



**Symbolic Representation Of Śiwa Naṭarāja In The Balinese Dance
Creativity And Its Impact On Health Maintenance:
A Literature Review**

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Abstract

This study aims to study the representation of the Śiwa Naṭarāja symbol as the creative spirit of Balinese dance and its implications for the health. This research is designed in an interpretive qualitative type to find answers to the formulation of research problems. This study formulates three findings as answers to research problems. First, the description of Śiwa Naṭarāja symbol in the Indian tradition is contained in Vedic literature and is very developed in the South Indian region. Second, the representation of the symbol Śiwa Naṭarāja is used as a spirit in dance creativity in Balinese society related to elements of Balinese culture which have a very high value for improving the quality of people's lives. Art creativity in the life of Balinese people is closely related to building character which is determined by the aesthetic values contained in the artistic creativity which is able to build refinement of the buddhi (intellect) which in its accumulation can create a better character development. Third, the implication of the expression of rhythm in dance with health care according to Hindu teachings is a strong relationship. The teachings in the Vedic scriptures mandate the activities of dancing, singing and laughing as vehicles for building an atmosphere of joy. This condition has the position of creating positive feeling in order to build a balance of body immunity which at the end has a high bargaining power against disease attacks. Dancing in a social dimension is none other than the framework of cultivating and strengthening brotherhood ties which also have the opportunity to build a healthy atmosphere.

Kata Kunci:

*Representasi
Simbol, Śiwa
Naṭarāja , Seni
Tari Bali,*

Abstrak

Penelitian ini bertujuan untuk melakukan kajian terhadap representasi simbol Śiwa Naṭarāja sebagai spirit kreativitas seni tari Bali dan implikasinya terhadap kesehatan. Penelitian ini dirancang dalam jenis kualitatif interpretatif untuk menemukan

jawaban dari rumusan permasalahan penelitian. Penelitian ini merumuskan tiga temuan sebagai jawaban dari permasalahan penelitian. *Pertama*, deskripsi simbol *Śiwa Naṭarāja* dalam tradisi di India terkandung dalam kesusasteraan Veda dan sangat berkembang di wilayah India Selatan. *Kedua*, representasi simbol *Śiwa Naṭarāja* digunakan sebagai spirit di dalam berkeaktivitas seni tari pada masyarakat Bali bertautan dengan elemen dari kebudayaan Bali yang memiliki nilai yang sangat tinggi bagi peningkatan kualitas kehidupan masyarakat. Kreativitas seni dalam kehidupan masyarakat Bali memiliki kaitan yang erat dengan membangun karakter yang dideterminasi oleh nilai-nilai estetik yang terkandung di dalam kreativitas seni tersebut yang mampu membangun kehalusan *budhi* yang pada akumulasinya dapat mewujudkan pembangunan karakter yang lebih baik. *Ketiga*, implikasi ekspresi ritme seni tari dengan pemeliharaan kesehatan menurut ajaran Hindu ada relasi yang kuat. Ajaran dalam kitab suci Veda mengamanatkan bahwa aktivitas-aktivitas menari, menyanyi, dan tertawa sebagai wahana untuk membangun suasana kesukariaan. Kondisi tersebut berdisposisi mewujudkan *bhava* yang positif dalam rangka membangun keseimbangan imunitas tubuh yang pada terminalnya memiliki daya tawar yang tinggi terhadap serangan penyakit. Menari dalam dimensi sosial tidak lain adalah dalam rangka memupuk dan memperkuat tali persaudaraan yang juga berpeluang membangun suasana kesehatan.

Introduction

The symbol of *Śiwa Naṭarāja* is the *Śiwa* symbol as the king / master of the dance. The symbol *Śiwa Naṭarāja* has a meaning related to the development of a dignified art in the future. In terms of its shape, the *Śiwa Naṭarāja* symbol is not exactly the same as that in India, but has experienced adaptations in Balinese culture. The proof is that the logo displayed in the “Candi Taman Budaya Bali” (Bali Temple Cultural Park), when compared with the symbol of *Śiwa Naṭarāja* in India, does have a difference. The *Śiwa Naṭarāja* symbol in India has taken root, particularly in the Saiwa Siddhanta tradition of South India since the 13th century. Dance, drama, sound, literature, sculpture, architecture, and various other types of art get inspiration and direction from the philosophy of *Śiwa Naṭarāja* (Suamba, 2012: 1).

Referring to Soundararajam (2004: 19) that the theme *Naṭarāja* is deeply related to art, literature and culture in India. *Naṭarāja* relates to *Śiwa* as well as with Visnu. *Naṭarāja* relating to *Śiwa* is called *Śiwa Naṭarāja*, while those relating to Visnu are called Visnu *Naṭarāja*. The representation of *Naṭarāja* in relation to *Śiwa* which is called *Śiwa Naṭarāja*

is a dance that uses the subject Śiwa. In this connection Śiwa Naṭarāja is a dance that depicts Śiwa as the ruler.

The Śiwa Naṭarāja symbol used in Balinese art activities is part of Murti Śiwa in relation to the symbol of Śiwa as the ruler of the universe in the *Tri Kona* process, namely creation (*utpati*), maintenance (*sthiti*), and withdrawal of all original creation (*pralina*). Referring to Suamba (2012: 2) Śiwa takes many forms which are termed *murti*. There are several known Murti Śiwa, such as Sadha Śiwa Murti, Lingodbhawa Murti, Ganggadara Murti, Tri Purantaka Murti, Ardhanareswara Murti, Harihara Murti, Kalantaka Murti, and many other forms. If Śiwa is known by a thousand names, His murti-murti are also a thousand, because the name and form cannot be separated. *Murtis* of Śiwa is depicted in a real form, as in the form of a statue / *pratima* (iconography) or a relief. Some are depicted in the form of two hands or four hands with certain weapons or objects and there are also four faces (face chess) which are included in the iconography full of meanings.

The symbol of Śiwa Naṭarāja as a spirit in artistic creativity, especially in Balinese society involves feeling and exercising. The process of feeling is related to the contemplative reflection of the artists in creating patterned movements in producing works of art so that they are full of aesthetic values. Exercising the body is body movements that position muscle flexibility, especially the art of dance in balancing the creation of feeling. The combination of feeling with the body produces artistic creations that are very aesthetically pleasing to the world.

Synergize with the movements produced by the creativity of dance artists when exhibited in an expressive manner, resulting in muscle activity and body coordination center activity identified as physical exercise. This bodily exercise has implications for the mental dimension. With that regard, Balinese dance that is displayed in an arena involves activities that have the opportunity to produce physical fitness and mental health. This research will conduct a study related to the symbol of Śiwa Naṭarāja as a spirit in creating Balinese dance which in turn has implications for the health maintenance.

Based on the background above, three research focuses can be formulated. *First*, the description of the symbol Śiwa Naṭarāja in Hindu religious texts. *Second*, the symbol representation of Śiwa Naṭarāja is used as a spirit in dance creativity in Balinese society. *Third*, the implications of the expression of rhythm in dance with health care according to Hindu teachings. The general purpose of this research is to study the symbol of Śiwa Naṭarāja as a spirit in artistic creativity, especially dance in Balinese society. This

phenomenon is related to the effort to analyze both the philosophical dimension and the expressionist aspect of the Śīwa Naṭarāja symbol represented in dance and its implications for the health of the body. The results of this study are expected to contribute to the general public regarding aspects of Hinduism that can be used to improve the quality of life, especially in maintaining a healthy body.

Methods

1. Research design

This research is designed in an interpretive qualitative research type. This research was designed in the form of library research using content analysis. The data is taken from Hindu religious teachings, especially those related to the text of Śīwa Naṭarāja as a symbol of the ruler of the universe in the form of a cosmic dance. This study uses qualitative data obtained through the study of Hindu religious teachings, especially those related to the Śīwa Naṭarāja text as a symbol of the ruler of the universe in the form of a cosmic dance. The qualitative data needed in this study is related to the focus of the study, namely teaching about the maintenance of body health by using feeling and exercise through dance expressions. The data sources of this research are primary data sources, namely the sources of Hindu religious teachings, which contain the text Śīwa Naṭarāja as a symbol of the ruler of the universe in the form of a cosmic dance. This study also uses secondary data sources in the form of interviews with a number of informants to support primary data.

2. Data collection technique

This research uses data collection techniques in the form of document studies. The use of document studies in the collection of research data is in order to obtain primary data. Sources of documents used in this study include documents obtained from textual sources of Hinduism which contain the principles of maintaining body health, which represent the text of Śīwa Naṭarāja as a symbol of the ruler of the universe in the form of a cosmic dance.

3. Data analysis technique

The data analysis technique in this study was carried out in three ways, namely data grouping, data reduction, and data interpretation. Data classification is the stage of

grouping data obtained based on data collection techniques while extracting data from Hindu religious texts. Data classification in this study was carried out by grouping data consisting of data obtained from the results of documentation studies related to preventive and curative aspects. This treatment is very important to facilitate further checking and analysis. Researchers performed data reduction simultaneously during data mining by means of content analysis. Data reduction in this study was through the process of selecting, concentrating attention, and simplifying rough data taken from the author's notes during data collection through Hindu religious text sources. Actually the reduction is not only carried out after all the data is obtained, but continues throughout the research. Interpretation is carried out during the research process starting from data collection which aims to obtain meaning, especially those related to health care by using feeling and body exercises in the art of dance which is imbued with the spirit of Śīwa Naṭarāja. The interpretation in this study seeks to reveal the meaning contained in the text, both the words and sentences contained in the text which are used as the source of research data. Contextually, the text can build meaning that can be used as a guide for life in order to improve self-quality, especially in relation to maintaining a healthy body in accordance with the teachings mandated in the source text.

Result and Discussion

1. Description of the Symbol Śīwa Naṭarāja in Hindu Scriptures

The symbol of Śīwa Naṭarāja in the Indian tradition is contained in Vedic literature and is very developed in the South Indian region. The development of the Śīwa Naṭarāja symbol in South India refers to Suamba (2007:1) in connection with the religious tradition of Śīwa, especially Saiva Siddhanta which is one of the dominant Śīwa schools in the Tamil Nadu region of South India. Śīwa in relation to the development of religious traditions Śīwa is God as creator, preserver, fuser, illusionist, and also a gift giver (*Panca Krtya*) which is visualized in the form of Śīwa Naṭarāja. These symbols depict Śīwa Naṭarāja as an elaboration of the metaphysical concepts of Saiwa Siddhanta's teachings, namely the elaboration of three main entities called *Tri Padartha* consisting of *Pati*, *Pasu*, and *Pasa*. The concept of Śīwa Naṭarāja developed very rapidly in the 13th century when the Cola Kingdom came to power in Tamil Nadu. In line with other Indian thoughts, Śīwa Naṭarāja also developed and spread to the Southeast Asia region including to the island of Java in ancient times.

The mention of Śiwa in the scriptures mentioned above is identified as a Supernatural Power that masters the arts, both dance, music, craft, and other arts. Śiwa in some of the sources mentioned above are identified with the designations Indra, Pasupati, Sabhapati, and a number of other identities. The religious traditions of Śiwa, especially Śaiva Siddhanta, as one of the Śiwa schools in the Tamil Nadu region identify Śiwa as God Almighty.

With regard to Śiwa Naṭarāja as a symbol that represents the supernatural power that becomes the spirit in artistic creativity in Hinduism, it is explicitly and implicitly stated. Referring to Suamba (2007:2) that the great epic Mahabharata apparently also alludes to the existence of the Naṭarāja concept. A vivid image of a great dancer has emerged here and is described as one who is crazy about dance, a perpetual dancer and a true dancer: *nrttyapriyo nittyanarto nartakas sarvalalasaḥ* (Mahabharata xiii, 17, 50). Even the iconographic concept of a multi-armed soul carrying different attributes was born. Śiwa has attributes such as wheel, *trisula* (trident), mace, staff, sword and shield. His favorite attire and ornaments are also clearly stated as hidden elephant garments, ribbons made of snakes, earrings resembling snakes and sacred threads from reptiles. He sings and dances and plays different musical instruments accompanied by his *Gana-Gana*: *chakrisulagadapanir musali khadgapattisibhudaro nagamaunji cha nagakundali nagayajnopawati cha nagacharmottarachchhadah hasate gayate chaiva nrtiyate cha mamoharam vadayatyapi vadyani vichitrani ganair yutah* (Mahabharata xiii, 14, 154, 156).

Based on the description above, the existence of the Śiwa Naṭarāja symbol contained in the Mahabharata epic is described as a great dancer. Iconographic depiction of Śiwa with many hands with various different attributes, such as wheel, trident, mace, staff, sword, with various decorations as a symbol of His omnipotence in controlling the universe. The depiction of Śiwa in the form of dancing as well as singing using the accompaniment of different musical instruments also represents that Śiwa is in control of the universe with His cosmic dance.

Naṭarāja is symbolized as *Sabhapati*. *Naṭarāja* is usually associated with *chitsabha* in *Pundarikapura*, Chidambaram Tamil Nadu. He is there in the golden room, as prince among the dancers and Lord of the great assembly. Śiwa was known as *Sabhase* or *Sabhapati* or *Natana-Sabhapati*. This concept is that God is the ruler of large gatherings that can be traced to Rudra-adhyaya in Taittiriya Samhita: *namah sabbhyas*

sabhapatibhyas cha (Taittiriya Samhita iv, 5, 3, 2: Vajasaneyi Samhita xvi, 24: Kathaka Samhita xvii, 13). Based on this, it is in the belief of the Tamil Nadu community that Śiwa as *Naṭarāja* is also referred to as Sabhapati. *Naṭarāja* associates with *Chitsabha* as king of dancers and is also associated with God in large-scale gatherings. The mention of various identities to Śiwa as described above symbolizes his existence as a great ruler. Dance and Music activities in the Veda have a very important position. This is indicated by the Vedic mantras which highlight the importance of this activity, as recited in the following mantra.

Prāñco agāma nṛtaye hasāya

Ṛgveda X.18.3

"Let's move forward to dance and have fun" (Titib, 1999: 467).

The above *mantra* mandates that in this life we always carry out activities that can improve the quality of life. Increasing the quality of life can be done by dancing, namely performing aesthetic movements that can create an atmosphere of joy and joy. This is very important for life because the awakening of an atmosphere of excitement and joy can create happiness in life. A happy mood has a very important influence on improving the quality of life, especially in the health aspect. A happy mood can improve the balance of the body's immunity so that it will be stronger to cope with disease attacks, especially overcoming exposure to the Covid-19 pandemic.

The representation of dance creativity in the Vedic teachings is also explicitly mandated in the following *mantra*.

Uṣā hasreva ni riñīte apsaḥ

Ṛgveda I.124.7

"Dewi Fajar (Goddess Dawn) is like a dancing girl, showing off her beauty" (Titib, 1999: 467).

Based on the *mantra* above, it is mandated that "Dewi Fajar" or Goddess Dawn is a girl who has the ability to dance. Goddess Dawn as a goddess who has a very enchanting beauty accompanied by the ability to perform aesthetic dance movements as a symbol that creation is always related to the creativity of cosmic dance. In this regard, Dewi Fajar (Goddess Dawn) as a Supernatural power creates enlightenment that can dispel darkness when She is present. This phenomenon is also associated with the health of the body through aesthetic movements that can lead to spiritual enlightenment which in its

accumulation can also produce positive energy to dispel diseases that exist in humans so that they can manifest healing.

The creativity of dancing as part of improving the quality of life together is also mandated in the Vedas, as quoted in the following quote.

*Samrabhyā dhīrāḥ svasṛbhir anartīsur,
āghoṣayantaḥ pṛthivīm upaddibhiḥ.*

R̥gveda X.94.4

'These very knowledgeable people danced with their sisters, tinkling with the earth at their feet. (Titib, 1999: 467).

The above *mantra* can be interpreted as saying that people with high intellect can invite their siblings to always be creative in order to improve the quality of life. Associated with the symbol of Śīwa Naṭarāja as the ruler, when performing his cosmic dance, he can rotate the *utpati*, *sthiti*, and *pralina* cycles as the cycle of *lila* from him in the creation, maintenance and return of the universal elements to their origin. Analogous to that, those who participate in dancing at the same time can rotate the metabolic cycle in their bodies so that they can lead to healthy living conditions. The movements that are performed when dancing produce energy that can maintain the balance of the body's metabolism in realizing health.

Dancing creativity in a broader sense is related to the movements carried out by every entity in the universe, as mandated in the following *mantra* excerpt.

*Suparṇā vācam accrata -upa dyavi-
Ākhare kṛṣṇa iṣirā anartīsuḥ.*

R̥gveda X.94.5

'Songbirds and wild black deer dance in their nests' (Titib, 1999: 467-468)

Based on the above *mantra*, it is mandated that the animals perform certain movements as a form of dance. The broader dimension of the *mantra* can be interpreted as the movements performed by every entity in the universe as a form of dance. All entities that exist in this universe have certain movements by producing certain wavelengths which are animated by the cosmic dance. These movements are an indicator that there is a cosmic energy that experiences vibrations which can produce energy to support its existence.

Apart from dancing, the Vedic scriptures also mandate the importance of singing as part of the activity. The following quotes a *mantra* related to singing in the Yajur Veda.

Nṛttāya sūtam, gītāya śailūṣam

Yajurveda XXX.6

'Chariot riders and male artists sang' (Titib, 1999: 468).

Based on the *mantra* above, in fighting activities, it takes driving energy to raise enthusiasm so that they can be motivated to make certain movements to win the battle through singing. The notes produced through singing have the energy to build enthusiasm so that there is a link between singing and winning a battle. Analogous to singing there is positive energy that can be built up in a person so that it can produce certain conditions. Singing in this context has to do with efforts to build health, both physically and spiritually. Through singing, certain tones are produced which can build a syntax of the mind to increase enthusiasm so that it can overcome diseases that attack humans.

The dance accompanied by the instruments can create a mood that supports the quality of the self as mandated in the following *mantra*.

Nṛttāya ānandāya talavam

Yajurveda XXX.20

"Dance and joy is accompanied by *tabla* or *kendang*" (Titib, 1999: 468).

The *mantra* above mandates that dance has a very important role in human life. Through dancing using accompanying instruments with a disposition, it creates a cheerful and happy atmosphere so that it influences one's mood. The moods that can be awakened through dance expressions are generally positive in nature which can create a spirit of life for those who can enjoy it. This condition also has a very high chance of realizing a better quality of life. Synergize with it is associated with good mood health having a strict adherence to realizing the balance of the body's metabolism which in its accumulation can create health, both physically and mentally.

The *mantras* narrated above essentially mandate the importance of building an atmosphere of joy or happiness through artistic activities, especially in dancing and playing music. There are a number of benefits that can be obtained from these activities for the lives of individuals as well as benefits for the lives of many people. The artistic creativity described above in relation to social dimensions also has the position of building social ties. This social dimension has a very important role in the effort to create a harmonious life.

Art refers to Suamba (2007: 5-6) is termed *silpa* in which there are three types: *nṛitya*, *gita* and *vadita* described (Kausitaki Brahmana xxix, 5). Dance is so popular that

the term *nritu* for dancers appears very often. The *sailusha* actor or dancer is known and mentioned (Vajasaneyi Samhita xxx, 6; Taittiriya Brahmana iii, 4, 2, 1). The mention in Vedic literature of music and musicians being able to play a wide variety of instruments, clearly demonstrates their *stu* in the music and its appreciation of this ancient period. Adambaraghata, a kind of drummer, plays drums called adambara (Vajasanay Samhita xxx, 19): Satapatha Brahmana xiv, 4, 8, 1), Dundubhya (Vajasaneyu Samhita, xvi, 35), a drummer is linked or plays a dundubhi drum (Regweda 1, 28,5; vi, 47,29,31), Vinagathin, a lute player (Taittiriya Brahmana iii, 9, 14, 1); Satapatha Brahmana xiii 1,5,1) is an accompaniment for vocal musicians, proficient in music, with Vadita's streak (Kaushitaki Brahmana xxix, 5). Songs and music are called gita-vadita (Chandogya Upanisad viii, 2,8). Vadita is usually associated with nritya and gita, as in the Brahmana Kaushitaki. There are various musical instruments mentioned such as adambara (drums), vana (flut), vina (lute), so that the orekstra becomes curved.

The expression of dance in the above mantras is associated with the symbol of Śiwa *Naṭarāja* as the ruler and guide of humans in artistic creativity, there is synergy. Śiwa in the teachings of *Śiwa Tattwa* as the highest supernatural power that creates, maintains, and returns all entities to their origin in the context of the cosmic dance is a spirit that becomes the existence of the universe and its contents. Śiwa in this context is a supernatural power that can move all entities in the universe in realizing cosmic dances. In synergy with that, Suamba (2007: 18-19) suggests that Śiwa is the center of virtue and wisdom. The young are rays of rays. He is the *param jyoti* or the highest light. He shines on himself or *svayam jyoti*, caress is the source of all that is, and where all that is will return. The Śiwa dance symbolizes the rhythm and movement of the spirit world. In the dance all the forces of evil and darkness are gone

2. Representation of the Śiwa Naṭarāja Symbol as the Spirit of Creativity in Balinese Dance

Art creativity in Balinese society as an element of Balinese culture has a very high value for improving the quality of people's lives. Art creativity in the life of Balinese people is closely related to build good character which is determined by the aesthetic values contained in the artistic creativity which is able to build refinement of the *buddhi* which in its accumulation can create a better character development. Art creativity in the life of Balinese people has also been widely known abroad so that many foreign tourists

come to see firsthand the results of the creativity of these cultural arts. The arrival of foreign tourists to Bali, some are even interested in learning Balinese arts.

The values contained in artistic creativity cannot be separated from the philosophical, religious and cultural aspects that were built by the ancestors of the Balinese people since historical times. The philosophy that influences the artistic creativity of the Balinese people has a very close link with the philosophy of Hinduism so that in realizing artistic creativity in Balinese people who become the soul is the philosophy of Hinduism. These Hindu philosophical values give the spirit in almost every artistic creativity that is actualized by the Balinese people.

With regard to the philosophy of Hinduism which is the soul of artistic creativity in Balinese society, there is one symbol that represents the creation of works of art, namely the symbol of Śiwa Naṭarāja. The symbol of Śiwa Naṭarāja which is used as a spirit in the artistic creativity of Balinese people is dispersed in dance, craft art, musical art, and several other types of arts. This study focuses on the representation aspect of the Śiwa Naṭarāja symbol which is used as a spirit in the creativity of dance in Balinese society. The creativity of dance that is actualized by the Balinese people has a clear foundation related to the philosophy of Hinduism, because in practice it has a direction and purpose in accordance with the teachings of Hinduism in the form of *Catur Purusa Artha*, namely the four goals of life according to the Hindu teachings. The concept of *Catur Purusa Artha* is the four goals of human life which consist of *dharma*, *artha*, *kama*, and *moksa*. This concept is a reference in artistic creativity, especially dance so that the resulting works have quality as life enhancement, both physically and spiritually according to what is taught in Hinduism.

The creativity of dance in Balinese life has the aim of being an effort to free oneself according to Hinduism. Referring to Suamba (2007:28) suggests that art is essentially a way to realize the ideals of achieving life goals, as taught in Hinduism. In this regard, 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. This is so that the opposite happens, that is, not because the basis for artistic activities is not clear so that the artist will be dragged into a path that is further away from the goal of art. Based on this, the 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. A civilization will not be able to remain stable, if it is separated from the philosophy that underlies it.

The excavation and refreshment of artistic values that are derived from universal Hindu teachings are always carried out so that the quality of art can be further improved.

a. Dance in Hindu Practices in Bali

The practice of religion which is realized by the Hindu community in Bali is expressed in the ceremonial or ritual aspects. This phenomenon makes the implementation of Hinduism more exoteric in nature, which involves the participation of a number of people in the practice of religion that produces joy. In this regard, the artistic aspect is one part of the effort to create this joy. Art in this context has a very important role in contributing to the implementation of Hinduism. Art can always present itself in order to enliven the implementation of Hinduism. In this regard, Mantra (1996:2) argues that Hindu life in Bali is famous for its culture because of its uniqueness, its uniqueness that grows from the spirit of Hinduism, which cannot be separated from its art, in a society characterized by social-religion.

In a society that has high creativity in implementing religious curriculum, art is one of the media that is used as a vehicle to express religious teachings so that it is easier for the people to live up to. Generally, the art media that is widely used as a medium for conveying messages of religious teachings is performance art. Even in the Hindu tradition, the art of performance which is often performed during a religious ritual can be differentiated into sacred art and profane art. Sacred art is an art that is performed during a religious ceremony as a complement to rituals (Yudhabakti and Waktra, 2007:69-116) Art activities in Hinduism in Bali have a very important position because they are linked to religious teachings and the noble values of Bali culture. In this regard, Dibia (2003: 94) states that Hinduism, especially in Bali, is the most dominant element as well as the spirit of culture. Hinduism is the main source of the values that animate Balinese culture. Every result of the creativity of Balinese culture, including art, cannot be separated from the noble values of Balinese culture, especially aesthetic values that come from Hinduism. The implementation of Hinduism that involves artistic activities has a philosophical foundation as the foundation that strengthens the link between the two. Referring to Suamba (2007: 63) that Śiwa is often associated with music, both vocals and instruments. The great Mahabharata epic mentions him as a teacher. He is also mentioned as the author of a library named "*Vaisalaksha*" who got from his nature, *visalaksha* as the master of art, he is called *Adiguru* who teaches art to mankind. Therefore, He is adored by artists. They ask for grace and blessing before engaging in artistic creativity. In the discussion of

the Rig-samhita Taittiriya-samhita, Sayana and Madhava refer to the great knowledge of Śiwa in the *mangalacharana*. They worship Śiwa who is said to be the palace of knowledge and creator of the Vedas who made up the entire universe. The great Mahabharata epic, at one point, states that it was Śiwa who inspired authors of books and sutras. He concluded that art and literature spread knowledge about *Kala* to *Garga*. He gives inspiration to artists and is called *sarvasipapravartaka*.

b. The Significance of Balinese Dance in Improving the Quality of Life

Balinese dance is created by artists in order to improve the quality of themselves, both individually and collectively. The quality improvement has two dimensions, namely horizontal dimensions and vertical dimensions. The horizontal dimension is related to the effort to realize the goal of life in the world in the form of the *jagadhita*, which is to achieve happiness while living in this world. This worldly happiness is temporary because according to the teachings of Hinduism, happiness in this world cannot be obtained permanently. The vertical dimension is related to realizing the goal of life in the afterlife in the form of *moksa*, namely to achieve eternal liberation. According to the teachings of Hinduism, this happiness is permanent because after the attainment of *moksa* the spirit, which is also called *ātman*, will not experience rebirth, but is united with the creator who is called “Brahman” in the upanisad scriptures, or Śiwa in the teachings of Śiwa Siddhanta.

Related to Balinese dance, which uses the symbol Śiwa Naṭarāja as a spirit in creation, it is closely related to the implementation of the teachings of Śiwa Siddhanta in the religious life of the Balinese-Hindu community. Śiwa Naṭarāja as a spirit in the creativity of Balinese dance has an unlimited form. Coomarasvamy (in Suamba, 2007:22) talks about three types of Śiwa Naṭarāja dances based on archaeological evidence as the center of his study. In this regard, a number of findings by archaeologists prove that the symbol Śiwa Naṭarāja has been used as a cult center associated with the rulers of entities in the universe through the emission of cosmic energy. There are a number of arguments that have emerged which corroborate the existence of the symbol Śiwa Naṭarāja. *First*, it is a night dance in the Himalayas, as described in *Śiwa Pradosha Stotra*. “Puts Mother of the three worlds between a golden throne, adorned with precious jewels, *shulavani* dances on the peaks of Kailasa, and all the deities stand around her. The *Gandharvas*, *Yaksas*, *Pataga*, *Uruga*, *Suddha*, *Sadhya*, *Vidyadhara*, *Amara*, *Apsara*, and all the living beings who inhabit the three worlds gather there to watch the dances of heaven and hear the choir music of the gods at dusk”. In this image of the Śiwa dance Śiwa has two arms,

and its association with the gods is clearly shown in the voice guidance position. No *asura* had been trampled by Śiwa's feet. Kumarasvami admits that there is no specific interpretation of this dance in Śiwa literature. This phenomenon implies that the existence of Śiwa Naṭarāja in the belief system of his worshipers as a power expressed through the heavenly dance accompanied by songs performed by the gods in heaven.

Second, known as *Tandawa*. This dance is included in the *tamas* aspect as *Bhairawa* or *Virabhadur*. This dance is danced on the altar of funeral pyres or graves, where Śiwa, usually in its ten-armed form, dances beautifully with the Goddess accompanied by her soldiers. This type of dance is most common in archaeological settings in India, such as in Elora, Elephanta, (both in Maharashtra Province, India) and also in Bhuananeshvara. *Tandawa* has its origins in pre-Aryan culture, namely, demigods and demigods who dance on the cremation. Later interpreted in a very touching and deep feeling in Śiwa and Shakta literature (Coomarasvamy in Suamba, 2007: 22-23). Based on this argument, the symbol of the spirit controlling the character of the excursion appeared before the arrival of Aryan culture in India.

Third, *Nadatanatarja*. This dance form is beautifully depicted in Cindambaram or Tilai (located in Tamil Nadu Province, South India) which is a form or motif of a statue or depiction of South India. In this type of dance the Śiwa has four hands with braided hair and eyes in which the lower braid moves while dancing. In His hair there is a cobra, a skull, the goddess Ganga, on it a crescent moon and crowned with *kassia* leaves. On his right ear he wears a male earring, on his left ear a woman's earring. It is also adorned with necklaces and armbands, jeweled belts, knee ornaments, bracelets for hands, fingers and toes. The main body of her outfit consists of trousers up to tight knees, and she wears a scarf and sacred thread. One of his right hand holds a drum, the other is in a raised position in an unobtrusive position, one of his left hand is holding fire, the other is pointing downwards towards Giant Muyakala, a midget holding a cobra; the left leg is raised. There is a lotus-shaped pedestal from which spreads its circular splendor (*tiruvasi*), bounded by the flames of fire, and touched inside by the hands which hold the drums and the fire. The essential significance of Nadanta Nata Raja is explained as reflecting Śiwa's five activities (five criteria), namely *Shrishti* (creation, evolution), *sthititi* (preserver, support), *semhara* (destruction, evolution), *tirobhava* (closure, manifestation, illusion, and also giving rest), *anugraha* (liberation, grace). These things separately also reflect the activities of the gods Brahma, Visnu, Rudra, Maheswara, and Sadha Śiwa

(Coomarasvamy in Suamba, 2007: 23). This argument positions Śīwa as the master of the five-criterion cycle, namely the five activities that occur in the universe in controlling the universal cycle.

3. Implications of Dance Rhythm Expressions on Health Care According to Hindu Teaching

The art of dance created by artists in Bali has a very high aesthetic value. This is indicated by the attraction to the audience in almost every performance of the dance. The connoisseurs are not limited to local people, but also foreign tourists. Profane Balinese dance performances are seen as a medium of entertainment in a number of tourist attractions. Profane dance is often used as a vehicle for increasing the welfare of society through the wages received by artists. They perform certain dances that can entertain the audience so that they get rewarded in the form of wages to supplement their family's needs. This activity is mostly carried out by Balinese artists, especially in relation to the need for traditional art shows that can entertain foreign tourists.

a. Fighting Diseases in the Expression of Cosmic Dances

The Śīwa dance according to Sundararajam (2012:79) is mostly associated with goddesses. He is a spectator in a number of examples. The presence of other deities, such as *Apasmāra*, *Sapta Mātrkas*, *Taṇḍu*, musicians, and *dikpālakas*. Not far from that, God was associated with the massacres of Gajāśura and Andhakāśura. Śīwa as a dancer in the early medieval art era. Most of the dance modes related to *caturan*, namely *ānandatāṇḍavam*, *ūrdhvajanu*, *lalāṭatilakam*, and *vṛścika*.

The above association represents that Śīwa is given multiple identities which are closely related to the power shown in performing the cosmic dance. Cosmic dancing in a wider dimension is all movements with a certain rhythm in the universe related to the cycle of creation, maintenance, and fusion into the constituent elements. All of these are *lila* from Śīwa in the form of him as a cosmic heir. Referring to Suamba (2007:19-20) that the Śīwa dance in the ocean waves is an oscillation of the mind. In the movement of the senses and *prana*, in the rotation of the planets and constellations, in cosmic *pralaya*, in epidemics of infectious diseases, in volcanic eruptions, in earthquakes, in landslides, in thunder and storms, and in cyclones all this is the Śīwa dance.

The movements described above are a necessity as part of the dynamics of the universe. Śīwa as a cosmic dancer becomes the spirit in every movement that occurs in

the universe, both from the micro, meso and macro scales. The movements that occur when associated with natural science, at the micro scale are movements that occur at the subatomic level, such as electrons rotating around protons and neutrons. Movement on the meso scale is in the form of movements that occur on this earth. The macro dimension of movement is indicated by the dynamics of the galactic system which is always moving at a certain speed.

The movements that occur in the universe affect all the entities in it, both positive and negative. Analogous to this phenomenon, the human body as *bhuana alit* (microcosm nature) is also affected by the movements that occur. The movements performed by the body in a positive dimension can cause health, both physically and mentally. In this regard, Robbins (2019: 260) suggests that muscle movement is one of the lymph movements. Lymph will function properly if the muscles are moved regularly so that blood will be pumped properly throughout the body. This condition will increase the body's immunity so that the body will always be healthy and avoid disease.

The movements carried out by the muscles, as above, are a way to properly function the lymph to remove toxins in the body so that blood can flow throughout the body. The movements carried out by the body in this context are immunity boosters and are very good for tackling the entry of disease, especially during the Covid-19 Pandemic. The dancers can do body movements at any time to help improve the immune balance in the body. This phenomenon is an indicator that dancers, especially Balinese dancers who have a relatively high level of movement dynamics have the opportunity to smoothen the lymph function of removing waste that is not useful for the body. The positive value of Balinese dance rhythms that can build body health as a form of implementation of dance as a path to liberation, especially gradually free from the negative effects of disease which in the terminal through this health can realize eternal liberation from worldly bonds towards the final goal of Unity with Śiwa (Brahman).

The Balinese dance, which is the path to liberation, is imbued with the symbol Śiwa Naṭarāja, which has a very high meaning related to the attainment of the life goal *sukha tan pawali dukha* (Unity with the Creator). In synergy with that, Suamba (2007: 19) emphasizes that the purpose of the soul of dancing is for the welfare and benefits of the universe; free the spirits from the bondage of *maya*. Of the three bonds, namely *anava*, *karma*, and *maya* Śiwa are not destroyers but regenerators. Caress is *mangala data*, the giver of holiness and *Ananda data*, gives happiness. He gave the gift quickly even if he

did a little meditation or said a little of the *panca aksara* (five syllables to worship Śiwa), namely *na-ma si-va-ya*. The song that accompanies the dance is *Aghada bhumi*. When Śiwa started dancing, Brahma, Vishnu, Śiwa Ghana, and the skull-bowl river followed the movements of Śiwa. *Kali* is very proud of her ability to dance. Śiwa started dancing to get rid of arrogance *Kali*. Śiwa dances very beautifully and artistically. *Kali* ended up being very embarrassed by it.

b. Aesthetic Dimensions in Healthcare

In the teachings of Śiwa, the cosmos itself is seen as a game (*lila*) of Śiwa. Śiwa is seen as *sundara*, and *somasundara* in Madurai (Tamil Nadu, South India) which means beautiful. *Lila* of Śiwa mentioned in the Puranas is a creative expression of Śiwa's loving mind which is called abundant grace. The *lilas* of Śiwa on *somasundara* in Madurai and at Tyagaraja in Tiru Arur (both in South India) are legendary expressions of the concepts of grace and *sundaram* (beauty). Its beauty is unmatched in the three worlds, as it is characteristically depicted in the name of a holy place called Trailokya Sundaram (Suamba, 2007: 24).

Based on the above phenomena, the cosmic dance of Śiwa Naṭarāja as a spirit in artistic creativity, especially dance in Balinese society has an aesthetic dimension that can attract the world's attention. Behind the aesthetic values displayed through dance rhythms also have the potential to build a healthy life. This assumption is based on the basis that dance performances that can provide entertainment to the audience can build a happy mood. This condition is very important to be awakened because a happy mood becomes a vehicle to build a balance of body immunity. The balance of the body's immunity has positive energy in overcoming disease attacks, especially diseases caused by the corona virus.

Beauty is beyond intellect but still it can be realized in the perfect conformity and harmony that exists in this universe. *Ananda tandavan* from Śiwa Naṭarāja illustrates the concept of beauty (*sundaram*) as joy. It is even more attractive than abstract goodness and truth. When the mystical person enjoys the vision of God, he understands *Ananda*, pleasure and beauty. The universe presented him with an artistic work and for him that nature was a very sublime beauty as can be seen in the art works of *rsi* poets in Tamil land. Such a beautiful nature painter shows that there is no place in the mini style that is free from the Śiwa Naṭarāja dance (Suamba, 2007: 24).

Based on the above narrative, there is a link between the values of beauty and the values of truth. The main beauty of God is instilled in the souls of living beings which can be used as a vehicle to improve the quality of oneself in their lives. There is one interesting thing to say regarding reality which is essentially beautiful but an infinite soul creates undesirability in this world. This phenomenon is a consequence of virtual influence. The living beings in the universe in their daily life tend to deviate from the rail of beauty so that they become shackled in ignorance or un-beauty. Truth is beauty, meanwhile untruth is unreality. Joy is beauty while sorrow or suffering is unloved. In this regard, what is pragmatically beautiful becomes correct and uses this as a tool to glorify life by manifesting beauty in every daily activity. In this connection, beauty can also be interpreted as health in life.

Conclusion

Based on the results of this study, three conclusions can be formulated as research findings. *First*, the description of the symbol of Śiwa Naṭarāja in Hindu religious texts is contained in Vedic literature and is very developed in the South Indian region. In this regard, the religious traditions of Śiwa, particularly Śiwa Siddhanta, are one of the dominant Śiwa schools of thought in the Tamil Nadu region of South India. Śiwa in relation to the development of religious traditions Śiwa is God as creator, preserver, fuser, illusionist, and also a gift giver (*Panca Krtya*) which is visualized in the form of Śiwa Naṭarāja. These symbols depict Śiwa Naṭarāja as an elaboration of the metaphysical concepts of Saiwa Siddhanta's teachings, namely the elaboration of three main entities called *Tri Padartha* consisting of *Pati*, *Pasu*, and *Pasa*.

Second, the representation of the symbol Śiwa Naṭarāja is used as a spirit in dance creativity in Balinese society related to elements of Balinese culture which have a very high value for improving the quality of people's lives. Art creativity in the life of Balinese people is closely related to building character which is determined by the aesthetic values contained in the artistic creativity which is able to build refinement of the *buddhi* which in its accumulation can create a better character development.

Third, the implication of the expression of rhythm in dance with health care according to Hindu teachings is a strong relationship. The teachings in the Vedic scriptures mandate the activities of dancing, singing and laughing as vehicles for building an atmosphere of joy. This condition has the position of creating positive feeling in order

to build a balance of body immunity which at the end has a high bargaining power against disease attacks. Dancing in a social dimension is none other than in the context of cultivating and strengthening brotherhood which also has the opportunity to build a healthy atmosphere.

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