

Religious Values in Dewa Ayu's Dance in the Adat Village of Seraya Karangasem District

Ni Putu Gatriyani

Stkip Agama Hindu Amlapura

Corresponding Author: Ni Putu Gatriyani putuanik1986@gmail.com

ARTICLE INFO

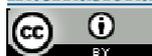
Keywords: Value, Religious, Dance, Dewa Ayu

Received : 3 January

Revised : 18 January

Accepted: 21 February

©2023 Gatriyani: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

The Hindu community in Bali, in their customs and traditions, uses dance as a form of offering and gratitude to Ida Sang Hyang Widhi Wasa . Seraya Traditional Village, Karangasem District, Karangasem Regency has a sacred dance called the Dewa Ayu Dance . The uniqueness of this dance is that the dancers are unconscious/ trance called trance . The formulation of the problem in this research is; (1) How is the procession of the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency, (2) What religious values are contained in the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency?, The purpose of this study is to analyze procession and religious values of the Dewa Ayu dance . Data analysis used descriptive methods with induction techniques and argumentation techniques, which are empirical in nature, the symptoms are natural and are re-evaluated theoretically to produce conclusions. The procession of the Dewa Ayu Dance performance begins with a prayer followed by mesapa, mendet, ngelegong and narat, and nyiratang tirta. The religious values contained in the Dewa Ayu dance include elements of religious emotion, belief systems, religious adherents, ceremonial equipment, and ceremonial system processes. Dewa Ayu dance is a guardian dance that must be preserved by increasing its existence.

INTRODUCTION

Background of the Problem

The State of Indonesia is an archipelagic country consisting of thousands of islands, so there is a diversity of different customs or traditions in each region. In accordance with the motto *Bhineka Tunggal Ika*, it means different things but still one thing, these differences will produce a single unit that blends into a colorful culture. Customs and culture usually have the characteristics and uniqueness of each region. Culture is also formed from the behavior of the local community which is identified with socio-economic conditions and the influence of the environment. According to Gessiella (in Dyah Indriyani, 2022) said that the existence of culture is very helpful and fills human life because culture is an attribute of humans themselves.

One of the islands in Indonesia which is famous for art and customs to foreign countries is the island of Bali. Balinese people are thick with their religious social life. Different customs, cultures and arts are strengthened by the existence of public awareness to accept and unite differences through ties in the form of customary rules that apply in each region. Art that develops and grows as a supporter of a culture which describes the colors of human life which can be seen from different social and historical backgrounds. According to Marianto (2015: 3) states that art is a natural phenomenon and tradition that comes from the human ability to express creative ideas that are developed into a concept with creativity in the form of expressive, inspiring and imaginative and functional.

The development of art is increasingly rapid with the existence of various branches of art such as; dance, fine arts, music, and acting. Dance has an important function and role in every religious ceremony performed by Hindus. As stated by Yudabhakti and Waktra (2007: 3) "art is religion, religion is art", where every religious ceremony in Hinduism does not only use offerings as a means of ceremony, but art, especially dance, is also a suggestion to accompany or complement the course of the ceremony. *Yadnya*. *Yadnya* in Hindu religious teachings has a very broad meaning, not just ceremonies and ceremonies, but *yadnya* is a form of human action based on truth and sincerity in carrying out these activities (Damayanti, et al. 2022: 65) The implementation of religious ceremonies in Hinduism is called with *Panca Yadnya*. *Panca Yadnya* means five types of ceremonies consisting of *Dewa Yadnya*, *Pitra Yadnya*, *Manusa Yadnya*, *Bhuta Yadnya* and *Rsi Yadnya*. The art of dance related to the *Dewa Yadnya* ceremony is called the art of religious sacred dance/guardian dance. The art of sacred dance is related to religious rituals which contain high religious values.

The Hindu community in Bali, in their customs and traditions, uses dance as a form of offering and gratitude to Ida Sang Hyang Widhi Wasa or God Almighty. The art of traditional dance in an area is sacred because it is believed and it is believed that it contains magical elements that can dispel negative forces into positive forces (Damayanti, et al. 2022: 194). As is the case in Seraya Traditional Village, Karangasem District, Karangasem Regency has a sacred dance called the Dewa Ayu Dance . This dance is commonly called by local people as Medewa Ayu . This dance is performed at the end of the Dewa Yadnya program. The uniqueness of this dance which is classified as sacred is that the dancers are in a trance called kerauhan . This Dewa Ayu dancer is spontaneously danced when the person experiences a trance / trance or trance. Not looking at age restrictions such as; children, adults, old, boys and girls. The magical value is reflected in the ritual of the Dewa Ayu dance performance, based on the uniqueness of the performance. Based on the above, two problem formulations from this research will be studied regarding the procession and religious values in the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency.

Formulation of the Problem

1. Dewa Ayu dance procession in the Seraya Traditional Village, Karangasem District, Karangasem Regency?
2. What religious values are contained in the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency?

Research Purposes

1. To analyze the procession of the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency?
2. To analyze what religious values are contained in the Dewa Ayu dance in the Seraya Traditional Village, Karangasem District, Karangasem Regency?

Research Benefits

Practical Benefits

Practically the benefits of the results of this study are:

- a. The results of this study are expected to add to knowledge and insight related to learning the art of Hindu religious dance and to be able to appreciate the art of dance in the Karangasem Regency area, especially the art of sacred religious dance which can later be passed down from generation to generation to the younger generation while preserving art and culture in the Seraya Traditional Village. Karangasem regency.
- b. It can be used as a reference and future study for students in learning dance courses related to the religious values of dance or art in other areas, especially Hindu religious dance.
- c. The results of this study can be used as material for government considerations in an effort to preserve regional arts, especially religious dance in Karangasem Regency

Theoretical Benefits

Theoretically, the results of this study can later be used as information or related references regarding the art of religious dance or sacred dance in the area, especially in Seraya Traditional Village, Karangasem District, Karangasem Regency.

LITERATURE REVIEW

Religious Value

Value in a life has a very broad meaning and life will not escape from a value. The general view of value is something that lies in the beautiful and bad of an object. Something that is considered valuable and used as a foothold or example in taking action by a person or group (Jazuli, 2014: 163). In an implementation of culture, a value is contained in human emotions that grow and develop in an appreciation of a value. Jazuli (2014: 162) also mentions that the value components consist of; religion or worship, cooperation or solidarity, and love for the motherland. Besides that, religious values are guidelines for the nature, quality of objects and religious activities that have a function as a medium of communication (rituals), an expression of belief and love for God. The meaning of value is so broad that it is adjusted to the word that follows it or its object, which will later affect its understanding, description and description. In this case, according to Mitarjo, (2004: 38) mentions various values, namely ; "a) Material Value, namely everything that is useful for humans, to be able to carry out activities or activities and b) Spiritual Value, namely everything that is useful for human spirituality". Spiritual values are further divided into four types, namely 1) Truth values originating from human reason (ratio, intellect, creativity). 2) The value of beauty or aesthetics that originates from the elements of human feelings. 3) The value of goodness or moral values that originate from the element of human will. 4) Religious Value, which is a spiritual value originating from human beliefs or beliefs. Besides that, religious values are human relations with God through religious teachings and implemented in everyday life. So religious value is a form of realization of religious ritual activity that can be shown through the relationship between humans and God, between humans and humans and between humans and the universe. In the teachings of Hinduism, this relationship is contained in the teachings of Tri Hita Karana.

Definition and Function of Dance

Dance is one of the arts that is used as a means of yadnya as an accompaniment to ceremonies in Hinduism. The Indonesian Dictionary states that: "Dance is rhythmic body movements (hands and so on) accompanied by sounds (music, gamelan, and so on)" (Alwi, 2007: 144), as described in the Hindu Religion Training Dictionary that: "Dance is an expression of the human spirit as a medium of rhythmic movement that can generate charm" (Regional Office of the Ministry of Religion of Bali Province, 2005: 105). So dance can be concluded as rhythmic body movements in which it conveys the expression of the soul. The presentation is accompanied by wirama or musical accompaniment. Gamelan creates a charm for a person or audience.

In Hinduism dance has a very important function in relation to the yadnya ceremony, even some Hindu religious dances contain elements of the teachings of the Veda and Itihasa. According to Yudabakti and Watra (2007: 63) states that art media can be used as an absorber of religious teachings for the audience presented by dance artists (dancers) in staging a dance art. According to Jazuli (in Hera 2020) mentions the functions of the art of dance as follows: 1) Dance is a ceremonial means as a medium of worship and offerings of supernatural powers such as belief in supernatural spirits (animism) and objects that have power (dynamism), animals that affect life (totenism) is presented in a sacred ceremony that intends to get safety and happiness, so in this case the function of dance consists of three for religious ceremonies, traditional ceremonies related to natural activities, ceremonies related to life events, 2) dance as entertainment is suggestions to enliven a meeting or celebration, in this case dance is presented to display the beauty of motion and provide non-commercial entertainment such as social dance, 3) Dance as a performance where the function of this dance is to provide an aesthetic experience to the audience. This dance is presented to obtain an appreciation response as an artistic result that gives audience satisfaction, dance in this case highlights a mature performance because it highlights the quality of art rather than the purpose of the dance, 4) dance as an Educational Media, where the function of this dance is as an aesthetic development by goals of appreciation and gaining experience.

Types of Balinese Dance

Various kinds of Balinese dances are known as the heritage of the ancestors, which are important aspects both in the implementation of a religious ceremony and as dances that are shown for artistic creations. The types of Balinese dance according to Iryanti (2000: 86-87) state that there are 3 types of Balinese dance, namely:

1. The guardian dance is a dance whose relationship is related to religious ceremonies that are performed in pretends and do not feature plays, for example; the Rejang dance, the Pendet dance, and the Ceremonial Baris dance. In the development of the Balinese people who have known the types of Balinese dance, this has been practiced for a long time by creating this type of dance and immediately making it a symbol of worship, so that at this time it has been inherited and found there are several works of dance art in religious activities. Examples of guardians include: Rejang dance, Baris, Pendet, Sanghyang, Weak puppets, Sidhikarya masks, Bang masks, Masks, and Telek dances.
2. Bebali dance is a dance that is performed during religious ceremonies where this dance contains story plays according to the yadnya event itself, for example; wayang, gambuh, pajegan masks.
3. Balih-balihan dance is a dance that is danced to entertain which is often called a creative dance with free percussion. The dancers and musicians are called wewalen. Example; legong kraton dance, panyembrama dance, puspanjali, banner semirang dance, and others.

Dewa Ayu Dance

The Dewa Ayu dance , also known as the Sumbu dance , is a guardian dance or introduction to the yadnya ceremony in the Seraya Traditional Village. This Dewa Ayu dance is performed during the piodalan or Dewa Yadnya ceremony , even during the yadnya event in each holy place of the local population or community. In general, the Wali dance is performed at a large temple, such as Tri Kahyangan Desa, but the Dewa Ayu dance is also spontaneously danced during the yadnya event in each member of the Seraya Traditional Village community. This dance is a tradition that has been passed down from generation to generation and is believed to be today. And the unique thing is that this dance is danced by anyone who wants to arrange a father , even the number of dancers is large according to the situations and conditions that occur spontaneously which cause the person or the dancer to experience a trance or trance . In order to avoid unwanted things and request that the dancers and members of the community run smoothly in carrying out the yadnya, before the Dewa Ayu dance begins with a prayer process.

The name of the local community regarding the Dewa Ayu Dance, for dancers performed by a man is called Tari Bagus Mas while female dancers are called Dewa Ayu . This property that is used when dancing Dewa Ayu requires that the keris or kadutan/ Keris is in a trance state/crash . This miracle contains magical elements or the presence of supernatural powers/spirits that are believed by the local community. Nadi is the existence of a supernatural power/spirit that enters the dancer's body . The dancer cannot use a keris that has fallen to the ground, because it is believed that if the keris is used it will endanger the dancer. If you look at the movements of the Dewa Ayu Dance , they are irregularly adjusted to the accompaniment of gamelan rhythms. The dancer's movements are more energetic and lively when the beat gets louder and faster.

RESEARCH METHODS

In this study using a type of qualitative research with the intention of trying to reveal natural conditions. According to Sugiyono (2007: 5) states that qualitative research can be used to reveal and understand something behind the phenomenon that is not at all known. This research can also be used to gain insight into something about which little is known. Likewise qualitative research can provide complex details about phenomena that are difficult to reveal by quantitative research. According to Usman (2004: 47) non-random sampling techniques consist of three types, namely: (1). Chance sampling technique (accident sampling), (2). Sampling technique aims (purposive sampling), and (3). Quota sampling technique (quota sampling). The sampling technique used in this study was a purposive sampling technique, in which the members of the sample were selected specifically based on the research objectives . Obtaining the results of a study requires steps in collecting the results from interviews, which is called document recording. According to Sugiyono (2013: 329) the document recording method aims to make research results more credible or trustworthy. Documents are records of events that have passed, documents can be in the form of writing, pictures, or monumental works of a person. This research approach method uses empirical methods. The type used in this research is purposive

sampling, namely determining research subjects directly who are considered capable and competent to provide objective information. Sources of research data include primary data and secondary data. According to Titib (2001: 122) states that: "Primary data is the type of data obtained and extracted from the main source (original source) both in qualitative and quantitative data. Research related to the Dewa Ayu dance was obtained from the results of interviews with Jero Mangku, Bendesa, the dancer of Dewa Ayu herself. Secondary data as explained according to Subagyo (2004: 88), is data that can be obtained from the library, this data is usually used to complement primary data. Secondary data was obtained from reference books, literature and reading sources or writings related to the Dewa Ayu dance.

So in this study, data analysis used descriptive methods with induction techniques and argumentation techniques. This research produces empirical data where the symptoms occur naturally at the research site/in the field, which will later be re-evaluated theoretically to produce conclusions.

DISCUSSION RESULT

Dewa Ayu Dance Pose

The typical dance in Seraya Traditional Village is called the ayu dance or also commonly called the Ambu Dance. This dance is danced when there are certain ceremonies, such as odalan either at the temple or at the homes of Seraya residents. This musical accompaniment or dance gamelan is called Bebonang or uses accompaniment such as: gangsa, cengceng, drums, flute and kempul and gong. Dewa Ayu dance is a village or Seraya traditional dance that has existed since ancient times until now (hereditary). The clothes and make-up used by Dewa Ayu dancers only use simple clothes, in the form of traditional clothes that are used for prayer without dance make-up in general. Before this dance starts, it usually begins with a prayer which is carried out together, with the aim of asking for safety before Ida Sang Hyang Widhi Wasa. In the Seraya Traditional Village community, they say that there are other terms or names related to this Dewa Ayu dance. If the male dancer is called the Bagus Mas dance and for female dancers it is called the Dewa Ayu dance. However, the interesting thing is that the trance is dominated by female dancers, so this dance is better known as the Dewa Ayu dance. The procession of the Dewa Ayu dance is as follows; mesapa, mendet, narat and ngelegong and nyiratang tirta. in your paper.

Mesapa

Mesapa is the initial process before the Dewa Ayu dance is performed, where this initial process is an offering and delivery of a religious figure, namely the priest who delivers the offerings and the saint who connects the yadnya ceremony with the gods. According to Jero Mangku Kembar, in the process of greeting, they use offerings/ceremonies which are called mepanak bases or greeting bases. The mepanak base or greeting base is offerings covered with banana leaves, on top of which are filled with kojong of three banana leaves which are filled with one sheet of base. These three kojong are placed in a row, filled with bananas and salak beside them, and one pair of canang is filled on top.

In the mesapa process, the person who brings the base mepanak offering will say the words " ngiring saengin mesolah dewa ayu" which means an invitation to dance Dewa Ayu. These words are spoken to everyone who is approached with a base mepanak offering and usually the answer will be " nggih" to say yes to these words. Then the mepanak base is laid out and then the flowers on the mepanak base are pinned to the hair or ears. After that, sekaa gongs will start beating the gamelan which is used for det or for percussion.

Mendet

Mendet is a series of Dewa Ayu Dance performances following the implementation of mesapa. Based on the opinion of one of the religious leaders, Wirta said that At the time of det what is issued are the ingredients in the performance of the Dewa Ayu Dance such as palm wine, wine, berem, sticks, and canang sari. The stakeholders do a det to ask permission from the Ida Bhatara or ancestors to perform the Dewa Ayu Dance. Mendet is performed by the ritual of offering palm wine, wine, berem, toya anyar, and canang sari by the priests and their fathers who are involved in the yadnya ceremony.

Ngegong and Narat

Ngelegong or dancing is done after the Mendet process is carried out. At the time of stretching, the means used are sampian stretching. Based on the results of interviews with Jero Mangku Sumerta When starting the dance, the gongs in the companion offerings will be taken down and used for dancing. The dancer will also initially dance with full awareness. However, the longer the gong is beaten there will be people who dance again not because of their own will but because of a loss of consciousness within themselves. This in Balinese is called *kerauhan*. This dance is danced in a trance state, based on an interview from one of the dancers that it started with a feeling of tingling, anxiety and then being unable to control oneself with the surrounding circumstances, a blank look called the pulse . When it is pulsed , the dancers need supervision from the parties carrying out the ceremony so that unwanted things don't happen. The dancers bring property in the form of a dagger or a special term *kadutan*. The *keris* is inserted into the body, usually in the chest by the dancers , but the dancers are not injured in the slightest . In a situation if a person who has *Nadi* is not given a *keris* then that person will get sick. If the dancer is no longer powerful, then he must be assisted in removing the *keris* that was used earlier, because according to local residents' belief that if the *keris* falls to the ground, it is believed that something undesirable will occur which is harmful to the dancers and the audience. According to Jero Mangku, it is believed that trance / *kerauhan* occurs due to communication and vibrations from *sesuhunan* to *mesolah* or dancing.

Nyiratang Tirta

The last Dewa Ayu dance procession is marked by giving tirta to the dancers. When the Dewa Ayu dancer has directed the keris upwards, the dance is over. Jero Mangku will perform the Nyiratang Tirta ritual for the dancers with the aim that the dancers will regain their senses. When the dancers are in a weak condition, they are assisted by the jero mangku and community leaders to be guided in the process of this tirta nyiratang . There are also some dancers who have been sprinkled with tirta but are also unconscious. This is said to be a spirit that does not want to come out of the dancers, and the priests will allow these dancers to dance again, and not use kerises, just dance normally following the existing gamelan . and in conditions like this the stakeholders will give a signal to the musicians to give the wasp of the kangin. This dancer will follow the accompaniment of the existing percussion , and by itself the dancer will go to the innards for nunas tirta, and that will be the end of the Dewa Ayu Dance performance .

Religious Values of Dewa Ayu Dance

Dewa Ayu dance contains religious values that must be analyzed, because this dance contains elements related to beliefs, traditions, customs and culture. Religious ceremonies in simple and primitive cultures and societies are seen as an attempt to seek ancient religious principles and an attempt to solve the problem of the origin of religion. In general, there are three groups of religious theories, namely (1) theories which in their approach are oriented towards religious beliefs or religious teachings, (2) theories which in their approach are oriented towards the attitude of the adherents of the religion concerned towards the unseen world, and (3) theories which in their approach are oriented towards religious rites and ceremonies. Furthermore, Fraser divides five religious elements that are interrelated with each other, namely: 1) religious emotions, 2) belief systems, 3) adherents of religion, 4) ceremonial equipment, and 5) ceremonial systems. The five elements are a unified whole and cannot be separated (Koentjaraningrat, 1985). According to Gessiella (2019: 27) states that the religious system helps humans in supporting their lives. Religion focuses on relationships related to human communication with God through rites and religious dogmas. This understanding of religious values can be realized through a sense of devotion to Ida Sang Hyang Widhi Wasa / God Almighty through the implementation of yadnya , a sense of love for fellow human beings and the universe . Wahana (2004) emphasized that humans carry out devotion, praise, and are willing to sacrifice in carrying out their relationship to God/the creator and are reflected in the form of dance. Sacred dances are usually only performed when there are religious ceremonies. Likewise with the Dewa Ayu Dance in the Seraya Traditional Village.

The Dewa Ayu Dance begins with a joint prayer. All the offerings needed for prayer and the offerings needed for the Dewa Ayu Dance are all offered at each shrine. In the prayer process led by a priest, after the prayer is finished, the procession of the Dewa Ayu Dance performance will continue with mesapa, mendet, ngelegong and narat, and nyiratang tirta. The process of Dewa Ayu Dance is one of the wali dances, like other wali dances, this dance has the same function, namely as a complement to the yadnya which is held by the people of the Seraya Traditional Village. According to sources from traditional leaders and the local village community, in every Yadnya ceremony held in Seraya Traditional Village, a Dewa Ayu dance performance is always held.

Dewa Ayu dance is a reflection of the gratitude and devotion of the people, especially the people of the Seraya Traditional Village, Karangasem Regency regarding their religious relationship to Ida Sang Hyang Widhi Wasa and His manifestations. By holding the Dewa Ayu dance at every yadnya event/ceremony, there is a sense of a religious relationship between humanity and God/ Ida Sanghyang Widhi Wasa. The ceremonial offerings and the sincerity of the people in presenting them through the media of art reflect human gratitude towards Ida Sang Hyang Widhi Wasa who has been given health, safety and happiness in life. According to one of Dewa Ayu's dancers, by asking their father to dance Dewa Ayu, it gave rise to a feeling of pride and an extraordinary feeling of inner happiness, because of their belief that they felt chosen/ cleared by Widhi, given the trust or mandate from Ida Sang Hyang Widhi to present the Dewa Ayu dance. This is during the yadnya ceremony as an expression of gratitude and sincere devotion. The performance of the Dewa Ayu Dance contains a religious value which is believed to be able to give confidence to the people of the Seraya Traditional Village to neutralize the anger of danger so as to create prosperity and safety for the local residents. The performance of the Dewa Ayu Dance is an attempt to maintain a harmonious relationship between humans as a microcosm and the universe. By maintaining this harmonious relationship with nature, the people of the Seraya Traditional Village believe that they will be given safety and kept away from disasters that threaten their lives.

CONCLUSIONS AND SUGGESTION

Dewa Ayu dance procession begins with praying together. All offerings/ceremonies required for prayer and offerings required for the Dewa Ayu Dance performance are all offered at each shrine. In the prayer process led by a priest, after the prayer is finished, the procession of the Dewa Ayu Dance performance will continue with mesapa, mendet, ngelegong and narat, and nyiratang tirta.

The religious values contained in the Dewa Ayu dance include elements of religious emotion, belief systems, religious adherents, ceremonial equipment, and ceremonial system processes. These religious values can be realized through devotion to Ida Sang Hyang Widhi Wasa / God Almighty through the implementation of yadnya, a sense of love for fellow human beings and the universe, as well as trust in the people of the Seraya Traditional Village community to neutralize anger, danger, efforts to maintaining a harmonious relationship between humans as a microcosm and the universe.

Dewa Ayu dance is a religious guardian/sacred dance which is a hereditary heritage in the Seraya Traditional Village. Its sustainability must be maintained by increasing the existence of the Dewa Ayu dance art and understanding the religious values contained in it.

Increasing the understanding and knowledge of the younger generation of Hindus, especially the generation in the Seraya Traditional Village, regarding the art of sacred or religious dance, that it is very important to maintain its sacredness by increasing knowledge about the functions and processions of the Dewa Ayu dance.

REFERENCES

- Alwi, H. 2007. Big Indonesian Dictionary. Jakarta: Balai Pustaka.
- Darji Darmodiarjo, et al. 1999 Santi Aji Pancasila. Surabaya: National Business.
- Princess Dyah Indriyani, Princess. 2022. Religious Values in the Traditional Arts of the Banjar Community. Yogyakarta Indonesian Art Institute. Indonesian Journal Of Performing Arts Education. <https://garuda.kemdikbud.go.id/documents/detail/2516669>
- Jazuli, M. 2014. Sociology of Art. Yogyakarta: Graha Science
- Mariato, Dwi M. 2015. Art & Levitation of Art in the Horizon. Yogyakarta: Tree of Light
- Mitarjo, S, Nugroho. 2004. Citizenship. Klaten: Cempaka Putih.
- Yudabakti and Watra. 2007. Philosophy of Sacred Art in Balinese Culture. Denpasar: Paramitha.
- Wahana, P. (2004). Max Scheler's Axiological Ethical Values. Yogyakarta: Kanisius.
- Gessiella, AM (2019). South Kalimantan Arts and Culture Center in Banjarbaru City. Yogyakarta.

Yudabakti, I Made and I Wayan Watra. 2007. *Philosophy of Sacred Art in Balinese Culture*. Surabaya: Paramita

Koentjaraningrat. 1985. *Research Rites in Indonesia*. Jakarta: PN Balai Pustaka.

Hera, Trey. 2020. The function of the Tanggai Dance in Palembang . Department of Sendratasik FBS Unesa *Journal of Dance, Drama and Music*. <https://journal.unesa.ac.id/index.php/geter/index> .

Iryanto, V. Eny. 2000. *Balinese Dance A Historical Study (Balinese Dance: A Historical Research)*. *Harmonia: Journal of Art Knowledge and Thought*. <https://journal.unnes.ac.id/nju/index.php/harmonia/article/view/846>

Iva Fitri Damayanti.2022. *Gerak Tari Sodor Pada Upacara Yadnya Karo Bagi Masyarakat Suku Tengger di Desa Wonokitri Kabupaten Pasuruan*. <http://repository.um.ac.id/267986/>