

Barong Ket Dance: The Spirit of Traditional Mythology in Balinese Society

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ABSTRACT

Barong Ket is one of the traditional art forms that represent the noble values of spiritual culture, which continue to live, endure, and evolve in harmony with the spiritual dynamics of Balinese society. The existence of Barong Ket is deeply rooted in daily life, as it is believed to possess sacred power that protects the village and its people. Barong Ket is regarded as a symbol of virtue, standing in contrast to *Rangda*, who symbolizes evil. Together, they embody the dualistic cosmic forces or the *Rwa Bhineda* concept — a worldview centered on balance and harmony within the universe. In the context of Balinese society, this dance is not merely an aesthetic performance but also serves as a medium of traditional education that internalizes moral, spiritual, and social values. This study examined the role of the Barong Ket Dance in transmitting the spirit of traditional education within Balinese society, emphasizing its ritual, symbolic, and pedagogical functions. The research employed a qualitative approach with an ethnographic method, combining data from participatory observation, interviews, and literature review. The findings revealed that the Barong Ket Dance functions as a collective learning space, where the community — particularly the younger generation — gains understanding of the philosophy of life balance, communal solidarity, and respect for transgenerational cultural values. Furthermore, the presence of Barong Ket in *piodalan* or ceremonies at temples illustrates how myth and tradition are transformed into a continuous form of cultural education. Thus, the Barong Ket Dance can be understood as a manifestation of wisdom that not only strengthens Balinese cultural identity but also contributes to a universal understanding of the importance of maintaining harmony among human beings, nature, and transcendent forces.

KEYWORDS

Keyword1, keyword2, keyword 3....



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Introduction

Balinese traditional art represents one of the world's most intricate forms of cultural heritage. It does not merely serve as entertainment, but also functions as a spiritual, social, and educational expression that is deeply integrated into the daily life of Balinese society. In Bali, art never stands alone; it forms an inseparable part of the system of beliefs, rituals, and social order known as *desa, kala, patra*—the unity of place, time, and circumstance that determines the significance of every cultural practice (Ardhana, 2020; Gunadha, 2019). Within this framework, dance plays an

essential role as a medium of symbolic communication between humans and the cosmos.

One of the most popular and sacred dance forms in Bali is the Barong Ket Dance. This dance portrays the eternal struggle between good and evil, or, in local terminology, *Rwa Bhineda* (Dibia, 2018). Barong Ket embodies virtue (*dharma*), while Rangda represents evil (*adharma*). Their conflict never results in a victor, for balance lies at the core of the Balinese philosophy of life. Hence, Barong Ket is understood not merely as an aesthetic performance but as a profound manifestation of philosophical values.

For the Balinese people, Barong Ket holds a privileged position as the symbolic protector of the village (Pratama et al., 2021). Each region or *banjar* (community hall) typically possesses its own Barong figure, collectively maintained by the community. It is sanctified and only brought out during specific moments, such as temple anniversaries (*piodalan*), village ceremonies (*ngusaba desa*), or when the community experiences metaphysical disturbances (*gangguan niskala*). This tradition reveals that Barong Ket is not an ordinary artwork but a spiritual medium that connects humans with supernatural forces. As time progresses, the understanding of Barong Ket has expanded beyond its sacred dimension. Numerous researchers and artists have begun to recognize that behind the ritual practice lies a wealth of educational values. These include moral, social, aesthetic, and spiritual education, transmitted across generations without formal institutions. This phenomenon aligns with the concept of traditional education—a natural learning process that emerges and develops organically within the cultural system of society (Endraswara, 2011).

Traditional education, in essence represents a form of experiential and participatory learning (Pratama, 2020). In Bali, children learn about responsibility, togetherness, and spirituality not through textbooks, but through their active involvement in various customary activities, including the performance of *Barong Ket*. This learning process instilled the value more deeply because it arises from lived experiences and tangible practices. In the context of modern society, the sustainability of traditional education faces major challenges. Globalization has brought cultural currents that often marginalize local values. Digital media, mass tourism, and lifestyle changes have shifted the way people perceive traditional arts. *Barong Ket*, once entirely sacred, now also appears in entertainment and tourism contexts. This shift raises a critical question: can the educational values of tradition survive amid these transformations? This question is significant because traditional education is not merely about cultural preservation—it is also integral to the formation of national character. Amid the moral and social crises affecting younger generations, local wisdom such as that embodied in the *Barong Ket* Dance becomes an authentic source of character education. It teaches values of balance, loyalty, solidarity, and reverence for life.

The *Barong Ket* Dance endures through time due to its adaptive social function. It does not remain frozen as an artifact of the past but continues to evolve alongside the social dynamics of Balinese society (Putra et al., 2017). Although the dance has undergone processes of adaptation, its spiritual and educational essence remains intact. This demonstrates that Balinese society possesses a contextual and intelligent mechanism of cultural preservation. Moreover, *Barong Ket* serves as a medium for intergenerational learning. In every performance, children, adolescents, and elders participate together—collaboratively preparing offerings, costumes, gamelan music, and dance. This collective process creates a social space that allows for the natural transmission of cultural values. Such community-based learning is rarely found within modern educational systems. From the perspective of educational anthropology, the existence of *Barong Ket* can thus be understood as a non-formal educational system that strengthens the collective identity of society. The values embedded in this tradition are not only moral and spiritual but also ecological and social. For instance, the teaching of maintaining balance among humans, nature, and God is manifested through the concept of *Tri Hita Karana*, which forms the core of all Balinese cultural practices.

This research aimed to examine in depth the role of the *Barong Ket* Dance as a medium of traditional education in Balinese society. The study focuses on three main aspects: (1) its ritual and spiritual functions within the sociocultural context, (2) the symbolism and philosophical meanings contained within it as a source of moral education, and (3) its role as a space for the transmission of cultural values and identity amid changing times. The study employs a qualitative ethnographic approach, chosen for its ability to uncover meanings behind living cultural symbols and practices (Rohidi, 2011). Through participatory observation, interviews with cultural practitioners, and literature review, the researcher seeks to comprehensively understand the dynamics of traditional education within the context of *Barong Ket*.

This study also aimed to make a theoretical contribution to the development of culture-based educational concepts. Within the discourse of national education, attention to non-formal and local traditional education remains limited. In fact, traditions such as *Barong Ket* contain systems of values and educational methodologies that are relevant to contemporary needs, particularly in shaping character, spirituality, and cultural identity. Furthermore, this study is expected to serve as a reflection for modern educational systems to appreciate local cultural dimensions as integral components of the learning process. Education detached from its cultural roots tends to produce intellectually capable yet spiritually shallow generations. The *Barong Ket* Dance, with its rich symbolic values, offers an alternative educational model oriented toward balance among intellect, emotion, and spirituality. In the social context, *Barong Ket* also functions as a communal unifier, bringing together people from various social backgrounds in the spirit of cooperation (*gotong royong*). This collective participation

trains communities to work selflessly for shared spiritual purposes. Such social values—responsibility, empathy, and togetherness—constitute the very essence of traditional education.

The educational dimension embedded in *Barong Ket* also encompasses an ecological perspective. The rituals and performances of *Barong Ket* are always connected to sacred natural spaces such as temples (*pura*), forests, or water sources. This connection cultivates ecological awareness that humans cannot exist apart from their environment. Thus, the traditional education embodied in *Barong Ket* is essentially a holistic form of education, integrating the relationship between humans, the divine, fellow beings, and nature. Nevertheless, it cannot be denied that the process of modernization has brought significant changes to the practice of *Barong Ket*. The commercialization of art through tourism has led to a shift in values—from the sacred to the profane, from the spiritual to the aesthetic. This challenge compels Balinese society to maintain a delicate balance between preserving spiritual values and adapting to global contexts. In this regard, traditional education plays a crucial role in safeguarding the original meaning of *Barong Ket* amid cultural transformation.

This study is not intended to reject modernity but rather to affirm that modernity should coexist harmoniously with tradition. When modernity is integrated with local wisdom, a new form of education emerges—one that is rooted in culture yet open to change. *Barong Ket* thus stands as a tangible example of how traditional art can become a source of sustainable educational innovation. From the various discussions outlined above, it becomes evident that *Barong Ket* holds tremendous potential as an alternative educational model that conveys universal values through local symbols. It teaches balance, courage, honesty, and togetherness—values that are deeply needed in today’s competitive and materialistic world. Therefore, the preservation of *Barong Ket* is not only vital for Balinese culture but also contributes meaningfully to human civilization as a whole.

In conclusion, this research arose from the awareness that behind the aesthetic beauty of the *Barong Ket* Dance lies a complex and meaningful traditional educational system. Through this study, it is hoped that the role of traditional arts in shaping the character and identity of Balinese society can be revealed, while also providing a conceptual contribution to the development of culture-based educational paradigms in Indonesia.

Discussion

1. The Ritual and Spiritual Functions of Barong Ket

The *Barong Ket* Dance holds a highly esteemed position within the religious and social systems of Balinese society. It is not merely a form of entertainment but a living spiritual expression that forms an integral part of religious ceremonies. During every

piodalan (temple anniversary) or major village ritual, the presence of *Barong Ket* is considered essential as a symbol of protection and cosmic balance. The *Barong* is paraded around the village in a ritual procession known as *ngelawang*, performed to ward off misfortune, neutralize negative energies, and restore cosmic harmony (Putra et al., 2017; Supandi, 2007).

The ritual function of *Barong Ket* is rooted in the Balinese belief in the concept of *Rwa Bhineda*—the duality of the cosmos encompassing good and evil, light and darkness, *dharma* and *adharma*. In the Balinese worldview, these opposing forces do not negate one another but exist in mutual complementarity to maintain balance (Triguna, 2021). Therefore, the battle between *Barong* and *Rangda* in every performance is not merely a dramatic conflict but a spiritual representation of universal equilibrium. Through this sacred struggle, the audience learns that life requires harmony between opposing elements. The ritual process of *Barong Ket* consists of several stages, each imbued with profound meaning. It begins with the *melaspas* ceremony—the purification of the *Barong* costume and mask using holy water—followed by *ngiasin*, a ritual to invite the sacred spirit to inhabit the *Barong*. Prior to the performance, an offering ritual known as *natab bebanten* is conducted, involving flowers, incense, and offerings symbolizing spiritual purification (Indra Wirawan, 2019; Wirawan, 2016). Each stage is not merely symbolic but represents a spiritual learning process for the community members who take part in it.

The *Barong Ket* ritual embodies a profound dimension of religious education. Through direct involvement in the preparation and execution of the ceremonies, the community—especially the younger generation—learns values of devotion, sincerity, and spiritual discipline. They are taught to respect ancestral traditions, preserve the sanctity of sacred spaces, and comprehend the spiritual meaning behind every symbol. This process reflects a form of traditional education transmitted not through doctrine but through repeated lived spiritual experiences in everyday life (Paramartha et al., 2022; Sustiwati et al., 2018). In a social context, the existence of *Barong Ket* also strengthens community solidarity and cohesion. Each ritual performance involves many participants—dancers, *gamelan* musicians, priests (*pemangku*), women preparing offerings, and children assisting with arrangements. This collective participation becomes a social learning arena that instills values of cooperation (*gotong royong*), unity, and shared responsibility. The community learns that spiritual harmony can only be achieved when each individual fulfills their role with full awareness.

The spiritual function of *Barong Ket* is also reflected in its role as a medium of communication between humans and *niskala* (unseen spiritual forces). When the performance reaches its climax—particularly during scenes of *trance* or spirit possession—it is believed that protective spirits truly dwell within the dancer's body.

This phenomenon is not a mere dramatic effect but a transcendental experience affirming the community's faith in divine presence. Through this encounter, humans realize their limitations before higher powers. In every performance, the spiritual essence of *Barong Ket* is also expressed through symbolic movements and musical accompaniment. For instance, the slow and rhythmic movements at the beginning of the dance signify purification and the creation of inner balance, while the gradual intensification of *gamelan* rhythm represents cosmic dynamism and the human spiritual journey toward enlightenment. Every artistic element—from movement and rhythm to costume—serves not only an aesthetic function but also an educational one, nurturing collective spiritual awareness.

Barong Ket also serves as a medium of spiritual reflection for the community. After witnessing the performance, the audience is not merely entertained; they are invited to contemplate the values of life—the virtue that must be preserved, the evil that must be restrained, and the importance of maintaining balance between the material and the spiritual worlds. Thus, the *Barong Ket* performance can be regarded as a form of contemplative education, blending artistic beauty with the wisdom of life. From an educational perspective, the ritual function of *Barong Ket* can be understood as a form of experiential learning. Spiritual and moral values are not conveyed through verbal instruction but through direct participation in cultural practice. This process transforms community members into active participants in education rather than passive recipients of knowledge. This distinction highlights the difference between Balinese traditional education and modern formal education systems, the latter often tending to be fragmented and theoretical in nature.

Beyond its spiritual aspect, the *Barong Ket* ritual also possesses an ecological dimension. The *ngelawang* procession, for example, involves circling the village while passing through rice fields, forests, and water sources. Symbolically, this act represents the purification of living spaces and an acknowledgment of the sacredness of nature. In educational terms, it instills ecological awareness, emphasizing that humans are an inseparable part of nature and bear responsibility for its preservation. Accordingly, the *Barong Ket* ritual conveys a message of ecological harmony aligned with the Balinese philosophical principle of *Tri Hita Karana*.

The *Barong Ket* ritual also serves as a vital vehicle for the regeneration of cultural values. Children and adolescents who participate in these activities learn by observing, imitating, and directly experiencing the spiritual engagement of earlier generations. This constitutes a nonverbal cultural transmission process that ensures the continuity of Balinese traditional knowledge. Therefore, the ritual function of *Barong Ket* is not only spiritual but also educational and intergenerational.

Considering all these dimensions, it can be concluded that the ritual and spiritual functions of the *Barong Ket* Dance form the very essence of Balinese traditional education. Through participatory experience, the community not only sustains its relationship with the spiritual realm but also learns about social responsibility, solidarity, and life balance. Ultimately, *Barong Ket* becomes a symbol of holistic education which engages the body, mind, and soul, teaching humanity to live harmoniously within the cosmic order.

2. Symbolism and Philosophical Meaning as a Medium of Education

The *Barong Ket* Dance represents a complex system of symbols, where every element—movement, costume, *gamelan* accompaniment, and narrative—embodies profound philosophical meaning. In the context of traditional education, this symbolism functions as a language of values that guides the community in understanding the principles of life. The symbols within *Barong Ket* are not merely aesthetic ornaments but serve as vehicles for transmitting moral and spiritual teachings derived from Balinese local wisdom (Sustiwati et al., 2023). The symbolism of *Barong Ket* is rooted in the concept of *Rwa Bhineda*, the Balinese worldview emphasizing balance between two opposing forces: *dharma* (goodness) and *adharma* (evil). *Barong* embodies the power of *dharma*, while *Rangda* represents *adharma*. Their eternal battle never produces a victor, because balance is the ideal condition that must be maintained. The educational message derived from this symbolism is moral education—the importance of tolerance, self-control, and awareness of life’s dualities.

From a semiotic perspective, each part of the *Barong*’s body carries symbolic significance. The glittering crown represents wisdom; the large eyes signify vigilance; and the thick fur, made of sacred pandan fibers, symbolizes purity and protection (Sobur, 2003). Meanwhile, *Rangda*, with her disheveled hair and terrifying face, depicts destructive energy that must also be accepted as part of the universe’s balance. This combination conveys the message that the beauty of life arises from harmony, not from rejecting differences.

Symbolism is also reflected in the choreographic language of the dance. The soft and rhythmic movements of *Barong* teach values of inner balance and self-discipline, while *Rangda*’s aggressive gestures express chaos and disorder. In educational terms, these contrasting movements serve as pedagogical metaphors: human beings must recognize both their virtuous and instinctual sides to attain spiritual maturity.

The educational values embodied in the symbols of *Barong Ket* can be classified into moral, social, spiritual, and aesthetic education. This classification illustrates how each component of the dance serves as a source of life teachings. The following table

presents the symbolic meanings of the main elements of Barong Ket in relation to the dimensions of traditional education:

Element of Barong Ket	Symbolic Meaning	Educational Dimension
<i>Kekendon</i> Barong (Crown)	Wisdom and Inner Awareness	Moral and Spiritual Education
Barong's Hair (Pandan Fibers)	Purity and Protection	Character and Religious Education
Dance Movements: <i>Ngoyod</i> , <i>Ngeseh</i> , <i>Ngopak</i>	Balance and Harmony	Self-Control and Discipline
Battle between Barong and Rangda	Duality of Life (Good and Evil)	Social Ethics and Tolerance
Gamelan <i>Bebarongan</i> Accompaniment	Dynamic Rhythm of Life	Aesthetic and Spiritual Education.
<i>Ngelawang</i> Ritual Procession	Ecological and Social Awareness	Environmental Education and Mutual Cooperation (<i>Gotong Royong</i>)

The table above illustrates that the symbolism of *Barong Ket* is not merely visual but also educational. The values internalized through these symbols serve to shape individual character and strengthen collective cultural identity. This learning process occurs without written texts; it is experienced through repeated aesthetic and spiritual encounters each time the performance takes place. In the context of Balinese Hindu philosophy, the symbolism of *Barong Ket* is closely related to the teaching of *Tri Hita Karana*—the principle of harmony among humans, nature, and the divine. The circular movements of *Barong* around the stage depict the cycle of life, while interactions with the audience reflect loving social relationships. The education emerging from these symbols represents ecological and social learning, instilling awareness of the interconnectedness of all elements in the universe (Pratama et al., 2021). Furthermore, the battle between *Barong* and *Rangda* symbolizes the process of inner purification (*tattwa dharma*) (Sukrawati, 2017). In Balinese belief, every individual possesses both good and evil tendencies. Through ritual practice and contemplation, humans are expected to cultivate self-mastery so that goodness prevails. This moral message underpins character education, which teaches introspection, patience, and emotional balance.

From a pedagogical perspective, the symbolism of *Barong Ket* can be understood as a form of symbolic aesthetic education (Legawa, 2014). Values are not transmitted verbally but through sensory and emotional experience. When spectators witness the symbolic interaction between *Barong* and *Rangda*, they not only appreciate the beauty of movement but also undergo a transformation of consciousness. This is known as *pendidikan rasa* (aesthetic learning), which forms the core of Balinese traditional education. In addition to its philosophical depth, the symbolism of *Barong Ket* carries a strong sociological dimension. When communities gather to watch the performance, an educational social interaction takes place. They discuss meanings, reflect on moral

messages, and strengthen a sense of togetherness. This process represents a form of communal education that reinforces social integration within Balinese society.



Figure 1. Barong Ket Dance Performance on stage in Bali Arts Festival
[Source: <https://sonorabali.com/news/barong-ket-denpasar-di-pkb>]

The symbolism embodied in *Barong Ket* also enhances *taksu*—a form of spiritual energy that grants strength and charisma to the artists and community members involved. *Taksu* is not merely a religious aura; it symbolizes wisdom born from internalization of traditional values deeply. Thus, the symbolism of *Barong Ket* serves as a form of character education, shaping the ideal Balinese individual—ethical, aesthetic, and spiritual.

From the foregoing discussion, it can be affirmed that the symbolism and philosophical meaning of the *Barong Ket* Dance are not simply aesthetic cultural products, but rather an effective system of value education. Through symbolic language, it teaches balance, tolerance, social responsibility, and spirituality. The internalization of these values occurs through direct experience in performance, ritual, and reflection. Hence, *Barong Ket* can be understood as a symbolic educational system that unites the dimensions of aesthetics, ethics, and spirituality into an integrated whole.

3. Barong Ket as a Space for the Transmission of Values and Cultural Identity

Barong Ket functions not only as a spiritual symbol and aesthetic artwork but also as a social space for the transmission of cultural values from one generation to the next. In Balinese society, cultural transmission does not occur through formal education systems but rather through daily life practices infused with ritual and artistic expression. *Barong Ket* serves as a vessel in which knowledge, values, and spiritual experiences are naturally inherited through collective participation. The transmission of cultural values within the context of *Barong Ket* takes place through non-formal and informal educational processes. From an early age, Balinese children are encouraged to take part in ritual preparations—preparing offerings, playing *gamelan*, or simply observing *Barong* performances. Through these experiences, they learn social ethics, discipline, and responsibility without the need for verbal instruction. This process reflects a form of learning by doing, which is a hallmark of Balinese traditional education. Moreover, the values transmitted are not limited to the technical aspects of dance but extend to moral, spiritual, and social teachings. Children growing up within the *Barong Ket* cultural environment come to understand the importance of balance, purity, and togetherness. They learn not only to dance or play music but also to appreciate the meaning of life, reverence for ancestors, and responsibility toward their community. Thus, *Barong Ket* becomes a living laboratory where character education and spirituality are continuously cultivated.

In the social context, this process of cultural inheritance is supported by traditional institutions such as the *banjar* (community council) and *sekaa* (artistic group). The *Sekaa Barong* functions as a communal learning space where younger members are trained and mentored by their seniors. This intergenerational interaction fosters strong social bonds and cultivates solidarity across age groups. Such a traditional educational system holds distinct advantages because it occurs within an atmosphere of togetherness rather than competition. Social values such as respect for elders (*penglingsir*), humility, and spiritual discipline are internalized naturally through daily practice. The process of value transmission through *Barong Ket* also reveals symbolic and ritual dimensions of social life. Each time the *Barong* is paraded during the *ngelawang* ceremony, the entire community participates—both as performers and spectators. In this context, the performance becomes a cultural communication arena, uniting different generations and social strata. Children who watch the performance absorb symbolic values implicitly through deep visual and emotional experiences.

This phenomenon demonstrates that *Barong Ket* functions as an intergenerational space, bridging the past and the present through symbols, narratives, and social practices. Each performance embodies a continuity between ancestral collective memory and contemporary reality. This makes *Barong Ket* a living cultural archive of

Bali, in which knowledge and values are transmitted not through written texts but through shared actions and communal experiences. Conceptually, the process of cultural value transmission that occurs through *Barong Ket* can be illustrated in the following model:

Transmission Stage	Form of Activity	Values Transmitted	Educational Medium / Channel
Early Childhood Participation	Helping to prepare ritual offerings and watching performances	Curiosity and Social Responsibility	Direct Observation and Physical Involvement
Guided Learning Process	Taught to play gamelan, dance, and understand symbols	Discipline, Cooperation, and Respect	Group Training Sekaa (group) of Barong
Ritual Involvement	Participating in the <i>ngelawang</i> , <i>piodalan</i> , and <i>melasti</i> ceremonies	Religiosity, Spirituality and Life Balance	Religious Rituals and Spiritual Experiences
Aesthetic Experience	Appreciating the performance and its symbolic meanings	Emotional Sensitivity, Wisdom, and Empathy	Movement Aesthetics and Gamelan Music
Social Reflection	Value discussion and solidarity practice	Mutual Cooperation and Communal Identity	Social Interaction and Traditional Deliberation

Table 2 above demonstrates that traditional education transmitted through *Barong Ket* involves multiple layers of experience—physical, emotional, and spiritual. This system is not linear like a formal school curriculum but cyclical and repetitive, following the rhythm of community life and the Balinese ritual calendar. Such a structure reinforces the continuity of cultural values without relying on formal education systems.

One of the most significant aspects of value transmission through *Barong Ket* is the involvement of families and communities as the primary agents of education. The family serves as the first environment where children become familiar with the symbols and stories of *Barong*, while the community provides a stage for the realization and practice of these values. This model of communal education affirms that Balinese traditional education is holistic and participatory, simultaneously encompassing spiritual, social, and emotional dimensions. In the modern context, the role of *Barong Ket* as a space for value transmission faces new challenges. The influences of globalization, tourism, and popular culture have transformed how society perceives traditional art. Some *Barong* performances are now adapted for tourist entertainment rather than sacred ritual. However, this situation also presents opportunities for traditional education to expand its reach within a broader global context. With proper management, such adaptations can become strategies for revitalizing cultural values.

The revitalization of *Barong Ket* as a medium for cultural education can be achieved through integration into formal education and school activities, for instance, in the teaching of arts, culture, and religion. By adopting a curriculum grounded in local

wisdom, students can understand that art forms like *Barong Ket* are not merely aesthetic heritage but also sources of ethics and spirituality. This integration helps to strengthen cultural identity and pride from an early age. Beyond its educational function, *Barong Ket* also serves as a symbol of collective identity for Balinese society. In each performance, the community does not simply watch a spectacle but experiences an emotional connection with their ancestors and communal heritage. This cultural identity is constructed through shared, recurring experiences that foster a strong sense of belonging to tradition.

In the global context, the cultural identity formed through *Barong Ket* fulfils two essential functions: first, as a cultural fortress protecting the community from global homogenization; and second, as a bridge for intercultural dialogue that enriches global perspectives. When *Barong Ket* is performed beyond Bali, it is not merely an exotic display but a universal message of harmony, balance, and virtue. Thus, the transmission of values through *Barong Ket* extends beyond the local realm to become transnational in significance.

The process of value inheritance embodied in *Barong Ket* shows that Balinese traditional education is both dynamic and sustainable. It adapts to contemporary contexts without losing its spiritual essence. Each generation brings new interpretations to the symbols and meanings of *Barong Ket*, yet always within the framework of balance and harmony. This continuity is what makes *Barong Ket* a form of living cultural education.

Hence, *Barong Ket* can be understood as a holistic cultural education system, where moral, social, aesthetic, and spiritual values are taught through symbols, actions, and communal participation. The transmission of values that occurs through *Barong Ket* is not merely the inheritance of art but also the inheritance of cultural identity and spirituality. In this context, *Barong Ket* serves not only as a traditional performance but as a non-formal educational institution that sustains cultural heritage and shapes the Balinese people to be ethical, spiritual, and culturally grounded.

Conclusion

The *Barong Ket* dance is a living art form that functions as a medium of traditional education within Balinese society. It teaches values of balance, togetherness, social responsibility, and reverence for spiritual forces through ritual practices, symbolism, and collective experience. The education it embodies is holistic in nature, encompassing moral, social, aesthetic, and ecological dimensions. Amid the currents of globalization, the sustainability of *Barong Ket* reaffirms the importance of culture-based education as a foundation for strengthening national identity and character. Traditional arts such as *Barong Ket* are not merely relics of the past but sources of inspiration for the future, where knowledge, beauty, and wisdom unite in harmony.

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