnya ceremony is performed with a sense of wisdom, full of devotion to Ida Sang Hyang Widhi. The Sutri Witala dance is danced by 6–12 female dancers, accompanied by gamelan gong kebyar with a movement structure: pepeson, pengawak, and pengecet. 2) Sutri Witala dance contains aesthetic meanings, religious meanings, and social meanings, namely establishing togetherness and social solidarity among members of the religious life as dharma as Hindus who are members of it, as well as the meaning of strengthening, sustainability, preservation, and cultural resilience, especially in Balinese performing arts.

Keywords : Sutri Witala Dance, Meaning, Bali Ethnic Performance Arts.

## Introduction

According to the Bali Regional Regulation No. 5 of 2020, the type of tourism that has been developed in Bali is tourism that highlights aspects of the traditional and cultural life of the Balinese Hindu people. The type of tourism that relies on and develops the cultural aspects of the Balinese people can be understood as cultural tourism. Such tourism activities are expected to run in harmony with local culture, which is rooted in the noble values of Hinduism (Pratiwi et al., 2020). Besides the beautiful cultural charm, tourists visit the island of Bali because it has a natural panorama (Pradana and Parwati, 2017; Dharma and Pradana, 2021).

The orientation of the implementation of the religious teachings of the Balinese Hindu people includes three basic frameworks covering the fields of tattwa (philosophy), susila (Ethics), and upacara (yadnya ceremony). These three things are the basis for Hindus in their efforts to achieve serenity and tranquility. This basic framework is a unity that gives each function of the religious system as a whole. The whole series of ceremonies in Hinduism are basically

based on religious ethics, while religious morals are based on tattwa, so that in syllogism, the implementation of the ceremony cannot be separated from the tattwa order (Eka et al., 2019).

Theoretically, these three elements can be distinguished, but in practice, they cannot be separated. Susila, who is inspired by tattwa, manifests into various forms of yadnya both in terms of determining the day, means, and procedures for its implementation (Wiana, 2002). There are five types of yadnya ceremonies carried out by the Balinese Hindu people, namely Panca Yadnya, which includes offerings to Ida Sang Hyang Widhi. Resi Yadnya is a tribute to holy people. Pitra Yadnya is a ceremony for family death. Manusa Yadnya is a ceremony for human rites while alive and Bhuta Yadnya offerings to titan spirits (Renawati, 2019).

Judging from the procedure for its implementation, the Balinese Hindu yadnya ceremony can be seen vertically and horizontally. Vertically, all ceremonies are associated with the lower realms, or bhuta, the middle world, or humans, and the upper realms, or God's realm. While horizontally, the diversity of ceremonies is understood in the lives of small and large clans. In addition, the difference in ceremonies is based on the level of the ceremony, namely low or medium, major or large (Jatiyasa, 2018).

The five types of yadnya ceremonies for Balinese Hindus are performed in various forms and types of yadnya ceremonies. In Dewa Yadnya, for example, there are ngenteg linggih ceremonies, odalan, and celebrations of holy days. If in Pitra Yadnya, there are Sawa Wedana, Sawa Prateka, and Mapendem. Then in Rsi Yadnya, there is a mapodgala ceremony and a mawinten ceremony. Then in Manusa Yadnya, there is a pagedongan ceremony, a dapetan ceremony, a nyambutin ceremony and a pawiwahan ceremony. Meanwhile, in the mecaru ceremony and the tawur ceremony, this includes Bhuta Yadnya (Hadriani, 2019).

In carrying out various yadnya ceremonies, it is often accompanied by artistic activities, especially the performing arts of the wali as a main sacred dance. Balinese dance is very closely related to religious ceremonies because it is believed that the age of dance standards is as old as the establishment of Hinduism as the official religion. The art of dance in Bali in general can be categorized into three groups, namely: (1) wali dance or dance that is sacred; (2) Bebali dance or dance performed to accompany ceremonies, which generally use plays; and (3) Balih-balihan dance or dance that functions as an entertainment art (Sunarya, 2021). Of the three types of dance groupings in Bali, the art of wali dance is believed by the Balinese people to be a sacred dance which is usually purified and performed in the inner courtyard of the temple during Hindu religious ceremonies such as the piodalan in the Dewa Yadnya ceremony.

The form of the implementation of the yadnya ceremony for Balinese Hindus is very diverse. The diversity of the implementation of this yadnya ceremony is influenced by customs (Arniati et al., 2020). Each custom can be different because of the principles of the desa, kala and patra (place, time, and circumstances). The practice of the principle of desa, kala, and patra can also make Balinese Hindu tradition flexible so that the implementation of yadnya between regions is often different (Gde Agung et al., 2020). Differences in the implementation of this yadnya ceremony, among others, are reflected in the types of sacred offerings, including the sacred dance that accompanies it. In accordance with the principle of

desa, kala, and patra, many types of sacred dances are offered to accompany the yadnya ritual. Among them are the Renteng Dance, which is owned by the community in Saren Hamlet, Batumadeg Village, Nusa Penida (Ruastiti, et al., 2021), the Dewa Ayu Dance, which is danced by the Hindu community in Pemuteran Village, Buleleng (Karmini and Diana, 2022), and the Sesandaran Dance owned by the Hindu community in Tanjung Bena (Ruastiti and Pradana, 2020). The existence of some of these sacred dances was developed by their creators to be presented to accompany the local Balinese Hindu religious ceremonies. The local Hindu people believes that the performance of sacred dances is part of an offering to Ida Sang Hyang Widhi, who has provided protection, safety, strength, prosperity, and happiness in life.

The sacred dances that are kept for ceremonial purposes in the religious process cause the art of dance in Bali to be preserved as well as the Rejang Dewa dance. Judging from the choreography, Balinese dances can be grouped into single dances, pairs, small and large groups, and dance dramas. Along with the times, the creation of dance creations, especially in Bali, has developed quite rapidly. This can be proven by the increasing creativity of artists, both young and old, to create innovative and meaningful works of art. The birth of innovative dance creations can be seen in the patterns, costumes, make-up, lighting, and presentation structures. Among the new creations of wali dances that were deliberately created to accompany the yadnya efforts of Balinese Hindus is the rarejangan, Sutri Witala dance, a dance performance that has religious values.

This Sutri Witala dance takes the concept of rarejangan dance, danced by 6-12 female dancers as well as mass. Sutri Witala dance is also still using traditional patterns but there has been development in it. Sutri Witala dance is a dance that was originally danced by Sutri stakeholders. Furthermore, in 2012 this dance was created by Ida Ayu Wimba Ruspawati. Initially this dance was created during the Tawur Balik Oath and Padudusan Agung Ceremony in Banjar Bindu, Mekar Bhuana Village, Abiansema District, Badung Regency, then developed in Sanur Village for ceremonies at Dalem Kedewatan Temple. After that, it began to develop into banjars and traditional villages in other Balinese. This Sutri Witala dance can be danced by a group of female dancers. In connection with the existence of the Sutri Witala dance, this article deliberately discusses : (1) what is the form of the Sutri Witala dance?; (2) What is the meaning of the Sutri Witala dance?.

### **Literature Review**

The article entitled *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* is an original work. As an original work, some components of *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* have been considered important and are closely related to several studies as follows.

In *Deconstructing Ideologies Behind Rodat Dance in Kepaon Village, Bali, Indonesia in the Global Era* (2019), Ni Made Ruastiti said that the Bugis community in Kepaon Village, Bali is still able to preserve the performing arts of Rodat because of their ideology, namely religion, aesthetic values, self-actualization, and cultural preservation. The preservation of the Rodat art performances to date has had positive implications for strengthening social

relations, Islamic identity, and the culture of the Bugis community in Bali, Indonesia. In connection with *Deconstructing Ideologies Behind Rodat Dance in Kepaon Village, Bali, Indonesia in the Global Era*, which examines tribal ceremonial dances, *The Meaning of Sutri Witala Dance For The Relisience of Bali Ethnic Performance Arts* also examines tribal ceremonial dances. The difference is, *Deconstructing Ideologies Behind Rodat Dance in Kepaon Village, Bali, Indonesia* does not analyze sacred dance in Balinese culture, but *The Meaning of Sutri Witala Dance For The Relisience of Bali Ethnic Performance Arts* examines sacred dance in Balinese culture.

Ida Ayu Wimba Ruspawati and Ni Made Ruastiti in *The Meanings of Rejang Tegak Dance For The People of Busung Biu Village, Buleleng, Bali, Indonesia in the Global Era* (2019) stated that the Rejang Tegak Dance was presented in the form of a free dance (without characters). Seen from the way of presentation, the structure of the show, make-up, costumes, and musical accompaniment of the show. The people of Busungbiu Village, Buleleng, Bali still preserve the Rejang Tegak Dance because it is interpreted as a means of ceremony, strengthening social relations and the cultural identity of local communities in the global era. *The Relevance of The Meanings of Rejang Tegak Dance For The People of Busung Biu Village, Buleleng, Bali, Indonesia in the Global Era* regarding *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* lies in the common problem regarding Balinese ethnic dance. However, *The Meanings of Rejang Tegak Dance For The People of Busung Biu Village, Buleleng, Bali, Indonesia in the Global Era* does not analyze the meaning of the Sutri Witala dance, while *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* analyzes the meaning of the Sutri Witala dance as a Balinese ethnic dance.

Ni Made Ruastiti, I Komang Sudirga and I Gede Yudarta in *The Model of Innovative Wayang Wong Model for the Millennial Generation to Meet the 4.0 Industrial Revolution Era in Bali* (2020) shows that the Innovative Wayang Wong Model was developed with a new perspective on the needs of the millennial generation with new creations and new meaning. The innovative Wayang Wong performing arts are expected to have an impact on the sustainability of these performing arts, which will indirectly strengthen the nation's character since childhood. The relationship between the Model of Innovative Wayang Wong for the Millennial Generation to Meet the 4.0 Industrial Revolution Era in Bali and *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* lies in the common problem with regard to novelty in Balinese performing arts performance. However, the Model of Innovative Wayang Wong for the Millennial Generation to Meet the 4.0 Industrial Revolution Era in Bali does not analyze the form of the Sutri Witala dance, while *The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts* analyzes the form of the Sutri Witala dance as one of the Balinese ethnic dances.

Ni Made Ruastiti, I Komang Sudirga and I Gede Yudarta in *Wayang Wong Bali Performance in the Era of Pandemic Covid 19* (2021) stated that the Millennial Generation presented the Balinese Wayang Wong Performing Art during the pandemic in the form of a technology-based mini oratory. This can be seen from the manner of presentation, fashion make-up, narration, and musical accompaniment of the show. (2) The development of Wayang Wong

performing arts during the pandemic seems to have indirect implications for reducing viewers' concerns about disasters caused by climate change and cultural enrichment, namely the emergence of new performing arts, cultural preservation, and character strengthening for those involved. The relationship between the Wayang Wong Bali Performance in the COVID-19 Pandemic Era and The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts lies in the similarity of the problem of resilience in the performance of Balinese performing arts. In The Meaning of Sutri Witala Dance For The Resilience of Bali, Ethnic Performance Arts analyzes the meaning of Sutri Witala Dance in traditional ceremonial activities in Bali. In contrast to that, Wayang Wong Bali's performance in the COVID-19 Pandemic Era did not analyze the meaning of Sutri Witala Dance.

I Wayan Swandi, Ni Made Ruastiti and Chandra Oktavia Devi in Implication of Primitive Bali Illustration of the Visual Communication Design of Putu Pageh in the Global Era (2019) stated that Putu Pageh presented Primitive Balinese illustrations in the form of Balinese ethnic paintings; for example, dancers, barongs, marine biota and fish which are adopted from elements of primitive Balinese culture as seen from the lines, colors and points they use. Putu Pageh applies a lot of his designs, namely logos for food products and other tourism industry products, on fabrics such as T-shirts and rugs. Putu Pageh continues to produce primitive Balinese designs because they have implications for identity formation, economic development, tourism, and the preservation of Balinese culture in this global era. The similarity between the Implication of Primitive Bali Illustration of the Visual Communication Design of Putu Pageh in the Global Era and The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts lies in the problem of the beauty of Balinese art. However, the Implication of Primitive Bali Illustration of the Visual Communication Design of Putu Pageh in the Global Era does not analyze the beauty of the Sutri Witala dance form, while The Meaning of Sutri Witala Dance For The Resilience of Bali Ethnic Performance Arts analyzes the beauty of the Sutri Witala dance form as one of the performing arts of Bali.

### **Research Method**

The Sutri Witala dance is one of the sacred dances performed by Balinese Hindus. The determination of the object of this research is based on several considerations, namely : (1) the Sutri Witala dance is a new type of guardian dance version that is presented during religious ceremonies carried out by some Hindu communities in Bali; (2) the Sutri Witala dance as a sacred dance continues to diffuse into part of ceremonial activities in various traditional villages in Bali; and (3) the analysis of the Sutri Witala dance as a Balinese dance has never been published in the form of an article.

The process of collecting research data is used in several ways, namely: (1) conducting document studies, namely by studying reading materials in the form of books, scientific journals, and research reports related to the problems studied; (2) observing participation by participating in the Sutri Witala dance performance; and (3) conducting in-depth interviews with actors and observers of Balinese dance performances. The results of this study were successfully completed using qualitative methods. The qualitative method is a way of searching and analyzing qualitative data (Marshall et al., 2022). All data collected were

analyzed qualitatively and presented descriptively, specifically by explaining, describing, and describing the topics studied in this study using aesthetic theory and symbol theory.

### **The Performance of Sutri Witala Dance**

Sutri Witala dance has a specific form. Form refers to things that can be seen by the eye. The form consists of the appearance of performance and structure (Dharmika and Pradana, 2021). Form consists of elements of abstraction (Swandi et al., 2020). The abstraction elements consist of dancers, a variety of movements, performance structure, and accompaniment music. In accordance with this statement, several things in the form of the Sutri Witala dance are: dancers; a variety of movements; floor patterns; make-up and clothing; and accompaniment music. In terms of form, especially the number of dancers, Balinese dances can be divided into single dances (solo), pairs (duets), groups, and dance dramas. When viewed from the division, the Sutri Witala Dance is classified as a group dance because it is danced by 6–12 female dancers.

All forms of dance art must have their own aesthetic and physical characteristics (Rai S., 2019). Sutri Witala dance has the characteristics of being cheerful, very smooth, gentle, and gentle. This character is evident from the continuous movements in the dance and there is a paired interaction that describes the joy in the dance. Judging from the series of movements, the Sutri Witala dance is always performed with repetitions, especially in the series of movements of Ngegol, Sleag-sleog, and Maebed-ebedan.

Sutri Witala's dance also has a distinctive movement structure. The structure is an arrangement that forms a series of patterns and can also be interpreted as an arrangement of elements of an object. As explained by Kusmara (2019), structure or arrangement refers to how the basic elements of each art form. It can be said that the structure or arrangement of art elements forms a series or pattern into a form. Like other types of traditional Balinese dance, the structure of the Sutri Witala movement includes three main parts, namely pepeson, pengawak, and pengcet.

The Pepeson is the first part of the Sutri Witala dance, which is characterized by the following movements to the right agem movement. Furthermore, the crew is the core part of this sacred dance in the form of the pengawak dance movement and the right agem movement to sleag-sleog accompanied by ngukes and ngukel. Finally, the movement of the pengcet dance as the final part of the Sutri Witala dance includes the ngenjet movement to completion.



Figure 1. Pengawak Movement in Sutri Wettala Dance

(Source : Wimba, 2022)

As a form of sacred female dance (wali dance), the various movements of the Sutri Witala dance start with the left foot walking forward, with the right hand position of the milk sirang and the long left hand holding the sampur. In detail, the structure of the Sutri Witala dance movement includes:

- 1) The ngegol movement, which is the rhythmic movement of the waist, head, and legs to the right and left, with the right hand holding the milk sirang and the long left hand holding the sampur.
- 2) Right nyalud movement, namely the position of the right foot forward with the heel beside the left ankle with a distance of one fist, the body position is ngeed (low) and slightly lying down to the right position of two hands in front of the stomach, then the hand is pointing out with the position of the hand moving circular and the head still.
- 3) Right agem movement, i.e., the cross-leg position, with the left foot positioned forward with the heel beside the right ankle with a distance of one fist, the body position is ngeed (low) and slightly lying to the right, then the right hand position is sirang milk while the hand is long left to the side.
- 4) Left agem movement, namely the position of the sirang foot, with the right foot forward with the heel beside the left ankle with a distance of one fist, the body position is ngeed (low) and slightly lying to the left, then the right hand position is sirang milk, while long left arm to the side.
- 5) Left nyalud movement, in which the left foot is forward with the heel beside the right ankle at a distance of one fist, the body is ngeed (low) and slightly lying to the left, the two hands are in front of the stomach, then both hands point out with process, the hands move in a circle, and the head is still.
- 6) Nyeleog movement: the body position is low and slightly lying down to the right and left. The hand movements are rotated outward but more swaying to the right and left.

- 7) The movement of taking the sampur, specifically the attitude of the hands taking the sampur when dancing, with the body lying to the right and ngeed (low) and the body weight on the right foot.
- 8) Sleag-sleog movement while holding the sampur, namely the left hand holding the sampur while the right hand sirang milk, the body position leans to the right and left, then the body position is ngeed (low).
- 9) The sleag-sleog movement is accompanied by ngekes and ngukel, namely the attitude of the sirang milk hand with ngukel (the body is turned inward), the body position leans to the right and to the left, then the body position is ngeed (low).
- 10) Squeezing or pressing movements, namely the right arm position, the body is boosted and the head position is lying to the right.
- 11) The ngumbang movement is a walking movement that is accompanied by a nudge to the right and left.
- 12) Maebed-ebedan movement, namely hand movements resembling ngayab accompanied by the right hand holding the sampur, then the position of the legs is crossed and the body is boosted, then the body is rotated in place and moves the sampur to the left hand.



Figure 2. Pengecet Movement in Sutri Wettala Dance

(Source : Wimba, 2022)

As a Balinese dance creation, the Sutri Witala dance movement forms a harmonious unity of motion. This is in accordance with what Monroe Beardsley stated in Junaedi (2017) that the variety of traditional dance movements generally forms unity, namely the bond between one element and another to create harmony. As an object of art, the harmony or harmony of the Sutri Witala dance occurs because the elements arranged in it bind together to form a single unit. The elements of the Sutri Witala dance movement, namely the walking movement, side



movement, right hand, and transitional movement, are strung together, forming a dynamic whole.

The series of movement patterns of the Sutri Witala dance are intertwined and performed repeatedly and consistently, thus providing a single unity and having strong ties that create wholeness and harmony as a single composition. Unity is cohesion, consistency, singleness, or wholeness, which is the main content of the composition (Atmaja et al., 2020). Furthermore, harmony is the harmony between parts or components that are arranged to become a unity with parts that do not conflict with each other. Harmony is the harmony between one element and another that is different in one composition (Handayani, 2018; Saputra, 2020).

Sutri Witala dance is a new form of sacre dance that is supported by traditional gong kebyar music. Gamelan music, is one of the most important elements in Balinese dance (Sudana et al., 2020). Gong Kebyar is a relatively new gamelan among other gamelan group in Bali. In accordance with the name given to this barungan, kebyar, which means fast, suddenly fast and loud, so that this gong kebyar can produce a melodic and dynamic gamelan.

### **The Meaning of Sutri Witala Dance For Bali Performance Arts**

The existence of performing arts, especially dance, has a very important meaning in the life of the Balinese Hindu people. Sutri Witala dance contains local wisdom or a system of cultural values that have meaning in the lives of the Balinese Hindu community, who support this sacred dance. Reviewing the cultural system, values or meanings contained in the Sutri Witala dance serves as the highest guideline used to determine its behavior. The more concrete systems of human behavior in society are norms that are guided by the cultural value system of the local community (Atmaja et al., 2019).

In general, the Sutri Witala dance contains aesthetic meanings, religious meanings, and social meanings. First, the Sutri Witala dance has an aesthetic meaning or beauty. Beauty is a sense of pleasure, satisfaction, security, comfort, and happiness, and the feeling is very strong, feeling glued, touched, fascinated, and creating a desire to experience that feeling again, even though it has been enjoyed many times. All objects or events of art or beauty essentially contain three basic aspects and two types of beauty. These three basic aspects include: (1) form or appearance, (2) weight or content, and (3) appearance or presentation (Pramanik et al., 2021). Furthermore, there are two types of beauty, namely natural beauty that is not made by humans and beauty made by humans, which is generally referred to as artistic products (Ghifari et al., 2021). In accordance with the meaning of semiotics according to Sobur (2001), the Sutri Witala dance contains signs that mean beauty, adding to the solemn atmosphere in the religious ritual activities of the Balinese Hindus who support this sacred dance.

Second, the Sutri Witala dance has a religious meaning, namely as an offering to Sang Hyang Widi. This dance is inspired by the rarejangan movement, which has simple, graceful and religious nuances in dance movements. The dancers perform the Sutri Witala dance movements with a sense of wisdom, full of devotion to Ida Sang Hyang Widhi. In addition,

the Sutri Witala dance is performed when Ida Pedanda has started to worship. The dancers use symbols, clothing or costumes with ceremonial nuances in white clothing and yellow scarves. Symbols have their own meanings and their own power to move people. The power of emotive symbols, which stimulate people to act, is seen as an essential characteristic (Mastiningsih, 2020; Pradana, 2021). The white dress worn by the Sutri Witala dancer is a symbol of purity. In addition, the white shirt contains the philosophy that the human body is sacred and needs to be protected with beautiful and holy things, while the plain yellow scarf contains the philosophy that the stomach is a place for the growth of good and evil, as well as emotions, so it needs to be tied up and cared for in such a way that it is symbolized. with a scarf knot. Witala dance performance art based on local wisdom is part of the mirror of the symbolic world owned by the supporting community. The symbolic world is a picture of the world that is produced, reproduced, and stored in the mental and cognitive content of culture, both in the form of knowledge and beliefs, both in the form of meanings and symbols, as well as values and norms that exist in a culture (Kania et al., 2017).

The Sutri Witala dance is categorized as a the main sacred dance. A wali dance, the main sacred dance, is a dance that is used for religious ceremonies that are sacred. This is reflected, among other things, in the form of clothing worn by the wali dancers to welcome the Sulinggih after worshipping during the Dewa Yadnya religious ceremony in the temple area. The ceremony is a human activity connecting with God Almighty. Humans are the most important and noble creatures created by God. Humans are also cultured and have advantages over other God's creatures (Aksara, 2021). Balinese Hindus pour their devotion to Sang Hyang Widhi and to all its manifestations, and will not be satisfied just by praying without being accompanied by a form of devotion to Sang Hyang Widhi in the form of various types of offerings and sacred dance accompaniment. As a means of ceremony, the banten is a symbol that has various functions, including : as a tool to help concentrate on worshipping God; as a symbol of the soul and feelings; as a form of purification tool (Sukiani, 2019). While the Sutri Witala dance performance is intended to add solemnity to the implementation of the ritual as well as entertainment for the participants of the ceremony involved.

All ceremonies are carried out with the aim of achieving a harmonious relationship with God, with the natural environment, and also aiming for a harmonious relationship with subordinate beings such as bhuta kala. Sacred dance offerings, such as the Sutri Witala dance, as offerings accompanied by various upakara performed by Hindus, are intended to achieve moksa (eternal happiness) and create Jagadhita based on dharma or truth.

Third, the Sutri Witala dance contains a social meaning about the importance of togetherness and establishing brotherhood among human beings. Performing an art, including the art of Sutri Witala Dance, has several functions, namely as entertainment, as an educational medium, and as a medium to strengthen social integration (Ruastiti, 2021). The sense of togetherness, social sentiment, and community awareness to work together can be activated and strengthened through ethnic performing arts activities, including the performing arts of the Sutri Witala dance. The performance of the Sutri Witala dance is able to strengthen social sentiments, a sense of togetherness, and cooperation between members of the community who support this sacred dance in the banjar, or local traditional village.

Efforts to establish cooperation and harmony require sincerity and subtlety of soul. This can be created when humans have subtlety and compassion for each other. Art activities, namely the offering of the Sutri Witala dance in the Dewa Yadnya ceremony, are able to hone the subtlety of buddhi, foster a sense of affection, togetherness, and social solidarity among local villagers. The togetherness of the community supporting the arts can support social harmony in social life (Wibisono, 2020). As social beings, humans cannot live alone. Humans need greetings and help from others, need cooperation with other people. Education about beauty and togetherness that is religious is as an adhesive tool to foster a sense of affection, build a soul with a gentle attitude so that people's behavior becomes more calm, peaceful and, in the end, they will be able to carry out the teachings of Tri Kaya Parisudha, namely thinking, saying and acting on the basis of mindfulness with rational reasoning power (Karmini and Diana, 2022).

Fourth, the Sutri Witala dance contains the meaning of strengthening, sustainability, preservation, and cultural resilience, especially in Balinese performing arts. The activities of traditional ceremonies and Balinese Hindu religion cannot be separated from artistic activities, including the performing arts of the sacred dance, Sutri Witala. The artists who are supported by the Balinese people continue to strive to care for, develop, and preserve the potential of ethnic traditions and arts owned by the Balinese Hindu people. The creation of a new dance, the sacred Sutri Witala dance, to accompany the ritual of the Dewa Yadnya ceremony, is part of the artists' efforts to support the strengthening, development, and preservation of culture, especially of Balinese ethnic performing arts.

### **Conclusion**

From this study, it can be concluded that the Sutri Witala dance is a new creation dance created by Ida Ayu Wimba Ruspawati, which was inspired by the simple, graceful, and religiously nuanced rerejangan dance movement. The wali dance was created as an accompaniment to the ceremony of the Dewa Yadnya, and was danced with expressions full of wisdom and devotion to Ida Sang Hyang Widhi. The Sutri Witala dance is danced by 6–12 female dancers, accompanied by gamelan gong kebyar with a movement structure : pepeson, pengawak, and pengecet. Sutri Witala dance contains aesthetic meanings, religious meanings (offerings), social meanings, namely establishing togetherness and social solidarity with members of the religious community as dharma as Hindus who are members of it, as well as the meaning of strengthening, sustainability, preservation Balinese culture, especially Balinese performing arts.

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