



The philosophical values of *Rejang Dayung* as an ancient dance inherited from Pura Luhur Batukau, Tabanan, Bali



I Wayan Dana ^{a,1,*}, Raja Alfirafindra ^{a,2}, Agustin Anggraeni ^{a,3}

^a Fakultas Seni Pertunjukan Institut Seni Indonesia Yogyakarta, Indonesia

¹ iwayan_dana@yahoo.com; ² rajaalfirafindra@gmail.com; ³ agustinanggraeni@isi.ac.id

* Corresponding Author

ABSTRACT

Rejang Dayung is an ancient dance inherited from the ancestors, serving a ritualistic function at Pura Luhur Batukau. It is exclusively performed in Jaba Tengah or the media *mandala* (living room) during the *Sinineban* (closing) ceremony at Pura Luhur Batukau. Noteworthy for its straightforward expressions in movements, floor patterns, costumes, and accompaniment, this dance merits scholarly investigation. The objectives of this study are to elucidate the philosophical value of *Rejang Dayung* performance as an ancient dance inherited from Pura Luhur Batukau, examine the correlation between the philosophical value of *Rejang Dayung* and the societal beliefs of Pura Luhur Batukau, and expound upon the significance of *Rejang Dayung's* philosophical value based on the concepts of *Satyam* (truth), *Shivam* (holiness), and *Sundaram* (beauty). The authors employed a qualitative method, incorporating field observation and interview techniques to gather data and ascertain the initial presentation of *Rejang Dayung*. The study's findings unequivocally reveal the philosophical values of *Rejang Dayung* and the embodiment of the *Tri Hita Karana* teachings (Balinese concepts for creating harmony), which encompass harmonious relationships between humans and God, humans and fellow humans, and humans and the universe. The philosophical value of *Rejang Dayung* signifies a profound surrender to the magnificence of *Ida Sanghyang Widhi Wasa*, God the Greatest, manifested through the collective choreography in pairs, symbolizing the convergence of *Shiva-Parwati* energy. This convergence, perceived by the people of Pura Luhur Batukau as the guardian of harmony in the universe and its constituents, underscores the dance's cultural and spiritual significance.

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Article History

Received 2023-07-17

Revised 2023-11-03

Accepted 2023-11-09

Keywords

Rejang Dayung

Philosophical Value

Ancient dance

Heritage of Pura Luhur

Batukau

1. Introduction

Among the Balinese, various types of *Rejang* dances, such as *Rejang Ngrempong*, *Rejang Dayung*, and others, have gained widespread recognition [1]. All forms of *Rejang* in Bali are systematically performed as an integrated sequence within the *yadnya* series, a Balinese ceremony involving sacrifice for God. Consequently, the community that preserves *Rejang* perceives it as an integral part of *tari wali*, a Balinese dance exclusively performed in sacred ceremonies. The distinctions between different *Rejang* dances are typically discerned through the symbols and sacred articles carried by the dancers [2]. These distinctions are also evident in the movement patterns, performance techniques, choreography, costumes, and the accompanying gamelan—Balinese traditional musical instruments—during the event [3]. *Rejang Dayung*, an ancient dance passed down from Pura Luhur Batukau in Tabanan, Bali, is a prominent example. It involves 40-60 women, direct descendants of the temple's patrons, adorned in traditional ceremonial attire comprising white long-sleeved clothing, Balinese cloth,

and *senteng* (a yellow scarf wrapped around the waist). Executed as a collective choreography in pairs, the dance is accompanied by the Balinese traditional music ensemble *Gong Kebyar Bilah Daun Sembilan*. Symbolically, the performance illustrates the synergy between *Dewa Shiva* and *Dewi Parwati*, fostering life harmoniously within the universe. Consequently, Pura Luhur Batukau is revered by Hindu worshipers as a sacred site for worshiping the magnificence of God Almighty, manifested through the energy of the two deities (*Shiwa-Parwati*) as "*Ratu Hyang Tumuwuh*," signifying growing power. Geographically situated in the western part of Bali Island, specifically on the southern slope of Mount Batukau, it falls administratively within Wongaya Gede Traditional Village, Penebel District, Tabanan Regency, Bali.

The authors aim to conduct a study based on the concepts of *Satyam* (truth), *Shiwam* (holiness), and *Sundaram* (beauty), encapsulated in the philosophical framework known as *Tri Wisesa Yoga* [4]. This framework elucidates the essence of an individual as an integral part of universal life, encompassing the principle of *manunggaling-kawula-gusti*, which signifies the unity of the macro and micro cosmos or *jagad agung-jagad alit*. Philosophical values play a crucial role in comprehending humanity, particularly from the perspective of individuals or groups, forming the foundational concepts of life [5]. Linguistically, 'value' may be interpreted as price [6]. However, its meaning extends beyond mere monetary considerations; rather, it encompasses a broader spectrum related to the worth of something [7]. In a general sense, value is a concept referring to elements deemed significant in human life—qualities considered good, appropriate, socially accepted, true, important, beautiful, and desirable within society's daily existence [8]. According to Ros *et al.*, the value represents an individual's understanding of prioritization—what is more or less important, better or less good, and right or wrong [9].

Abstract values, though intangible, transcend physical form, exist beyond the scope of empirical reality, drive actions, are ingrained in individuals' morals, culminate as the endpoint of a psychological process, and evolve in more complex directions [10]. This implies that these values are intangible [11]; one cannot physically touch or see them. Abstract values are not confined to factual and observable reality [12]. Instead, they extend into the realm of ideas, beliefs, and concepts that may lack empirical existence. The development of abstract values can also be understood as a psychological process wherein individuals acquire these values through experiences, reflection, or other cognitive processes that lead to the establishment of certain values as fundamental and non-negotiable [13]. The study aims to investigate whether the upholders of *Rejang Dayung* and their descendants comprehend these values and whether their engagement with *Rejang Dayung* is solely an obligation to preserve ancestral traditions or driven by other motivations. Numerous factors underlie their participation, given that *Rejang Dayung's* expressive units embody a unified teaching value of *Tri Kaya Parisuda*, emphasizing the control of three Balinese values—*manacika* (right thinking), *wacika* (right saying), and *kayika* (right doing)—as fundamental philosophical tenets.

Philosophical values encompass beliefs regarding behavior and an individual's ultimate goal, serving as principles or foundations for an individual's or group's life. Art assumes a direct role in shaping social principles as artworks emerge from social practices [14]. Consequently, community-driven efforts are essential for the preservation of *Rejang Dayung*, ensuring its continuity across generations and garnering recognition from broader communities in Bali. This proactive approach facilitates the internalization and application of attitudes and perspectives regarding the significance of *Rejang Dayung* by its custodians. The *Tri Wisesa* concept, integral to Balinese art and imbued with Hinduism characteristics, underscores the interconnectedness of arts and peace, emphasizing art as a conduit for peace [4]. The concept of beauty in Hindu culture and religion possesses intricate and interrelated implications. Hinduism, devoid of aesthetic or beauty considerations, lacks vibrancy; similarly, art without religious underpinnings lacks spiritual depth. This relationship is pertinent to the philosophical value of the *Rejang Dayung* dance, serving as an offering to the patrons of Pura Luhur Batukau, intended to maintain harmony within the universe and its elements—pertaining to *pertiwi* (earth), *bayu* (wind), *tejah* (fire), *apah* (water), and *akasa* (ether or air space). The consequence of this

harmonious state is conducive to the thriving of plants, ensuring the preservation of water sources and the overall well-being of nature.

This study is specifically focused on art conservation, aiming to care for, preserve, and safeguard the existence of *Rejang Dayung* to uphold its philosophical values as the foundation of people's belief in God as their creator. Preservation efforts are led by the patrons of Pura Luhur Batukau and receive support from the local government (Wongaya Gede Traditional Village). The urgency of this research stems from the recognition that Bali, despite the adaptability and creativity exhibited by its people in their daily cultural life, remains deeply rooted in traditional culture and religion. The Balinese way of life is inherently intertwined with the Balinese principles of *Satyam* (truth), *Shiwam* (holiness), and *Sundaram* (beauty) [15], constituting the fundamental values of *Rejang Dayung* that serve as guiding principles for the society of Pura Luhur Batukau.

Rejang Dayung is exclusively performed as part of the *yadnya* ceremony, presented during the *sineban* (closing) ceremony as a symbolic expression of the united energy of *Shiva* and *Parwati*. Given its infrequent occurrence, happening only once every 210 days, proactive measures are necessary to prepare for the next generation capable of performing *Rejang*. According to information from Jro Kebayan, the ceremonial leader, several Piodalan events have transpired without the presentation of *Rejang Dayung*, citing various reasons. The most challenging factor has been the failure of older dancers to adequately prepare the younger generation for continuity. However, this is not the sole impediment; the local natural conditions of the area also contribute to the challenge. To ensure the perpetuity and sanctity of *Rejang Dayung* as a sacred offering, each *Rejang* upholder now bears the responsibility of actively participating as a dancer in every ceremony to contribute to its preservation and sustainability.

In connection with the exploration of philosophical values, numerous prior researchers have delved into this subject. Facesly *et al.* conducted a study examining the philosophical values within the cultural context of the Hudoq dance performed by the Dayak Bahau tribe. The research revealed that the dance serves as an expression of Dayak Bahau's beliefs in ancestral spirits and their tradition of cooperation and togetherness [16]. Trisakti *et al.* similarly investigated the cultural and philosophical meanings of the Sodoran dance, identifying profound philosophical and religious values embedded in ancestral guidelines, discernible through the dance movements [17]. Another study by Castaños focused on the philosophical and histo-cultural aspects of local folk dances in the Philippines, finding that these dances depict the rural life of Filipinos [18]. Cultural philosophy is also examined by Alim, who identifies the Haka dance as embodying New Zealanders' chivalrous traditions, symbolizing their bravery [19]. Another study by Taclindo-Palabrica delves into the meanings behind the Higaunon traditional dance, revealing its close connection to Higaunon's culture, encompassing themes of prayer, unity, thanksgiving, and offering for blessings [20]. Each of these studies explores the philosophical values inherent in specific dances, with nuances that distinguish them from the study of *Rejang Dayung*. In the examination of *Rejang Dayung*, the authors aim to elucidate the significance of revealing the philosophical value of this ancient dance, perpetually inherited from one generation to the next.

Consequently, building upon the preceding brief introduction, the research questions guiding this study are as follows: (1) What are the philosophical values of *Rejang Dayung* as an ancient dance inherited from Pura Luhur Batukau? (2) How does the relationship between *Rejang Dayung's* philosophical values and the beliefs of the society of Pura Luhur Batukau manifest? (3) Why is it crucial to examine the philosophical values of *Rejang Dayung* through the lens of *Satyam* (truth), *Shivam* (holiness), and *Sundaram* (beauty)? These three primary questions are instrumental in providing a comprehensive understanding of *Rejang Dayung* in the context of Bali. The study's objectives encompass identifying the philosophical value of *Rejang Dayung* as a traditional dance inherited from Pura Luhur Batukau, examining the relationship between the dance's philosophical values and the societal beliefs of Pura Luhur Batukau, and elucidating the significance of *Rejang Dayung's* philosophical value based on the concepts of *Satyam* (truth), *Shivam* (holiness), and *Sundaram* (beauty). The authors posit that

the philosophical value of *Rejang Dayung* is intricately intertwined with the practitioners' belief in God, influencing the strength of their belief, particularly within the framework of Balinese principles rooted in the perspectives of *Satyam*, *Shivam*, and *Sundaran*.

2. Method

The approach employed in this study was the qualitative method, aligned with postpositivist claims for knowledge development. This method was chosen to analyze, select, classify, and reduce specific variables [21]. Given that this method involves observation as the primary data collection technique, it was deemed suitable for observing and analyzing socio-cultural phenomena related to religious ritual culture in the community, particularly in Bali. Performing arts, exemplified by *Rejang Dayung*—an ancient dance inherited from Pura Luhur Batukau—and the attitudes and behaviors of the people constitute qualitative data, which will be analyzed through a socio-cultural fact approach. This approach is informed by the recognition of culture influencing human development and vice versa, along with the psychological conceptions of society establishing specific customs [22]. The study's chosen location is Pura Luhur Batukau, situated in Wongaya Gede Village, Penebel District, Tabanan Regency, Bali, approximately 15 km north of the center of Tabanan City. This historical site is believed to have originated in the 11th century, founded by Empu Kuturan to the south of Mount Batukau [23]. The main structure bears a resemblance to the Persada Temple in East Javanese style, taking the form of a terraced *punden*. Several other buildings accompany the Persada Temple, including the jeroan (inner courtyard), Jaba Tengah (central courtyard), and Jaba Luar (outer side). *Rejang Dayung* is performed in the central courtyard, serving as a sacred dance symbolizing the meeting of *Dewa Shiva* and *Dewi Parwati*.

At the outset, the authors systematically gathered data from the literature, conducting a comprehensive literature review to extract findings from prior research studies. This process involved tracking scientific writings in various formats, including books, journals, papers, theses, and dissertations. Relevant studies published and aligned with the scope of this research were selected. Notably, the article titled "Tri Wisesa Yoga: Aspects of Holistic Realization Towards Socio-Spiritual Awareness" from the Journal of Yoga and Health provided insights into the philosophical values of *Rejang Dayung* [15]. Additionally, Coomaswamy's work in 2021 depicted the dance of Shiva as Art Philosophy, serving as an introduction to understanding the philosophy of *Rejang Dayung*. To fortify the literature base, the authors incorporated several updated articles from journals discussing the cultural or philosophical values of traditional dance. These articles were authored by Aninda *et al.* on the value of Caci dance performance, Akas on symbols in traditional dance, specifically the Nkwanwite dance, Winarsih on religious value in the Pangkur Sagu dance, and Olendo *et al.* on the conceptualization of philosophy and the manifestation of spirituality [24]–[27].

Subsequently, the authors engaged in direct observation of the phenomena transpiring in the field. Field observation sessions occurred on multiple occasions: the first from January 6th to 8th, 2023; the second from July 7th to 9th, 2023; and the third from August 5th to 8th, 2023. The majority of the data were gathered during these fieldwork sessions, where the authors conducted interviews. Various informants, including Jro Kebayan, the ceremonial leader, and others involved as upholders and dancers of *Rejang Dayung*, provided valuable insights (Kebayan, the ceremonial leader, in discussion with the authors, January 2023). Throughout the field observations, the authors assumed the role of participant observers, actively engaging in a range of community activities, with a specific emphasis on Piodalan events and *Rejang Dayung* performances at Pura Luhur Batukau.

The data were acquired not only through direct observation while the authors were in the field and interacting with informants (Yoga, an upholder of *Rejang* Dance, in discussion with the authors, January 2023) but also from additional informants. Moreover, indirect observation was conducted by reviewing recordings of *Rejang Dayung* performances directly accessed on a YouTube channel that provides videos of *Rejang Dayung* performances. The authors' limited physical presence in various activities simultaneously in the field was significantly supplemented by the use of digital sources and the cooperation of informants. Aligned with the capabilities of digital media, which offer a comprehensive source of performances for thorough

analysis, the informants conveyed various data that might not have been accessible directly by the authors. This encompassed insights from the preparation phase to the actual performance of *Rejang Dayung*. The data collected from interviews focused on an emic approach, specifically elucidated from the perspective of Wongaya Gede society, as they serve as the custodians of *Rejang Dayung* in Pura Luhur Batukau. To ensure comprehensive data, the authors also employed an ethical approach by seeking input from experts outside the community of *Rejang Dayung* owners. This approach contributes to addressing the research questions in a comprehensive manner.

Data analysis was carried out using interpretative-correlation techniques, starting with collecting all data obtained from literature review, direct and indirect observation, in-depth interviews with informants, and reports from informants. The performance of *Rejang Dayung* and related aspects was recorded audio-visually and observed repeatedly. Thus, the observation of the required data can be more thorough. Data analysis on aspects of performance tends to be carried out from an ethical point of view but without abandoning the ethical point of view. When analyzing data related to traditions, norms, and values that are the content behind their physical appearance, the emic point of view is used together with ethics. The view of the community upholding *Rejang Dayung*, Desa Adat Wanggaya Gede, one of the Balinese traditional villages, was used as a basis for an emic approach, which was highly necessary to account for the explanation of the various norms and philosophical values implied in the expression of *Rejang Dayung* presentation. The flow of this method gradually directs the authors to achieve goals, revealing the philosophical value of *Rejang Dayung* as an ancient dance inherited from Pura Luhur Batukau based on the concepts of *Satyam* (truth), *Shivam* (holiness), and *Sundaram* (beauty).

3. Results and Discussion

The philosophical values associated with *Rejang Dayung* can be categorized into three aspects. First, there is an ontological and metaphysical discussion along with an epistemological aspect that involves naming *Rejang Dayung* as an ancient heritage inherited from Pura Luhur Batukau. Second, the presentation delves into the character of the female pair dance within a choreographic framework directed at the axiological level, aiming to unveil the philosophical aspects of unity and assemblage between *Dewa Shiva* and *Dewi Parwati*. Third, the analysis encompasses various aesthetic experiences related to philosophical values within the realm of performing arts, viewed through the perspectives of *Satyam* (truth), *Shiwam* (holiness), and *Sundaram* (beauty). Based on the research findings from written data, it is established that *Rejang Dayung* is exclusively associated with Luhur Batukau Temple, presented as part of the *penyesinep* (closing) ceremonies performed in the *madya mandala* (middle room) of Pura Luhur Batukau.

3.1. The Name of Rejang Dayung

The name '*Rejang Dayung*' consists of two syllables: '*rejang*' and '*paddle*.' '*Rejang*' refers to a female dance performed either in a group or in pairs, while '*dayung*' means paddling, running, or moving a large stick to propel a boat through the water. The significance of the name '*Rejang Dayung*' was explained by Jro Kebayan and the authority of Wongaya Gede village during an interview with the authors on January 8, 2023. *Rejang Dayung* is a sacred dance inherited from Pura Luhur Batukau in Tabanan, Bali. This dance involves groups of 40-60 female dancers aged between 30-40 years, serving as the guardians or protectors of Luhur Batukau Temple. The name '*Rejang Dayung*' carries a philosophical value known as 'growing life,' emphasizing the fulfillment of one's *swadharma* (obligations) in life to attain prosperity both physically and spiritually. However, navigating through the ocean of life, as symbolized by the act of rowing, is not without challenges. Life is a journey marked by the sweetness and bitterness of experiences, as every individual encounters both joys and sorrows. The dualistic concept represented by dancing in pairs signifies the universality and dichotomy inherent in life, with its ups and downs. The crucial point lies in finding a balance in implementing this dualistic perspective in the daily reality of life, appreciating the inherent values that human life brings. In Hindu cultural

tradition, concepts such as good-bad, sweet-bitter, sad-happy, sacred-secular, and others are encapsulated within the concept of '*rwabhineda*.'

This represents a balance of opposites or a '*dwi-tunggal*' manifestation, signifying a harmonious unity of two contrasting elements present in every aspect of life in the world [28]. The manifestation of traditional concepts like this is readily observable and experienced in the tapestry of everyday life. The *Rejang Dayung* performance symbolically expresses the convergence of *Dewa Shiva* and *Dewi Parwati* in safeguarding the harmony of life in this universe. It serves as a representation of the energy of love, a manifestation between *Dewa Shiva* and *Dewi Parwati*. The encounter of these two distinct elements consistently disrupts the balance, giving rise to the movement and changes inherent in creation and destruction. The transformative nature of this perpetual change leads to a Dionysian/irregular creation. However, despite symbolizing both positive and negative aspects, the energy of *Shiwa-Parwati* ultimately fosters harmony in life—the sustenance of the vast universe, the amalgamation of microcosms giving rise to new creations, and so forth.

The name '*Rejang Dayung*,' describing the energetic unity of *Shiwa-Parwati*, is manifested through paired choreography. Throughout the performance, from beginning to end, *Rejang Dayung* presents an interweaving of movements and accompaniment in a harmonious-dynamic style, demonstrating a balanced dualistic aspect (creation-destruction), reflecting the essence of the dance's energy. The concept of *Shiwa-Parwati* aligns with the philosophical value analogy of *Yang-Yin*, focusing on the two-sided dialectic of life. Life is perpetually shaped by opposing patterns, such as positive and negative, male and female, right and wrong, and so forth. The source of all existence and transformation in the universe lies in the energy of *Shiwa-Parwati* or *Yang-Yin*. *Yang* represents openness, symbolizing the sky, day, sun, male, fire, masculinity, action, and more. In contrast, *Yin* signifies closeness, representing the earth, moon, night, woman, air, femininity, reaction, and so on. Both encapsulate the philosophical values of human life, complementing and supporting each other to generate balance and harmony. An exemplification of *Rejang Dayung* performances as an ancient traditional heritage of Luhur Batukau Temple is depicted in the following Fig. 1.



Fig 1. *Rejang Dayung* performed as a part of *Penyineban* (closing) ceremony in *Madia mandala* (living room) of Pura Luhur Batukau, Tabanan, Bali

Fig. 1 illustrates *Rejang Dayung* as an ancient dance inherited from Pura Luhur Batukau, identifiable by the simplistic movements executed by the dancers, such as the *ngembat* (stretching) of hands to the right and left sides. These movements are consistently and repetitively applied, involving a transitional process. The transition, or the changing position of the dancers, occurs in a half-round manner, where they move together, allowing those on the right side to shift to the left side and vice versa. The image emphasizes that the name '*Rejang Dayung*' can be interpreted as a symbol representing the encounter between *Dewa Shiva* and *Dewi Parwati*. Fig. 2 illustrates that *Rejang Dayung* is a sacred dance characterized by the precise and harmonious execution of simple movements, fostering a sense of unity among the dancers

on both the right and left sides. These movements symbolize the concept of 'rowing a life' or living life together as humans. Navigating the complexities of life, with its inevitable ups and downs, requires active participation in togetherness. This concept of togetherness aligns with the principles of *Shiwa-Parwati*.



Fig 2. *Rejang Dayung* group choreography in pairs, ancient dance, local heritage of Pura Luhur Batukau

3.2. Philosophical Values of *Rejang Dayung* Based on *Satyam*, *Shiwam*, and *Sundaran*

A *Pura*, or temple, is a sacred Hindu site symbolizing the universe, as revealed by the *tri mandala*, a Balinese cultural philosophy, both horizontally and vertically. The *tri mandala* consists of *jeroan* representing *swah loka*, the middle *jaba* representing *parahh loka*, and the *jaba* side representing *bhur loka*. Within the Balinese Hindu community, temples are regarded as the abodes of the gods, *imbuing* them with sacred significance [29]. It serves as a connection between the *marcapada* (human) realm and the *mayapada* (god) realm. Pura Luhur Batukau is situated in Wongaya Gede Village, Penebel District, Tabanan Regency, Bali. Precisely located on the southern slope of Mount Batukau, approximately 42 km northwest of Denpasar City, this place is still surrounded by beautiful foliage, featuring a crystal-clear water source on the east side of the temple. The natural gifts of this location enhance the sacred atmosphere for Hindu worshippers. Pura Luhur Batukau is revered as one of the temples with the status of *Kahyangan Jagat*. The *Yadnya Piodalan* ceremony is carried out on *Umanis Wuku Dungulan* (Special Thursday of the Balinese calendar). During *Piodalan*, *Rejang Dayung* is performed as a sacred dance, a symbol of the energy assemblage of *Dewa Shiwa* and *Dewi Parwati*. Therefore, Pura Luhur Batukau is referred to as a worship of God in its manifestation as "*Ratu Hyang Tumuwuh*", which is the creation that always grows plants and the sources of life for an agrarian culture which bring prosperity to the natural agriculture-rice fields.

In the teachings of Hinduism, which emphasize the noble values of *dharma* (good) and *adharma* (bad), creation and destruction are not easy to measure without concrete behavioral parameters. However, to see the boundaries of good and evil behavior, the nature of creation and destruction through the medium of expressing art will become more concrete and real, as in *Rejang Dayung's* presentation. To analyze it, the concepts of *satyam* (truth), *shiwam* (holiness), and *sundaram* (beauty) are used. *Satyam* includes truth, revealing the values of honesty, sincerity, loyalty, and sincerity. Hinduism teaches its worshippers that every worship and *yadnya* offering is carried out from the bottom of a sincere heart, full of honesty and earnest intentions. The philosophical values contained in *satyam* are expressed through works of art that help strengthen the actions of Balinese Hindus so that they do not conflict with the true values of their religious teachings—presenting *Rejang Dayung* as an expression of *bhakti yoga* (the way of experiencing God) in the form of worshipping, loyalty, and respect, and *karma yoga* (carrying out religious teachings) through acting, thinking, and working as well as speaking the truth according to obligations in accordance with the functions determined by choice and talent.

Siwam depicting goodness/holiness reveals the values that are bound by the spiritual of God, the greatest and the most holy creature. God is the creator, the most glorious that creates life, maintains it, and destroys or abolishes it again. God, in the manifestation of *Śiwa*, is the supreme

creator of art, so He is known as Śiwanataraja [30]. Everything that has artistic value, kindness, and holiness comes from Sang Hyang Widhi Wasa – a term referring to God. Every art created by artists, choreographers, and all God's worshippers is redistributed as a form of worship to God and the afterlife realm. The implementation of rituals and art, such as *Rejang Dayung* performance, bear Balinese art groups called *wali*, *bebali*, and *balih-balihan*. The three art groups essentially support one another despite particular distinctions. What distinguishes them is space and time, in which they are not merely indicators of an event being carried out. Both are concepts that cannot be explained since they are relativity and illusion that lead to wisdom.

Art groups, such as *Rejang Dayung*, are vital aspects of spiritual life and function as an integral part of religious ceremonies to present aesthetic experiences. *Sundaram* is the value of beauty, the result of the expression of binary opposition values as a balanced binary opposition includes good and bad, sacred and profane, male and female, and other combinations. In Bali, pairs of two like this are called *rwa bhineda* which is two in one. The concept of *rwa bhineda* is a reflection of the value of balance in various aspects of life in nature, including in expressing aesthetic values to create and gain peace. The values of *satyam*, *siwam*, and *sundaram* are based on the teachings of Hinduism and are the basic foundation for strengthening the life of ritual art, where one value complements and supports one another and becomes an inseparable part. Therefore, the two elements are not opposed but realized. to lead to the harmony of the life of the universe.

4. Conclusion

Rejang Dayung is executed by the devotees of Pura Luhur Batukau with unwavering focus, serving as a robust foundation to express devotion and *karma yoga* (dedicated action or doing one's best) to the Creator (God). Art and Hinduism share a strong connection, as artistic creativity is a form of literary presentation and is deeply intertwined with Hinduism. In the Balinese cultural tradition, art and religion are inseparable, both imparting moral teachings and offering guidance to humans in embodying the values of *tri kaya parisudha*, enabling them to think, speak, and act in the right manner. The philosophical values conveyed by the dancers underscore the harmonious integration of movement expression, accompaniment, and sacred space-time. Executed dynamically and harmoniously, *Rejang Dayung* unfolds in a pair-based group choreography that symbolically represents the union of *Dewa Shiva* and *Dewi Parwati*. The convergence of the power elements, *purusa* spirit (*Shiwa*) and *pradana* spirit (*Parwati*) materialize through the paired presentation of the *Rejang Dayung* dance. Shiva's power, symbolizing masculinity, consistently generates the dualistic power of *rwa bhineda*, a manifestation of two balanced and mutually attractive elements without contradiction. The harmony between the paired dualistic aspects, both auditory (audible) and visual (visible), is evident. Undeniably, *Rejang Dayung*, as a sacred dance, is an integral element of *puja-wali* (worship at Pura Luhur Batukau), manifesting as an energetic dance that perpetually navigates the realms of creation and annihilation. Hence, the philosophical values embedded in *Rejang Dayung*, originating from the *Shiwa-Parwati* duality, *sekala* (real)-*niskala* (unreal), *akasa-pertiwi* (father sky-mother earth), and other complementary pairs, have a positive impact on those participating in the *yandnya* (sacred sacrifice) at Pura Luhur Batukau. This positivity emanates from the fact that when *Rejang Dayung* graces the *Madia Mandala*, all present affirm their sense of devotion (surrender) to their deities, *Dewa Shiva-Parwati*, as the guardians of harmony in the universe. This sense of devotion undergoes renewal every 210 days (one year in the Balinese calendar), culminating in the performance of *Rejang Dayung* on this sacred day.

Acknowledgment

The authors would like to thank all of the supporters, particularly the participants who have helped the authors from the very beginning. Those supporters are educators, cultural society, and particularly the holders of Pura Luhur Batukau. The authors also would like to thank the academicians of the Indonesia Institute of the Arts Yogyakarta, who highly support the authors in conducting this study.

Declarations

- Author contribution** : IWD: data collection, data analysis, outlining ideas, writing results and discussion, and conducting revision. RA: data collection, developing an outline of ideas, writing results and discussion, and conducting revision. AA: polishing introduction, particularly adding references, including international journals, editing the template, translating, and conducting revision.
- Funding statement** : The authors did not receive any funding to conduct this study.
- Conflict of interest** : The authors declare no conflict of interest.
- Additional information** : No additional information is available for this paper.

References

- [1] A. Rein, "Dancing rejang and being maju: Aspects of a female temple dance in East Bali and concepts of national culture in Indonesia," *Canberra Anthropol.*, vol. 21, no. 1, pp. 63–83, Apr. 1998, doi: [10.1080/03149099809508374](https://doi.org/10.1080/03149099809508374).
- [2] I. N. Linggih and I. K. Sudarsana, "The Dynamics of Rejang Renteng Dance in Bali as an Intangible Cultural Heritage of the World," *Sp. Cult. India*, vol. 7, no. 4, pp. 45–58, Mar. 2020, doi: [10.20896/saci.v7i4.580](https://doi.org/10.20896/saci.v7i4.580).
- [3] S. Davies, "Balinese Aesthetics," *J. Aesthet. Art Crit.*, vol. 65, no. 1, pp. 21–29, Jan. 2007, doi: [10.1111/j.1540-594X.2007.00234.x](https://doi.org/10.1111/j.1540-594X.2007.00234.x).
- [4] I. gede arya Sugiarta, "Relation of dance and music to Balinese hinduism," *J. Archaeol. Fine Arts Southeast Asia*, vol. 2, pp. 2–17, Jan. 2018, doi: [10.26721/spafajournal.v2i0.564](https://doi.org/10.26721/spafajournal.v2i0.564).
- [5] Y. Andrianto, W. Samdirgawijaya, A. D. Firmanto, and R. Sudhiarsa, "The Concept of Manunggaling Kawula Gusti in the theological view of Georg Kirchberger," *Myster. Fidei J. Asian Empir. Theol.*, vol. 1, no. 2, pp. 116–126, 2023.
- [6] S. Day, P. Fayers, and D. Harvey, "Double Data Entry: What Value, What Price?," *Control. Clin. Trials*, vol. 19, no. 1, pp. 15–24, Feb. 1998, doi: [10.1016/S0197-2456\(97\)00096-2](https://doi.org/10.1016/S0197-2456(97)00096-2).
- [7] A. Agha, "The social life of cultural value," *Lang. Commun.*, vol. 23, no. 3–4, pp. 231–273, Jul. 2003, doi: [10.1016/S0271-5309\(03\)00012-0](https://doi.org/10.1016/S0271-5309(03)00012-0).
- [8] J. Harris, "The Concept of the Person and the Value of Life," *Kennedy Inst. Ethics J.*, vol. 9, no. 4, pp. 293–308, 1999, doi: [10.1353/ken.1999.0026](https://doi.org/10.1353/ken.1999.0026).
- [9] M. Ros, S. H. Schwartz, and S. Surkiss, "Basic Individual Values, Work Values, and the Meaning of Work," *Appl. Psychol.*, vol. 48, no. 1, pp. 49–71, Jan. 1999, doi: [10.1111/j.1464-0597.1999.tb00048.x](https://doi.org/10.1111/j.1464-0597.1999.tb00048.x).
- [10] D. J. Hicks, "A new direction for science and values," *Synthese*, vol. 191, no. 14, pp. 3271–3295, Sep. 2014, doi: [10.1007/s11229-014-0447-9](https://doi.org/10.1007/s11229-014-0447-9).
- [11] S. Clausen and S. Hirth, "Measuring the value of intangibles," *J. Corp. Financ.*, vol. 40, pp. 110–127, Oct. 2016, doi: [10.1016/j.jcorpfin.2016.07.012](https://doi.org/10.1016/j.jcorpfin.2016.07.012).
- [12] S. Gewirtz and A. Cribb, "What to do about values in social research: the case for ethical reflexivity in the sociology of education," *Br. J. Sociol. Educ.*, vol. 27, no. 2, pp. 141–155, Apr. 2006, doi: [10.1080/01425690600556081](https://doi.org/10.1080/01425690600556081).
- [13] G. R. Maio, "Mental Representations of Social Values," in *Advances in experimental social psychology*, Academic Press, 2010, pp. 1–43. doi: [10.1016/S0065-2601\(10\)42001-8](https://doi.org/10.1016/S0065-2601(10)42001-8)
- [14] S. Sularso, B. Hanshi, and Q. Yu, "From soundscapes to societies: investigating gamelan's cultural impact through the socio-karawitanology paradigm," *Dewa Ruci J. Pengkaj. dan Pencipta. Seni*, vol. 18, no. 1, pp. 1–15, 2023, doi: [10.33153/dewaruci.v18i1.5353](https://doi.org/10.33153/dewaruci.v18i1.5353).

-
- [15] I. G. M. W. Sena, I. N. Kiriana, and N. N. S. Widiasih, "Tri Wisesa Yoga: Satyam, Sivam, Sundaram (Tiga Aspek Realisasi Holistik Menuju Kesadaran Sosio-Spritual)," *J. Yoga dan Kesehat.*, vol. 5, no. 1, pp. 61–77, Mar. 2022, doi: [10.25078/jyk.v5i1.839](https://doi.org/10.25078/jyk.v5i1.839).
- [16] O. Facessly, I. M. Weni, and T. Hariyanto, "Culture of Hudoq Dance in Community of Dayak Bahau Tribe (Study on Cultural Value of Dayak Bahau Tribe in," vol. 6, no. 2, pp. 29–32, 2016, doi: [10.5923/j.ijas.20160602.03](https://doi.org/10.5923/j.ijas.20160602.03).
- [17] Trisakti, A. Juwariyah, and F. I. N. Abida, "Cultural and Philosophical Meanings of Sodoran Dance," vol. 3, no. 4, pp. 783–787, 2022. doi: [10.47175/rissj.v3i4.500](https://doi.org/10.47175/rissj.v3i4.500)
- [18] N. A. Castaños, "Philosophical and Histo-Cultural Perspectives of Local Folk Dances Philosophical and Histo-Cultural Perspectives of Local Folk Dances," no. August, pp. 1–14, 2022, doi: [10.5281/zenodo.7032286](https://doi.org/10.5281/zenodo.7032286).
- [19] A. M. Alim, "Haka as a Representation of Cultural Philosophy through Rugby," *Budapest Int. Res. Critics Institute-Journal*, vol. 5, no. 2, pp. 11020–11025, 2022.
- [20] M. J. Taclindo-palabrica, "The Stories and Meanings Behind the Higaunon Traditional Dance : Dinugsu / Dugsu Turkish Journal of Computer and Mathematics Education," vol. 12, no. 13, pp. 257–263, 2021. doi: [10.17762/turcomat.v12i5.892](https://doi.org/10.17762/turcomat.v12i5.892)
- [21] E. M. Pope and A. M. Kuntz, *Methods Despite or Without Content? Reflections on Teaching Qualitative Research*. 2023. doi: [10.1177/19408447231188050](https://doi.org/10.1177/19408447231188050)
- [22] J. G. Miller, "Cultural Psychology: Implications for Basic Psychological Theory," *Psychol. Sci.*, vol. 10, no. 2, pp. 85–91, Mar. 1999, doi: [10.1111/1467-9280.00113](https://doi.org/10.1111/1467-9280.00113).
- [23] I. N. Wardi, "Natural Conservation Base on Management of Sacred Cultural Landscape of Catur Angga Batukaru Temple in Tabanan-Bali," *Bumi Lestari J. Environ.*, vol. 20, no. 1, pp. 31–41, Feb. 2020, doi: [10.24843/blje.2020.v20.i01.p05](https://doi.org/10.24843/blje.2020.v20.i01.p05).
- [24] M. P. Aninda and L. H. Sihombing, "The value of the Caci dance performance: changing the perspective of cultural violence on fighting dance performances in Manggarai Indonesia," *Int. J. Vis. Perform. Arts*, vol. 4, no. 1, pp. 16–26, Jun. 2022, doi: [10.31763/viperarts.v4i1.595](https://doi.org/10.31763/viperarts.v4i1.595).
- [25] N. C. Akas, "Symbols in traditional dance: A study of Nkwawite dance," *J. Gend. Power*, vol. 13, no. 1, pp. 115–133, Jun. 2020, doi: [10.2478/jgp-2020-0007](https://doi.org/10.2478/jgp-2020-0007).
- [26] C. A. F. Sri Winarsih, "Religious Value in Papua Traditional Dance: 'Pangkur Sagu'," *Int. J. Mech. Eng. Technol.*, vol. 10, no. 3, pp. 1860–1866, 2019.
- [27] Y. O. Olendo, J. A. Dewantara, and E. Efriani, "Tradition , ritual , and art of the Baliatn ; The conceptualization of philosophy and the manifestation of spirituality among the Dayak Tradition , ritual , and art of the Baliatn of spirituality among the Dayak Kanayatn," vol. 23, no. 2, 2022, doi: [10.17510/wacana.v23i2.1059](https://doi.org/10.17510/wacana.v23i2.1059).
- [28] I. N. Wardi, "Relation of Binary Opposition Structure (Rwa-Bhineda) Mount-Ocean: A Case Study on Cultural Heritage of Pura Batukaru-Pakendungan/Tanah Lot in the Perspective of Ecofeminism in Bali," in *Reframing the Vernacular: Politics, Semiotics, and Representation*, Cham: Springer International Publishing, 2020, pp. 199–212. doi: [10.1007/978-3-030-22448-6_16](https://doi.org/10.1007/978-3-030-22448-6_16)
- [29] I Made Gami Sandi Utara, Farida Setyaningsih, and Ni Made Sumaryani, "Svarga, naraka, and moksa in svargarohanaparva," *Life Death J. Eschatology*, vol. 1, no. 1, pp. 13–24, Jul. 2023, doi: [10.61511/lad.v1i1.2023.191](https://doi.org/10.61511/lad.v1i1.2023.191).
- [30] N. M. A. D. Oktaviani and I. W. Rudiarta, "Siwa Nataraja Sebagai Landasan Filosofis Dalam Penciptaan Karya Seni Tari," *Widya Sundaram J. Pendidik. Seni Dan Budaya*, vol. 1, no. 1, pp. 71–84, Mar. 2023, doi: [10.53977/jws.v1i1.1038](https://doi.org/10.53977/jws.v1i1.1038).