

LANGUAGE LESSON METHOD IN THE WALI BARIS BUGBUG DANCE IN DALEM GEDE SELAUNGAN, BANGLI DISTRICT, BANGLI REGENCY

Ni Pande Made Ayu Triawidya¹⁾, I Komang Suardika²⁾, I Made Gede Anadhi³⁾

^{1,2,3}Religious Language and Literature Education, Faculty Dharma Acarya UHN I Gusti Bagus Sugriwa Denpasar
Jl. Nusantara, Kubu, Kec. Bangli, Regency Bangli, Bali, Indonesia. 80611

¹E-mail: pandewidya678@gmail.com

²E-mail: suardika@uhnsugriwa.ac.id

³E-mail: anadhi@uhnsugriwa.ac.id

Abstrak

Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis metode pelajaran bahasa yang terkandung dalam Tari Wali Baris Bugbug di Dalem Gede Selaungan, Kecamatan Bangli, Kabupaten Bangli. Tari sakral ini tidak hanya berfungsi sebagai ritual keagamaan, tetapi juga sebagai medium penting untuk transmisi dan pelestarian bahasa. Melalui pendekatan kualitatif dengan metode observasi partisipatif, wawancara mendalam, dan analisis dokumen, penelitian ini mengungkap bagaimana bahasa diajarkan secara implisit maupun eksplisit dalam konteks pertunjukan tari. Temuan menunjukkan bahwa metode pelajaran bahasa dalam tari ini melibatkan penggunaan mantra, kidung, dan dialog yang diucapkan atau dinyanyikan, memperkenalkan kosa kata dan struktur bahasa dalam konteks fungsional. Selain itu, gerakan tari, simbolisme visual kostum, dan ekspresi non-verbal penari berperan sebagai elemen pendukung yang memperkuat pemahaman makna bahasa. Interaksi sosial selama pertunjukan juga menciptakan lingkungan belajar yang imersif. Dengan demikian, Tari Wali Baris Bugbug merupakan sebuah model pembelajaran bahasa tradisional yang memanfaatkan warisan budaya lokal sebagai sarana efektif untuk pendidikan dan pelestarian bahasa. Secara teoretis, penelitian ini memberikan kontribusi penting pada bidang etnolinguistik dan pedagogi bahasa dengan menunjukkan bagaimana praktik budaya tradisional dapat menjadi kerangka kerja yang valid untuk memahami akuisisi dan transmisi bahasa di luar model pendidikan formal. Penelitian ini menekankan pentingnya menjaga keberlanjutan praktik budaya ini untuk memastikan transmisi bahasa dan pengetahuan lokal kepada generasi mendatang.

Kata Kunci: metode pelajaran bahasa, tari wali baris bugbug, pelestarian bahasa

Abstract

This study aims to identify and analyze the language learning methods contained in the Wali Baris Bugbug Dance in Dalem Gede Selaungan, Bangli District, Bangli Regency. This sacred dance not only functions as a religious ritual, but also as an important medium for language transmission and preservation. Through a qualitative approach with participatory observation methods, in-depth interviews, and document analysis, this study reveals how language is taught implicitly and explicitly in the context of dance performances. The findings indicate that the language learning methods in this dance involve the use of mantras, kidung, and spoken or sung dialogues, introducing vocabulary and language structures in a functional context. In addition, dance movements, the visual symbolism of costumes, and the dancers' non-verbal expressions act as supporting elements that strengthen the understanding of language meaning. Social interactions during the performance also create an immersive learning environment. Thus, the Wali Baris Bugbug Dance is a traditional language learning model that utilizes local cultural heritage as an effective means for language education and preservation. Theoretically, this research makes an important contribution to the fields of ethnolinguistics and language pedagogy by demonstrating how traditional cultural practices can serve as a valid framework for understanding language acquisition and transmission outside of formal educational models. This research emphasizes the importance of maintaining the sustainability of these cultural practices to ensure the transmission of local languages and knowledge to future generations.

Keywords: language learning methods, wali baris bugbug dance, language preservation

1. INTRODUCTION

Each dialect and vocabulary represents a Language is the foundation of human civilization, functioning as a vital medium for communication, cultural expression, and intergenerational knowledge transmission. In the Indonesian context, the diversity of regional languages reflects invaluable cultural richness and identity, yet also faces challenges of sustainability in the era of globalization (Sembiring & Lestari, 2024; Yunidar, 2025).

Reflection of local identity and worldview. However, in the context of modernization and globalization, many regional languages face serious threats to their vitality and continuity. This condition highlights the urgency of exploring various strategies—both formal and informal—to preserve and transmit regional languages before this linguistic richness fades (Kramsch, 1993).

One of the often overlooked domains in language teaching discourse is traditional performing arts. Performing arts not only serve as entertainment, but also act as repositories of cultural, historical, and linguistic values. Through songs, dialogues, narratives, symbolism, and movements, traditional performances convey deep meanings while simultaneously introducing language structures in authentic contexts (Hidayat, 2025; Nursilah et al., 2024). This potential makes traditional performing arts an effective medium for immersive and sustainable language learning, beyond the confines of a formal education curriculum.

Traditional dances play a significant role in maintaining the vitality of languages, particularly ancient dialects such as Kawi and Bali Alus, which are rarely practiced in daily communication. Every performance revives these linguistic forms, situating them in authentic cultural and ritual contexts that ensure their continued relevance (Hymes, 1972; Krashen, 1994).

In Hindu philosophy, sacred art is deeply interwoven with systems of thought and community worldviews. The interconnections between sacred arts, mythology, *tattwa*, and ceremonial practices demonstrate how aesthetics embody metaphysical concepts. The visualization of divine entities through dance gestures, costumes, and symbolic attributes reflects the community's way of constructing meaning and transmitting knowledge (Parmajaya, 2020). In this concept, *Ida Hyang Widhi Wasa* (God Almighty) is described as an entity that cannot be touched, felt, or seen by humans with the naked eye. Through mythology, these images are embodied in works of art, creating visual embodiments of invisible things, such as gods. These embodiments are depicted in human forms tailored to their character and manifestations, including shapes, accessories, weapons, colors, hand gestures (*mudra*), and other elements. Philosophically, each of these embodiments contains a specific meaning that corresponds to the imagined character.

In Balinese culture, sacred dances hold a central position not only as religious rituals but also as preservers of oral traditions and collective memory (Hendra & Saptono, 2025). One significant example is the *Wali Baris Bugbug Dance*, which constitutes an integral part of the ceremonial cycle at *Dalem Gede Selaungan Temple*, Bangli. This tradition, practiced across generations, is documented in the *lontar* *Widhisastra Roga Sahagara Gumi*, reflecting its historical depth and spiritual significance (Suarjata et al., 2023).

Although the primary function of the *Wali Baris Bugbug Dance* is ritual offering, preliminary observations reveal that it also contains significant linguistic dimensions. Dancers and *parasanti* (ceremonial singers) frequently recite mantras, chant *kidung*, or deliver ritual dialogues rich in specific vocabulary and syntactic patterns. As noted by Silverstein (2004), these practices indirectly function as a medium of

language learning, where both performers and audiences internalize sacred and functional language use within ritual contexts.

Research specifically examining the role of traditional dances, such as the Baris Bugbug, in language learning and preservation remains limited. This study therefore aims to identify and analyze the methods of language teaching embedded within the Wali Baris Bugbug Dance at Dalem Gede Selaungan Temple. By foregrounding this perspective, the research seeks to bridge gaps between ethno linguistics, pedagogy, and performance studies (Kramsch, 1993; Nursilah et al., 2024).

By uncovering these mechanisms, this study aims to contribute to the development of innovative strategies for regional language preservation that go beyond formal education systems. The Wali Baris Bugbug Dance exemplifies how intangible cultural heritage can serve as a living laboratory for sustaining linguistic vitality. As emphasized by Wadiyo et al. (2025), cultural practices deeply rooted in community life play a crucial role as agents in maintaining the sustainability of regional languages across generations.

2. METHOD

This study employs a descriptive qualitative approach to identify and analyze language lesson methods in the Wali Baris Bugbug Dance. This approach was chosen to understand phenomena in depth within their natural contexts (Creswell & Creswell, 2014).

Data collection was conducted systematically through three main stages. First, a literature review was carried out, covering ethno linguistics, language pedagogy, Balinese performing arts, and the history of the Wali Baris Bugbug Dance. Second, participatory observation was conducted by directly engaging in dance practices, preparations, and performances, with a focus on language interactions (Nurbani et al., 2024). Third, in-

depth interviews were conducted with key informants—traditional stakeholders, dancers, and *parasanti*—to explore their perspectives. Additionally, document analysis of ancient *lontar* manuscripts was undertaken to enrich the data.

3. RESULTS AND DISCUSSION

The existence of the Wali Bugbug dance is closely related to the history of Dalem Gede Selaungan Temple

According to the results of the research stating that the spirit of the Wali Bugbug dance has existed for a long time, long before the existence of temple buildings like today. Therefore, the wali baris Bugbug dance is one way to please Ida Bhatara on the day of piodalan or pujawali. This states that the history of the wali baris Bugbug dance has been around since 1200 AD in the form of a spirit that enters into the beetle into a frenzy and just dances with a free pattern but the dance composition looks the same, until in 2019 it was completed into a work of art in the form of the Wali Baris Bugbug Dance. The Wali Baris Bugbug Dance is a dance of the original guardian of Banjar Pande, Cempaga Village, Bangli. The dance, which is now called the Pugpug baris Dance or bugbug, uses enau leaf stems as property. This is a symbol of neutralization which is believed to be a form of unity or a means of building a fortress on a scale to keep the community away from disaster and other negative things.

The wali baris Bugbug includes a new dance constructed for pujawali purposes at Dalem Gede Selaungan Temple, Bangli. Notes related to the origin of this dance are clearly stated in the *lontar* Widisastra Roga Sanghara Bumi this statement has been explained on the article's web platform baliexpres jawa post (Suarjana, 2025). He explained, the requirement to be able to carry out pujawali in full, must perform the Bugbug or Pugpug baris dance.

Cempaga Traditional Village I Wayan Nyepeg said, after the data was obtained, the stakeholders invited traditional leaders in Cempaga to gather together. What was discussed were the steps or efforts to construct the wali baris Bugbug dance. Traditional leaders and several competent parties are asked to dig up the facts of this dance, as well as find sources for construction materials. Traditional leaders also look for clues to Geria Jasri in Belega Village, Blahbatuh, Gianyar. Furthermore, based on the results of the remembrance, this dance was finally constructed by involving an artist from Bona Village, Gianyar as a dance and tabuh arranger.

The dancers totaled 21 men carrying weapons in the form of stalks of enau leaves as stated in the article bali express (Suyatra, 2023). Based on records, the wali baris Bugbug dance is a depiction of the Gandharwas who in Gandharwa's lontar are referred to as entertainers of the gods in kahyangan. Meanwhile, in the context of pujawali, the Bugbug baris was staged to complete the ceremonial facilities. The process of creating the dance and its tabuh took one month. After being established, the dance was demonstrated in front of traditional leaders. Because it was stated that it had referred to literature, this dance package was agreed. Nyepeg admitted that it took months for his party to go on safari to a number of places. His party intends to find out what dance is similar to owned by other regions or not.

Traditional leaders to involve cultural experts to conduct investigations. After ensuring that the dance is not owned by other regions, the Cempaga krama, especially Banjar Pande, has the opportunity to patent this dance. "We have taken care of the patent rights. There is one of our residents who works in Jakarta to take care of it. We have also printed several books about the wali baris Bugbug dance," he added.

Identification of Language Learning Methods in the Wali Baris

Bugbug Dance Based on participatory observations, in-depth interviews, and documentation studies several language learning methods were identified that are integrated in the Wali Baris Bugbug Dance (Lubis et al., 2025) : 1. The Use of Mantras and Songs in the Context of Ritual: Lexical and pragmatic acquisition the wali baris Bugbug dance is a sacred dance that is always preceded and accompanied by the recitation of mantras and singing songs. Mantras are spoken by senior performers or dancers with distinctive intonation and pronunciation, while songs are chanted in unison. Examples and Language Studies: Opening mantras such as "Om Swastyastu, Ida Sang Hyang Widhi Wasa, titiang nunas pasuecan..." (Oh my God, I beg for grace...) and songs that tell the puranas (ancient stories) or praise the gods. The language used in mantras and songs is generally subtle Balinese (Bali Alus) or Kawi (Javanese Kuna) which is loaded with religious and poetic vocabulary. The pronunciation of vowels and consonants, as well as intonation, is of particular concern as it is related to the magic (magical power) of mantras.

Lesson Methods

This is a form of functional and contextual language learning. Participants (young dancers) are directly exposed to specific religious lexicons and idiomatic phrases (Isnaniah & Eliya, 2014). The repetition of mantras and songs during various ceremonies helps to internalize correct language patterns, pronunciation (phonology), and syntax. Stakeholders and elders often make verbal corrections and reinforcement related to the pronunciation and understanding of pragmatic meaning, i.e. how the language is used in the context of rituals to achieve goals certain (e.g., asking for blessings, casting out evil spirits).

Dialogue or Implicit Narrative through Dance Movements

Kinesic Semantics. Although the wali baris Bugbug dance does not have long verbal

dialogue, each dance movement (also called *agem*) has its own meaning and narrative that is understood by the community. The movements of the eyes (*sledet*), hands (*mudra*), footsteps, and body position are not only aesthetic, but also "speaking." Language Examples and Studies: A dashing and swift movement that symbolizes courage (*pride*), a spear movement that indicates readiness to face *bhuta kala* (negative force), or a squinting gaze that indicates vigilance and spiritual strength.

These movements are often visual representations of concepts or traits that also have word equivalents in Balinese. Lesson Method: This is a very powerful non-verbal language learning, focusing on kinetic semantics (Putri et al., 2024). Young dancers learn to "read" and "write" narratives through body language. They understand how emotions, intentions, and stories are conveyed without words, which can then be linked to lexical concepts (e.g., courageous, alert, alert) and descriptive phrases in Balinese. This method trains contextual understanding and the association of meaning between physical and verbal movements.

Visual Symbolism through Costumes and Attributes:

An Extension of Cultural Vocabulary and Concepts The costumes and attributes worn by the wali baris Bugbug dancers are very rich in symbolism. The colors, shapes, and details of accessories have a deep meaning related to the character or message you want to convey. Examples and Language Studies: The magnificent crown (*Gelungan*) symbolizes the majesty of the god (divinity), the *poleng* cloth (black-and-white) symbolizes *rwa bhineda* (two different but complementary things, balance), or a weapon (spear/dagger) which symbolizes the power of resisting reinforcements. Each element has a specific name in the Balinese language and is related to the philosophical concept of Hindu Dharma (Sukrawati, 2019).

Lesson Method

Similar to movement, this visual symbolism serves as a visual language that kaya. Dancers and spectators learn to understand the meaning of each visual element, which can then be attributed to specific as also noted by Rustiyanti et al. (2015). Vocabulary (e.g., *gelungan*, *poleng*, *rwa bhineda*, *bala-pushers*) and cultural concepts in the Balinese language. It enriches semantic and lexical understandings related to local cultures, beliefs, and philosophies.

Verbal and Social Interaction in the Learning Process and Practice of Staging

Communicative Competency Development The process of preparing and staging the Wali Baris Bugbug Dance involves intense interaction between elders, stakeholders, senior dancers, and junior dancers, even with the audience audience. Language Examples and Studies: Elders give verbal instruction about movements ("Jeg *agemang!*" - Do *agem* that!; "Ampura, *pang ten salah kanti*" - Sorry, so as not to make the wrong move), the meaning of mantra, or staging ethics. Senior dancers discuss each other ("Engken *suba luung kene?*" - How, is it good like this?) or correcting each other. People who watch also often comment ("Inggih, *becik pisan tarianne*" - Yes, the dance is very good) or retelling the dance narrative in a variety of different Balinese languages. Lesson Method: This is a form of language learning through social interaction (sociocultural learning). Participants were exposed to a variety of Balinese languages (ranging from Bali Alus, Bali Madya, to Bali Kasar) that are used in cultural and everyday contexts. They learn through imitation, repetition, direct feedback, and negotiation of meaning in real interactions. This method is particularly effective for developing verbal communicative competence, pragmatic comprehension (when to use a particular language), and linguistic

adaptability in a variety of social situations (Afrizal et al., 2024).

4. DISCUSSION

These findings reinforce the view that the wali Bugbug dance is not just an art performance or religious ritual, but a comprehensive traditional language learning ecosystem. This discussion explores how dance functions as a living laboratory for language learning and preservation, as well as its relevance to current linguistic theories and their comparison with previous studies (Nursilah et al., 2024).

The wali baris Bugbug dance as a Model of Traditional Language Learning and is closely related to Linguistics. These findings reinforce the view that the wali baris Bugbug dance is not just an art performance or religious ritual, but a comprehensive traditional language learning ecosystem (Wadiyo et al., 2025).

Application of Language Acquisition Theory. Language is not taught in isolation from its cultural and ritual context. Spells, songs, movements, and symbolism are interconnected, creating a holistic learning experience. Participants learn language as part of the overall meaning and practice of life, not just a set of grammar rules or vocabulary lists. This is in line with the theory of natural language acquisition which emphasizes the importance of comprehensive and comprehensible input (Krashen, 1994).

Learning takes place in an immersive manner, where participants gradually build linguistic understanding through active engagement and repeated exposure in meaningful contexts. The sustainability of the Wali Baris Bugbug Dance directly contributes (Sembiring & Lestari, 2024). To the preservation of the Balinese language, especially the variety of kawi and alus which are increasingly rarely used in daily conversation. Every time this dance is performed, the language contained in it comes back "alive" and used.

This is different from the preservation of language through mere written documentation; Here language is preserved through active and authentic use in the vital cultural realm. The process of inheriting dance from generation to generation automatically also inherits elements of language, maintaining the vitality of language in real social practices. The process of learning language in dance is highly dependent on the role of community. Elders, regents, and senior dancers serve as informal 'teachers' who transmit linguistic and cultural knowledge. Social interaction, direct feedback, and repetition in shared practice are crucial elements in language acquisition (Utami & Handayani, 2023).

This is very much in line with Vygotsky (1978) sociocultural theory, where learning occurs through social interaction and collaboration with more experienced community members. Participants learn not only the structure of language, but also the social functions of language and sociolinguistic competence (choice of language variety, linguistic politeness). 4. Innovation in Language Preservation: Revisiting Language Education Methodology The learning model found in wali baris Bugbug guardian dance offers an innovative alternative to regional language preservation outside of the formal education framework.

By utilizing performing arts and cultural heritage, people can actively maintain the vitality of their language. This approach suggests that language education does not always have to be limited to the classroom, but can be effective when integrated into cultural practices that are relevant and meaningful to society. This can be an inspiration to develop a more interesting and relevant culture-based regional language curriculum. In short, the wali baris Bugbug dance is a real example of how a traditional cultural practice can become a living laboratory for language learning and preservation. As also emphasized by Wahyuni et al. (2023) the methods used are natural, immersive, and

contextual, allowing for the transmission of language from generation to generation in a meaningful and effective way, while demonstrating the linguistic complexity and richness of Balinese's cultural heritage.

5. CONCLUSION

This research successfully identified and analyzed the language learning methods that integrated in the performance of the Wali baris Bugbug dance at temple Dalem Gede Selaungan, Bangli. The findings show that this sacred dance is not only a religious ritual, but also an effective medium for the transmission and preservation of language. The identified language learning methods include the use of mantras, songs, and spoken or sung dialogues (Karimaliana, 2023) include the use of mantras, songs, and spoken or sung dialogues, directly introducing vocabulary, phrases, and sentence structures in meaningful contexts. In addition, dance movements, costume symbolism, and dancer expressions act as visual and kinesthetic aids that reinforce language understanding, supported by interactions between dancers, stakeholders, and audiences that create an immersive environment for natural language acquisition.

Thus, the wali baris Bugbug dance can be seen as a traditional language learning model that harnesses the power of performing arts and local cultural heritage. This approach offers a new perspective on understanding how languages can be taught and preserved not only through formal education, but also through cultural practices that have been deeply rooted in society (Achmad et al., 2025). The sustainability of this dance practice is very important to ensure the continuity of the transmission of local language and wisdom to future generations.

While this study provides valuable insights, its main drawback lies in its limited coverage of one specific type of dance and location, so generalization of the findings may require further study. However, this research makes a significant

contribution to the field of ethnolinguistics and language pedagogy by highlighting the potential of traditional performing arts as a valid framework for language acquisition and transmission (Yunidar, 2025). This paves the way for the development of innovative regional language preservation strategies, utilizing intangible cultural wealth as a means of education.

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