
Balinese Dance “Śiwa Naṭarāja” Using Hindu Religious Symbols Displayed Outside the Pura**Ni Made Ria Taurisia Armayani¹**¹Institut Agama Hindu Negeri Gde Pudja Mataram, Indonesia

ABSTRACT

This study aims to study the performance of the Śiwa Naṭarāja dance created by Balinese artists using the sacred symbol Śiwa which is performed outside a sacred place in the form of a *pura* (temple). The focus of this research is concentrated on three aspects, namely (1) the representation of the sacred symbol of Hinduism in the form of Śiwa in the Śiwa Naṭarāja dance performance, (2) the performance of Śiwa Naṭarāja dance outside the area of Hindu holy places, namely *pura* (temple), and (3) the meaning of the performance Śiwa Naṭarāja dance outside the *pura* (temple). This research is designed in an interpretive qualitative type and uses Representation Theory in order to provide a sharpening of data analysis. This study found three important findings. *First*, the Śiwa Naṭarāja dance uses the symbol of God Śiwa as inspiration in artistic creations that are arranged with Balinese dance pattern movements as a model for acculturation of Hindu teachings with Balinese cultural arts. *Second*, the performance of the Śiwa Naṭarāja dance outside the *pura* as an artistic expression related to providing entertainment and at the same time strengthening religious values to the audience. *Third*, the Śiwa Naṭarāja dance outside the *pura* contains the meaning of inspiration, motivation, and artistic creativity in making spiritual ascent to cosmic awareness which involves nonverbal communication between artists and audiences through dance media.

Keywords: *Balinese dance, Śiwa Naṭarāja, sacred symbols, outside pura.*

INTRODUCTION

The Śiwa Naṭarāja Balinese dance is the result of Balinese artistic creativity which is created as a work that has high aesthetic values that are presented to the audience. The Śiwa Naṭarāja dance was created by dance artists as a result of noble work that can be used in art performance activities that are carried out in certain places. Balinese people know a place to stage dance works in an arena called the *kalangan*, which is a special place for performing dance arts. *Kalangan* has a certain size that can be used to perform dances so that there is a distance between the dancer and the audience. Although there is a distance between the dancer and the audience, it is still open to build mutualistic communication. The place where the dance is performed in the form of *kalangans* in the life of the Balinese people has a special value, which is related to the ethics that can be displayed in the arena of these *kalangan*.

Kalangan that is used as a place for dance performances in Balinese society can be built in a holy place or in a profane place which is very much determined by needing. *Kalangan* built in holy places are generally used for dance performances related to the implementation of Hindu religious rituals. The dances that are staged in *kalangan* in the holy place can be in the form of sacred dances that are used as a complement to the implementation of Hindu religious rituals. In addition to performing sacred dances, the *kalangan* built in the temple area are often used as an arena for dance performances that are not sacred, but have a connection with generating an atmosphere of excitement to enliven the implementation of Hindu religious rituals. On the other hand, those who are built in profane places are generally used for dance performances which tend to be for entertainment. Lately, it is often used as a place for dance performances that use Hindu religious symbols, such as the Śiwa Naṭarāja dance which uses the symbol of God Śiwa as the center of its dance orientation.

The performance of the Śiwa Naṭarāja dance as a result of Balinese dance art is generally performed around a sacred place in the form of a *pura* (temple). The Śiwa Naṭarāja dance uses the sacred symbol of Hinduism in the form of God Śiwa, which is certainly very appropriate to be performed in *kalangan* close to holy places. Referring to Semadi [1] that God Śiwa was also depicted as “Sang Hyang Acintya” in creating this cosmos through a cosmic dance in the form of Śiwa Naṭarāja. Śiwa as a cosmic dancer as a creator and at the same time a fusion of the eternal rhythm of the universe through the dance.

The performance of the Śiwa Naṭarāja dance in a temple environment has a very important role related to enlivening the atmosphere of the implementation of Hindu religious rituals. The performance of the Śiwa Naṭarāja dance in a holy place is generally a complement to Hindu ritual activities. Although it is performed in connection with the implementation of Hindu religious rituals, the Śiwa Naṭarāja dance is not a sacred dance. This dance enlivens the atmosphere in the implementation of the ritual so that the audience who witnesses the dance becomes entertained and at the same time can reap the meaning contained in the dance.

The performance of the Śiwa Naṭarāja dance in the implementation of Hindu religious rituals is related to the expression of devotional service aimed at God through the art of dance. The Śiwa Naṭarāja symbol is used as a source of inspiration in creating works of art that are used as a manifestation of Hindu devotion to God. Śiwa Naṭarāja conceptually refers to Sudarsana and Juliawan [2] which is a tangible form that is applied in Hindu religious activities in Bali which flow into art forms. Hand movements called *mudras* (holy gestures) then develop into limb movements. Hindu ritual activities accompanied by a priest's *mantra*, the sound of *genta* (holy bells), *kidung* (holy song), *kakawin* (holy song), *gamelan* (Balinese traditional music instrument), dances, offerings as an expression of the taste of art presented to God.

The symbol of God Śiwa which is used as the center of the orientation of the dance in the performance of the Śiwa Naṭarāja dance has a very important meaning for the artists who dance it and for the audience who watch the dance. This is related to Śiwa as God Almighty who is worshiped by the Hindu community in Bali giving a religious nuance when the dance is performed. With regard to the performance of the Śiwa Naṭarāja dance in relation to the implementation of Hindu religious rituals, it has a tendency towards religious emotions that can be grown when the dance is performed. Referring to Armayani, ddk [3] that the symbol Śiwa Naṭarāja as a representation of God Śiwa as a sacred symbol in the practice of Hinduism is used as a source of inspiration by dance artists in Bali. The creativity of Balinese dance believes that the power of God Śiwa as a cosmic dancer is the soul of human activities that can provide gifts in improving the quality of life according to Hindu teachings.

This phenomenon implies that there is a clear distinction between the sacred and profane dimensions. In this regard, Triguna [4] revealed that Balinese society has a value regarding the cosmic classification which clearly distinguishes between the sacred and the profane. Sacred is something that is holy, glorified and has a vertical dimension that can only be distinguished by the mind, not the material aspects. Even though in order to strengthen the mind against the transcendent, means are needed, the mind still overcomes everything. Therefore, in the cultivation of sacred arts, it is important to emphasize the importance of honesty in placing objects. May good thoughts come from all directions.

Based on the results of preliminary observations in the field, the Śiwa Naṭarāja dance performance is not only performed inside the *pura* (temple) environment, but also outside the *pura* (temple) environment. This is interesting to study because the performance of the Śiwa Naṭarāja dance outside the temple area has no connection with the implementation of Hindu religious rituals. In general, the performance is aimed at the audience as a vehicle for entertaining. Although the dance uses a sacred Hindu symbol in the form of Śiwa Naṭarāja, it is performed in profane places that are not associated with the implementation of Hindu religious rituals. In this regard, this research examines three aspects related to the Śiwa Naṭarāja dance which is performed outside the temple area. *First*, how are the elements of sacred symbols in the form of God Śiwa that are performed in the Śiwa Naṭarāja dance outside the temple area? *Second*, what are the benefits of performing the Śiwa Naṭarāja dance outside the temple area? *Third*, what is the meaning of the Śiwa Naṭarāja dance performed outside the temple area? This study aims to find answers to these three problem formulations and the results will be used as recommendations to the public.

METHODS

This research is designed in an interpretive descriptive type in order to provide an in-depth interpretation of the data presented descriptively. This research design was chosen based on the reason that in analyzing data related to the performance of the Śiwa Naṭarāja dance using the sacred symbol of God Śiwa outside the area of the holy place in the form of a sharper temple. The sharpness of data analysis through the use of this type of interpretive descriptive research provides an opportunity to find representative answers to the formulation of the problems posed in the study. This is consistent with Geertz's [5] formulation that the view of how theory functions in an interpretive science suggests that the distinction, which is relative in any case, which appears in the experimental or observational sciences, between description and explanation appears here as distinction, which is even more relative between writing and specification.

Based on the description above, the use of interpretive qualitative research designs is positioned in order to analyze in depth studies related to the creative representation of Balinese dance Śiwa Naṭarāja which is related to the sacred symbols of Hinduism that are staged outside the holy place. The data collected was then analyzed using predetermined analysis techniques which were then presented in descriptive form through text, words, expressions, opinions, and ideas from data sources in accordance with the urgency of this study.

In terms of research implementation, that is according to the place, as explained by Kartono [6] it is a field research. Most of the data extracted came from the phenomenon of religious social life, especially those related to the performance of the Śiwa Naṭarāja dance which has Hindu religious symbols, namely Śiwa as God in the Śiwa Siddhanta tradition outside the holy place.

Data collected through observation techniques, interviews, and documentation study. Observations are made by directly observing events related to research topics, especially those focused on research problems. Interviews were conducted through direct discussion with a number of informants who were guided by interview guidelines.

Documentation studies were carried out by taking a number of document sources relating to the performance of the Śiwa Naṭarāja dance outside the holy site.

The data collected from data collection techniques are analyzed through the process of organizing data into patterns, categories and units to make it easier to draw conclusions. There are three stages of analysis, namely classification, reduction and interpretation of data. The data classification in this study was carried out by grouping the data which consisted of observations, interviews, and documentation. Data reduction is done by selecting, concentrating attention, and simplifying rough data taken from the author's notes during data collection in the field. Interpretation is carried out during the research process starting from data collection which aims to obtain meaning, especially those related to activities related to the use of Hindu religious symbols, namely God Śiwa as the center of the orientation of the dance.

DISCUSSION OF RESEARCH RESULTS

Based on the results of this study, three findings were found related to the performance of the Śiwa Naṭarāja dance which represented the sacred symbol of God Śiwa displayed outside the temple area. *First*, the Śiwa Naṭarāja dance as a representation of the sacred symbol of God Śiwa created by Balinese dance artists. *Second*, expressive performance of the Śiwa Naṭarāja outside the temple area in certain activities. *Third*, the meaning inherent in the performance of the Śiwa Naṭarāja dance outside the temple area. These three findings are described in the following sections.

Śiwa Naṭarāja Dance as a Representation of the Sacred Symbol of God Śiwa

The Śiwa Naṭarāja dance is one of the creative creations of Balinese dance created by N.L.N. Swasthi Wijaya Bandem, a maestro of Balinese artists who lives in Singapadu Village, Sukawati subdistrict, Gianyar Regency, Bali. The Śiwa Naṭarāja dance is accompanied by traditional Balinese instruments arranged by I Nyoman Windha, a Balinese musical maestro. The artwork of the Śiwa Naṭarāja dance accompanied by traditional Balinese instruments has resulted in a creation of Balinese dance art that combines elements of Balinese traditional culture with the sacred values of Hinduism originating from India. The cultivation of seni iwa Naṭarāja dance as a result of new creations has aesthetic values that represent elements of the grip of the Balinese dance movement that are still strong and imbued with Hindu teachings. In this regard, Anggraini [7] argues that every idea of cultivating new creative dance based on tradition, the standard or basic rules and movements of the previous dance must remain visible.

The combination of Balinese traditional cultural arts with Hindu religious teachings, especially those related to the sacred symbol of God Śiwa in the form of Śiwa Naṭarāja has two important aspects. *First*, the Balinese dance, which is expressed through aesthetic movements, produces a high appeal to the audience so that it can become entertainment. Balinese dance movements with dynamic rhythms radiate a strong energy, especially related to building an atmosphere of harmony when expressed.

The phenomenon above the work of art has a very important role in improving the quality of human life. Individual artistic expressions can build a day of joy among the audience, while in the communal dimension an atmosphere of happiness through art expressions has the opportunity to create social harmony. In this regard, Suamba [8] argues that art is essentially a way to realize the ideals of achieving life goals, as taught in Hinduism. The energy and power of artistic imagination will not be wasted if each of us directs everything towards the goal of that art, namely art as liberation. Philosophy of art provides meaning and is at the same time a source of inspiration for artistic creativity, which provides definite policies, directions and goals.

Second, in the religious dimension the sacred symbol of God Śiwa in the form of Śiwa Naṭarāja representing the values of Hinduism which are combined in Balinese dance rhythms produces a radiant energy that can build Śiwa consciousness, both among the artists and the audience. God Śiwa in the form of Śiwa Naṭarāja is believed to be a cosmic dancer full of meaning that can be used as a vehicle for increasing spiritual awareness in implementing Hindu religious teachings. The symbolic meaning of Śiwa Naṭarāja has deep philosophical roots relating to the existence of the universe from creation, maintenance, and dissolution.

The Śiwa Naṭarāja dance, which is the work of art by Balinese artists, combines aspects of traditional Balinese culture with the teachings of Hinduism and has a very important position in the implementation of Hinduism in Bali. This phenomenon is associated with the symbol displayed through the Śiwa Naṭarāja dance art which is full of values that serve as a guide for daily life. The Śiwa Naṭarāja dance is a representation of two aspects, namely the dancer and the dance stylist. These two aspects are pillars that support aesthetic values in the performance of the Śiwa Naṭarāja dance. In this regard, Widianari [9] reveals that Śiwa Naṭarāja is at the same time as “Nṛtyamurti” who shows the power of dancing and arranging dances combined in the same figure.

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with this, through art performance is a vehicle for conveying Hindu religious teachings. Referring to Sedyawati [10] that performing arts in the religious aspect are closely related to spread religious teachings to adherents.

In terms of the arrangement of the dancers, Śiwa Naṭarāja dance has symbolic values which are closely related to the implementation of Hinduism in Bali. Dancers who take part in the performance of the Śiwa Naṭarāja dance are categorized into two. *First*, a dancer who is the center of the dance is played as Śiwa. The dancer who plays Śiwa uses a dress that represents the form of God Śiwa in the appreciation of the Hindu community in Bali. This main dancer is a symbol of the power of the emanation of Śiwa energy which is believed to be able to give gifts to Hindus in realizing their life goals according to what is taught in Hinduism. The other dancers as accompaniment dancers who are danced by six dancers are symbolized as a radiant energy emitted by the power of the soul. In this regard, referring to Sena [11] that Śiwa Naṭarāja is a manifestation of Śiwa as the highest dancer, namely as a dancer of God. Śiwa continue to dance, giving rise to rhythm and order in the universe. The Śiwa movement is the emission of prime energy which then unifies so that the universe is created.

The Śiwa Naṭarāja dance created by Balinese artists is closely related to the form of offerings made by Hindus in living the existence of God. Dance performance is often associated with the implementation of Hindu religious rituals in holy places which function as an expression of devotion to God through aesthetic aspects, namely beautiful dance movements that can build an atmosphere of happiness and serenity. The performance of the Śiwa Naṭarāja dance in relation to the Hindu belief system in Bali as worship through the artistic creativity that is displayed. This is also related to the way of living up to the teachings of Hinduism by the Hindu community in Bali, who mostly use the *bhakti marga* and *karma marga* methods. Referring to the Tim Penyusun [12] that *bhakti marga* is a way of connecting and simultaneously uniting oneself with God through devotion or doing sincere worship through service with love and sincerity. *Karma marga* is a way to get closer to God through work sincerely without attaching oneself to the result.

These two ways of living the teachings of Hinduism provide space for the creativity of various arts produced by the Balinese-Hindu community as a vehicle for performing devotional service before God. In this regard, the artists sincerely offer dance as an expression of devotion before God which is also called *Ida Sang Hyang Widhi Wasa* (the name of God in the implementation of Hinduism in Bali), who in Balinese society is also worshiped as *Sang Hyang Widhi Wasa*. The Śiwa symbol in relation to Balinese dance performances is believed to be a source of strength in artistic creativity. The Balinese people believe that the symbol of Śiwa Naṭarāja when lived in certain ways according to their beliefs is strongly believed to give self-awareness, as expressed by I Ketut Kodi (an informant) who revealed that Śiwa Naṭarāja as a god who controls the arts will provide guidance to the people. The Hindus who is able to live his existence. Balinese dance performances are closely related to the form of devotion before God. This is characterized by the presence of certain rituals or attitudes that indicate worship of God in Balinese dance performances. The devotional manifestation expressed by dance artists can also be seen from the attitudes displayed by the dancer as symbols of God's position in the form of Śiwa Naṭarāja. This is also an indicator that the dancer also hopes that God Śiwa as the king of the dance will be pleased to attend and become a spirit in dance performances.

Based on the above expression there is something very important regarding the Śiwa Naṭarāja dance which is performed as a religious awareness building, which reminds the audience of the sacred symbol of Śiwa as God worshiped by Hindus. The use of the Śiwa symbol as the center of the orientation of the dance opens opportunities for the audience to remember this symbol. In this regard, Balinese dance art in the form of the Śiwa Naṭarāja dance in terms of its philosophical aspect is an attempt to realize unity between humans and *Ida Sang Hyang Widhi Wasa* in the form of Śiwa Naṭarāja so that the spirit of the symbol of God Śiwa can be embedded in every Hindu in the world. This world. This is in line with Sena [11] statement that Śiwa Naṭarāja is philosophically the embodiment of God Śiwa as a cosmic dancer. The dance contains many meanings, especially religious meanings that involve mystical movements called *mudras* which have supernatural powers.

In synergy with the above, Śiwa Naṭarāja displayed in Balinese dance is also related to sacred symbols used in the implementation of Hindu religious rituals. This sacred symbol, as expressed by Jero Mangku I Ketut Adi Kusuma (an informant) revealed that in the *puja sulinggih* (*mantra* of Hindu priest) movements called *mudra*, namely mystical movements which are full of symbolic meanings have a connection with movements which is performed by dance artists when performing. The priest when doing the *mudra* builds positive vibrations by using their hands which are believed to harmonize nature. These *mudra* movements are so sacred that only priests can do them. With regard to the movements performed by dancers when performing their dances, it is also believed that they are symbols that can generate energy to create harmony.

Based on the above expression, dance artists in carrying out their body movements are more focused on aesthetic aspects so as to produce beautiful movements that can build a mood with nuances of happiness and calm. The forms of dance movements that are expressed by dancers on a regular basis have the power to build a happy and calm mood and in the (unreal) aspect they are related to *mudra* movements, although not full, there are rhythms that can produce waves. magical waves through artistic rhythms which are expressed during the performance of the Śiwa Naṭarāja dance. In line

with this, Sudarsana and Juliawan [2] reveal that in the artwork Śiwa Naṭarāja contains mystical movements called *mudras* which have scale and abstract power which are displayed with artistic nuances.

Expressive Śiwa Naṭarāja Dance Outside the Temple Area

Besides being performed in the temple environment as a series of Hindu religious rituals, the Śiwa Naṭarāja dance is also performed outside the temple area, such as in *Taman Budaya* (Art Centre), on the campus of the Indonesian Art Institute in Denpasar, and several other places. The performance of the Śiwa Naṭarāja dance outside the campus is of course very conditioned by the needs in performing the dance. The Śiwa Naṭarāja dance performance outside the temple area also has nothing to do with the implementation of Hindu religious rituals so it is categorized as an entertaining performance. It is very important to note in relation to the performance of the Śiwa Naṭarāja dance outside the temple area is ethics, especially with regard to the use of the sacred symbol of God Śiwa which is the focus of orientation in the performance. In this regard, there is a tendency to raise the question whether the performance has been categorized as desacralization of sacred symbols used in the implementation of Hinduism. This phenomenon is very interesting to study in order to provide adequate arguments so as not to cause negative impacts that can cause problems related to the inappropriate use of sacred symbols.

A strategy that can be done to assess the appropriateness of performing dance that uses sacred Hindu symbols is to carry out a deeper investigation of the function of the symbols used in certain activities outside of Hindu religious activities. The first strategy is to examine the symbolic aspects in relation to the implementation of Hinduism in Bali. Referring to Wallace and Alison Wolf, Parsudi Suparlan, Geertz [13] namely construction symbols, cognition symbols, evaluation, and expression symbols. A construction symbol in the form of a belief which is the core of Hinduism. The symbol of cognition is related to the teaching system. The evaluation symbol is linked to moral judgment. The expression symbol is associated with the expression of feelings.

The Śiwa Naṭarāja dance is associated with a construction or constructive symbol using God Śiwa as the center of orientation in performing dances. God Śiwa as the core of the performance of the Śiwa Naṭarāja dance is a phenomenon related to the interpretation of constructive symbols that can be used as figures presented to give gifts. In this regard, the symbol of God Śiwa which is used as the center of orientation in the Śiwa Naṭarāja dance does not undergo a sacralization process like that of other symbols which are purified through the process of sacralization. Based on this, the constructive symbols used in the Śiwa Naṭarāja dance represent expressive symbols, namely the outpouring of aesthetic feelings from the artist through real works.

Based on the description above, the use of the sacred symbol of God Śiwa in the performance of the Śiwa Naṭarāja dance is not categorized as an event of desacralization of constructive symbols in the implementation of Hinduism. On the other hand, presenting the aspect of the sacred symbol in the form of God Śiwa which is displayed in the performance of the Śiwa Naṭarāja dance outside the holy place does not become a process of profanation of sacred symbols. Based on the expression conveyed by I Gusti Ngurah Windia (an informant) that in actual dance performances the artist has dedicated himself to performing prostration devotion to Ida Sang Hyang Widhi Wasa (God Almighty) through the body movements he does. Dancers when they just enter the arena where the performance is performed generally use the attitude of worshipping Śiwa through the coverage of the hands that is done at the beginning of the performance as a sign of paying respect to God. The movements that are carried out when performing the dance, the artists also experience these movements as part of an effort to follow the cosmic dance movements.

Based on the foregoing, Balinese dance performances have a close relationship with aspects of religiosity. The movements of the dancer's body also symbolize the aspect of devotion to God. This is an indicator that Balinese dance is part of religious life. In synergy with that, Sena [11] reveals that art from the perspective of the Hindu community in Bali has a very basic position because it has a very close relationship with the religious life of the Hindu community. The Śiwa Naṭarāja dance means performing artistic activities in the context of worshipping Almighty God.

The same thing was conveyed by I Ketut Kodi (an informant) that the attitudes displayed through the body movements of a dancer are forms that follow certain attitudes of God Śiwa. There are various postures and body movements performed by dancers following the attitudes of Śiwa as the dancing of God. This indicates that the dancers really respect the symbol of Śiwa Naṭarāja when doing dancing activities. In the art of performing ballet, besides there are dancers, there are also puppeteers who provide narratives of the movements performed by the dancers. Before starting the ballet performance, the puppeteer opened the conversation with "*ngelur*", namely the sacred utterances of a *dalang* (puppeteer) as a form of worship to God before starting the show.

The performance of the Śiwa Naṭarāja dance outside the temple area in connection with the description above does not indicate a "profanization" of sacred Hindu religious symbols. This can be seen from the procedures in performances that still adhere to religious ethics, especially in respecting sacred symbols which are believed to have an influence on the success of dance performances in certain ways, both through speech and through body movements. The movements displayed in the performance of the Śiwa Naṭarāja dance outside the temple area are also forms of worship which in

Hinduism are called *karma marga* and *bhakti marga*. *Karma marga* related to the performance of the Śiwa Naṭarāja dance outside the temple area are actions performed by dancers as a form of *karma marga* at providing an aesthetic presentation to the audience so that the audience will be awakened with a mood of joy, happiness, and inner calm. The aspect of *bhakti marga* inherent in the performance of the Śiwa Naṭarāja dance is indicated by the sincerity that underlies the dance movements and utterances made by dancers as an outpouring of devotion to the audience and also to the Supernatural powers that are believed to be around the dancing area. .

Meaning of Śiwa Naṭarāja Dance Performance

The performance of the Śiwa Naṭarāja dance which uses the sacred symbol of God Śiwa outside the temple area also contains a meaning, both related to aspects of religiosity as well as aspects of spectacle. *First*, the inherent meaning related to the aspect of religiosity is related to awareness for spiritual ascent to cosmic awareness. In this regard, the use of sacred symbols in the form of God Śiwa as the center of dance orientation becomes an inspiration to always realize that Śiwa as the dance of God controls the universe and its contents through his cosmic dance in the form of Śiwa Naṭarāja. The dance artists in experiencing the movements of their bodies in performing dance activities actually manifest devotion before God through the symbol Śiwa Naṭarāja. The dance artists in engaging in artistic activities in this connection inspire their work through efforts to free themselves before God by using their body movements as *yajña*, namely offerings based on sincerity. They perform the Śiwa Naṭarāja dance based on motives to present their work not only for their own benefit, but for the benefit of the *yajña*. Even though they dance outside the temple area, in performing the dance they always live up to their role which makes themselves a place for the soul who is dancing.

The Śiwa Naṭarāja dance performance also builds meaning to always motivate oneself to always innovate in creating works of art, especially those related to appreciation of Hindu religious symbols. In this regard, those who perform works in the form of the Śiwa Naṭarāja dance are always motivated to make innovations in their work which can be used as a vehicle for the manifestation of devotional service that is displayed through highly aesthetic body movements. This motivation is the spirit from within the artist which is based on sincerity to present themselves through dance creations that can build a joyful atmosphere. Referring to Wirawan [14] that works of art that are staged in a place can be enjoyed by the audience as a vehicle to get closer to the emotions of togetherness.

Second, the meaning contained in the performance of the Śiwa Naṭarāja dance outside the temple area is the cultivation of awareness on spiritual ascent to the cosmic direction. In this regard, dance artists who display their artwork can create awareness to appreciate the role played in dancing, namely following body movements in accordance with the attitudes performed by God Śiwa in the symbol Śiwa Naṭarāja. Body movements based on sincerity as a manifestation of devotion in Hinduism are a process of spiritual ascent to get closer to God. The meaning contained in the cultivation of spiritual awareness can only be felt by artists who are truly able to experience the movements of the body which are carried out in accordance with the attitudes of Śiwa Naṭarāja.

Third, the meaning that is built is related to the horizontal dimension, which is to provide entertainment to the audience in relation to the atmosphere of inner happiness that can be built in the performance of the Śiwa Naṭarāja dance. The Dancers and audiences in this context communicate nonverbally as a form of inner happiness that occurs in the performance process. Nonverbal communication tends to be shown through self-expression through the five senses. The relationship between the dancer and the audience is closely related, especially in terms of taste because they feel each other's inner happiness. The dancer feels inner happiness when the dance can satisfy the audience's heart and vice versa the audience also feels happy when the dance offerings are shown as needed as entertainment. The visible closeness of the relationship between the dancer and the audience can only be seen from the body expressions shown by the dancer and the audience. This phenomenon is also confirmed by Wirawan [15] that through performing arts and culture can build an atmosphere of happiness that has the opportunity to build social harmony.

On the other hand, the meanings that can be built among the audience are the symbols displayed when the dancer dances the Śiwa Naṭarāja dance because it is related to sacred symbols in Hinduism. God Śiwa as a constructive symbol in Hinduism is the core of religious teachings which is believed to be the highest power, namely as a creator, maintainer, and fuser. Hindu audiences certainly associate the Śiwa Naṭarāja dance with the symbol of God Śiwa in Hinduism. This condition has the opportunity to remind the audience of the symbol of God Śiwa when watching the Śiwa Naṭarāja dance, which is used as the center of the orientation of the dance. The audience remembers the symbol of God Śiwa when the Śiwa Naṭarāja dance is performed as a form of the *smaranam*, that is, remembering God as the power that controls the universe. *Smaranam* is one of the teachings of *Nawa Widha Bhakti* (nine ways to express devotion to God), especially to appreciate God through remembering His existence, especially in this dance He is the controller of the universe in the form of Śiwa Naṭarāja as a cosmic dancer. According to Hariyanti [16] that *nawa widha bhakti* is the nine devotional teachings according to Hindu teachings to increase faith in Ida Sang Hyang Widhi Wasa. *Smaranam* is a way of realizing devotion by remembering the holy names of God with all His omnipotence.

The communication that is built between the dancer and the audience represents the seeds of consciousness that are awakened in an atmosphere of happiness which in Hinduism is termed *hita* (harmony in the heart), which is to build an

atmosphere of health through communication in cultural arts performances. This is also a vehicle for building habituation in instilling noble values through an environmental approach. In this regard, Giddens [17] posits that cultural analysis will bring education closer to the human environment itself, that is to get closer not through human existence, but to one's conscience.

CONCLUSION

This study formulates three research findings as conclusions that provide answers to the formulation of research problems. *First*, the Śiwa Naṭarāja dance as a result of the creativity of Balinese artists is the result of a combination of Balinese culture with Hindu religious teachings originating from India. The aspect of Balinese culture used in the Śiwa Naṭarāja dance is in the form of body movements expressed by the dancer as a pattern of dance movements that use the *agem* (posture when dancing Balinese dance). The aspect of Hinduism that is used in the Śiwa Naṭarāja dance is a symbol of God Śiwa as an element of constructive symbols in Hinduism. The creation of the Śiwa Naṭarāja dance is the work of Balinese artists who are able to produce a combination of Balinese cultural elements with Hindu religious teachings that have the opportunity to inspire the audience about the nature of Śiwa Naṭarāja as controller of the universe through cosmic dances according to Hindu religious teachings.

Second, the Śiwa Naṭarāja dance was created by Balinese artists can be performed in the temple area related to the implementation of Hindu religious rituals as a vehicle to enliven the atmosphere and at the same time build a religious atmosphere because in this dance it uses the symbol of God Śiwa as the center of its dance orientation. The Śiwa Naṭarāja dance is also often performed outside the temple area which is not related to Hindu religious rituals, but as a medium of entertainment that is served to the general public. The performance of the Śiwa Naṭarāja dance outside the temple, on the other hand, is used as an artistic expression related to the preservation of traditional cultural arts values amidst the swift influences of modern culture.

Third, the Śiwa Naṭarāja dance has a noble meaning, both among the artists and the people who watch the dancing. The artists attach to the meaning of the Śiwa Naṭarāja dance as inspiration for artistic creativity, build motivation to always innovate in creating works of art, and raise awareness to undertake spiritual ascent to cosmic awareness. The Śiwa Naṭarāja dance, in the meaning attached to it by the audience, is to build an atmosphere of inner happiness through art performances that are of great value and at the same time can lead to religious awareness because it uses sacred symbols in the form of Śiwa Naṭarāja as the center of the dance or cross.

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