



Vidyottama Sanatana
International Journal of Hindu Science and Religious Studies

Vol. 9 No. 2 October 2025

WEAVING MEANING: LOCAL KNOWLEDGE REPRESENTATION IN REJANG WASTRA DANCE

By:

¹**I Gusti Agung Sri Rwa Jayantini, ²Sang Putu Kaler Surata,**
³**Putu Desi Anggerina Hikmaharyanti, ⁴I Gusti Agung Mas Rwa Jayantiari,**
⁵**Ronald Umbas**
^{1,3}English Department, Universitas Mahasaraswati Denpasar,
²Biology Education Department, Universitas Mahasaraswati Denpasar,
⁴Faculty of Law, Universitas Udayana,
⁵College of Social and Political Sciences Wira Bhakti
agung_srijayantini@unmas.ac.id

| | | |
|------------------------|----------------------------|-----------------------------|
| Received: May 27, 2025 | Accepted: October 13, 2025 | Published: October 31, 2025 |
|------------------------|----------------------------|-----------------------------|

This study investigates the local knowledge represented in the performance of the Rejang Wastrā dance, which forms an integral part of Hindu religious ceremonies in Demulih village, Susut subdistrict, Bangli regency, Bali. Respected by the local community, this sacred dance embodies profound symbolic, functional, and philosophical meanings. Using a qualitative approach based on the exploration of traditional dance characteristics, the study reveals two main forms of local wisdom. The first finding shows that the dance represents the traditional market practice before ceremonies, symbolizing interdependence and ritual preparation. The second finding indicates that it illustrates stages of human life in Hindu philosophy, portraying a spiritual journey from birth to unity with the divine. Both meanings express the Balinese concept of Tri Hita Karana, emphasizing harmony among humans, God (Parahyangan), nature (Palemahan), and society (Pawongan). Overall, Rejang Wastrā is not only a ritual dance but also a living medium that transmits local knowledge and ethical values, preserving cultural wisdom within Balinese society.

Keywords: Rejang Wastrā dance, Local Knowledge, Demulih Village

I. INTRODUCTION

Bali with its tradition, culture and art has been explored from many aspects to deepen the beliefs that perfectly live with people and their philosophy. Not only the richness of cultural values is cultivated deeply, what manifested in the art including the dances containing their art and philosophical values also reflect the local wisdom of the regions in Bali where the dances are preserved. For its local wisdom, Bali has been widely well-known for the *Tri Hita Karana* concept showing three harmonious relationships that make a balanced life (Asmiwyati, Mahendra, Arifin, Ichinose, 2015; Sudira, 2014; Jayantini, Umbas & Suwastini, 2021). In addition to the three causes of a balanced life including the relationship between humans and God, humans and natural surroundings, and human with each other (Dwijendra, 2020), Bali has also been respected for its other local wisdoms that are obviously related to many aspects of life like agriculture (Sriartha, Jampel, Widiana, Wesnawa, 2017), oral tradition (Wardi, 2020), and art including dances (Ruastiti, Indrawan, Sariada, 2021; Dana & Artini, 2021).

For Balinese, dances are the artworks that become part of people's life. Every aspect of Balinese Hindu religious ceremony is never separated from the existence of the *wali* dance. Dance in Bali is categorized into three groups, which are distinguished from the function and presentation of each dance, namely *wali* or ceremonial dance, *bebali* or semi-religious dance in which there is also an element of entertainment, and *balih-balihan* for entertainment (Pandji, 1971; Pastika & Sugita, 2021; Marjanto, Widjaja, Julizar, Hendrik, Ulumuddin., 2020). *Wali* dance is a dance performed in temples and places related to religious tradition in Balinese life. This dance does not prioritize the beauty of motion because its main purpose is as an expression of gratitude and offering to Almighty God. As reflected in its function, the dances belong to this category are not performed for entertainment and they do not present any story. *Bebali* dance (semi-religious dance) is a dance that functions as an accompaniment to religious ceremonies. They can be performed outside of the temples that are

generally presented as part of a play. Meanwhile, *balih-balihan* dance is presented for performance. All *balih-balihan* dances do not have the function as those of the aforementioned types (Pastika & Sugita, 2021; Marjanto et al., 2020). Whether for interpretive art or entertainment, the dances belong to this category are created to be merely a performance. It is interesting to know that seeing from semiotic point of view the motions in a dance can be related to local values (Basri & Sari, 2019; Sahara, 2019). For example, *Remo* dance movement that reflects the vibrations of soul and emotions of East Java (Basri & Sari, 2019). Meanwhile, Sahara (2019) investigates *Randai* dance that shows the young people undertaking their daily lives through farming activities. This dance demonstrates kinds of entertaining activities in Minangkabau (West Sumatra) customs. Semiotic perspective can also be used to reveal the meaning of a newly created dance by observing its motions, which is the combination of traditional dance and the modern one. Such an analysis may be intended to motivate young generation to preserve local dance that is combined with modern sense of art (Hikmaharyanti, Jayantini, Arshiniwati, 2021, 2022).

To enrich the analysis of *Rejang Wastraa* dance, which is related to the representation of local knowledge, this study tries to compare the previous studies' investigation on Bali's local wisdom and the existence of local values in traditional dances of different regions in Indonesia. The discussion of local wisdom in Bali had been integrated in many aspects of life like education (Siska, Sapriya & Febriani, 2021; Hasyim & Puspita, 2021; Astuti, 2021; Sriartha et al., 2017), tourism, (Mudana, Suamba, Putra & Ardini, 2018; Sukerada, Sutjipta & Setiawan, 2014), food (Rochwulaningsih et al., 2019) and even spatial knowledge (Dwijendra, 2020, Asmiwyati et al., 2015; Maria, 2018). In relation to the traditional dance, local wisdom was also explored to reveal the philosophy and meaning of the dance to show the efforts of preservation (Hendriyanto, Sutopo & Mustofa, 2019; Rosala & Budiman, 2020; Suryanto, Mugijatna & Susanto, 2020; Sustianingsih &

Yati, 2020).

This study focuses on investigating a type of *Rejang* that is performed with its cultural and religious values in Demulih village. The village is rich of religious ceremonies that are primarily held to request for balanced life (Ferina, 2019), *Rejang Wastra* has its own uniqueness investigated from its characteristics (Suandewi et al., (2016). This dance is originally found to be part of the religious ceremony in Demulih village, Susut subdistrict, Bangli regency, Bali. As a *wali* dance, it is performed in conjunction with a ceremony in Penataran Agung Temple. *Rejang Wastra* dance had been specifically described from its form and function (Suandewi et al., (2016). However, the study still leaves a question about its existence, specifically the cultivation of the local knowledge preserved in the village. By conducting a deeper study, it is expected that this study can contribute to the knowledge concerning uniqueness of *Rejang Wastra* compared to other *Rejang* dance. Thus, the objective of this study is to reveal the representation of local knowledge that is irrefutably related to the specific characteristics of the dance like costume, motion and music with which the dance is performed. This is what makes this study worth conducting.

With regard to the novelty and concrete contribution, this study is also intended to give a better understanding on the existence of local knowledge in a ceremonial dance as found in *Rejang Wastra*. From the perspective of education, the existence of a dance functioned as part of a religious ceremony is expected to encourage the awareness in preserving the local knowledge and values. Meanwhile from the perspective of religion, the results of the analysis can widen the horizons on the religious values to inspire Balinese Hindu people to keep the faith on preserving the relationship between human and Gods, human and nature as well as humans and other human beings.

II. METHOD

This study explores the characteristics of *Rejang Wastra* dance as one of the *wali* (sacred) dances that embodies the cultural and spiritual values of Balinese religious life. Despite its authenticity and uniqueness, this dance remains little known even among Balinese people and has rarely been

examined in academic research. *Rejang Wastra* is a sacred dance performed exclusively in Demulih Village, Bangli Regency—an inland area of Bali known for its natural beauty, including hills, forests, and cultural destinations such as Kintamani and Penglipuran. Demulih Village possesses significant natural and cultural potential, with a sacred hill, customary forest, and one remarkable religious cultural heritage—*Rejang Wastra*, which represents the local wisdom and devotion of its community. The dance reflects harmony between humans, nature, and the divine, as seen in its ritual context and symbolic use of woven fabrics. It also serves as a cultural identity marker that preserves ancient traditions through the participation of local women in sacred ceremonies.

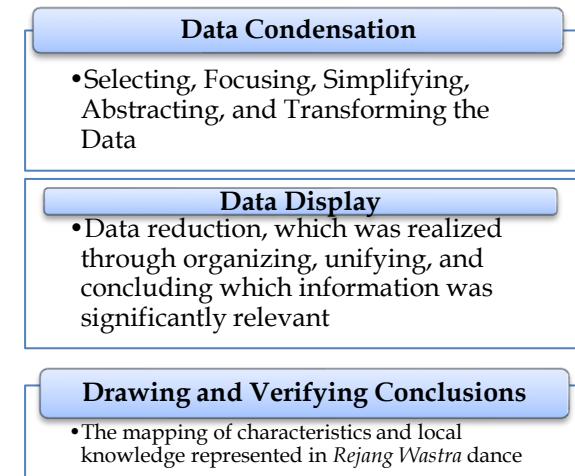


Figure 1
Research Design

As shown in Figure 1, this study adopted a qualitative approach as outlined by Miles, Huberman, and Saldaña (2013) and adapted from Ruastiti (2021) and Wanto (2018), this research involved three main stages: data condensation, data display, and drawing and verifying conclusions. Field studies were conducted through observation, in-depth interviews with the female priest (*Jero Mangku Istri*), and Focus Group Discussions (FGD) with customary leaders to explore the characteristics and local wisdom of the dance. The data were gathered from field notes, interview recordings, and FGD transcripts, then condensed, organized, and analyzed to ensure

validity. The final stage focused on mapping the unique features and cultural meanings of *Rejang Wastra*, presenting its novelty as a valuable contribution to understanding Balinese sacred dances and their embedded local knowledge. Through this analysis, the study highlights how *Rejang Wastra* embodies environmental awareness, spiritual devotion, and communal harmony. In addition, the findings are expected to inspire cultural preservation efforts and encourage future research on other local sacred performances in Bali.

III. RESULTS AND DISCUSSION

In accordance with the exploration of local knowledge of Hindu community in Bali, this section is divided into two major discussions with which three components to explore the uniqueness of *Rejang Wastra* are separately presented. The discussion focuses on the feature and local knowledge represented in *Rejang Wastra* dance. The former is further explained from the costume, motion, music arrangement, and song lyrics meanwhile the latter is revealed to support the exploration on the uniqueness of the dance as well as to show how the dance reflects the values, which are highly respected by the community. All components were elicited to investigate the history behind the dance, the functions, and the local knowledge that must be maintained to anticipate abandonment and extinction.

The Uniqueness of *Rejang Wastra*

Rejang Wastra Costume

Far away and long ago, *Rejang Wastra* was performed to represent the moment of preparing religious ritual in Demulih village, specifically in *Metingkeb* (a big day of temple establishment). Two middle-aged married individuals serving as *Jero Mangku* (Hindu priests) performed the dance, portraying the roles of a buyer and a seller. The dance illustrated the activity of buying and selling done by a woman from Majapahit (a kingdom of Java island) who offered *wastra* (traditional fabric for worship) to a man, a local Demulih resident. A female dancer is wearing *kebaya* (long white sleeve top in traditional style of sewing called *kutu baru*), *kamen* (long white traditional sarong wound around from the waist and hanged onto toe), and *senteng* (long shawl tied on the waist like a belt).

Meanwhile, a male dancer is wearing *udeng* (traditional Balinese headdress), a white *safari* shirt (a shirt with a collar and two pockets on the left and right bottom), *kamen* with the knot, *saput* (shorter than *kamen* and wound after the *kamen*). Both costumes are in white symbolizing the purity of mind and soul. As a very important requirement, *Rejang Wastra* dance must be performed by *Jero Mangku* (a person who leads religious ceremony in Hindu worship).

Another specific characteristic of *Rejang Wastra*, the dancers must not be wearing a special costume, put on makeup, or have a hairdo. The standard Balinese traditional costume is just enough. This means that the dancers can prepare the common attire of Hindus whenever they do worship. The concept of clothing refers to *tapak dara* (two different things in the world such as male and female, good and bad, day and night, etc.) or *swastika* (Hindu religious symbol) value, namely *Dewa Angga* (the symbol of head to neck) represented by wearing *udeng* for male, and bun hair style for female which means *ngiket manah* or controlling mind and focusing on worship to God, *Manusa Angga* (the symbol of neck to navel) shown by wearing *kebaya* and *safari* shirt to cover body, and the last is *Bhuta Angga* (the symbol of navel to leg) represented by *kamen* and *saput*.

Female and male *kamen* have different way of winding. Female *kamen* is tied on waist from right to left referring *sakti* value (maintaining goodness) while male *kamen* is wound from left to right with knot as symbol of masculinity, then covered by *saput* as a symbol of lust control. Both dancers also bring property to perform the buying and selling transaction. Male dancer wraps his hand by a thick white thread and *Pis Bolong* (holed coin) as the money to buy the *wastra* (cloth) in amount of *satak slae* (225 coins) and female dancer brings white and yellow cloth as *wastra* (cloth used in religious ceremony). In summary, *Rejang Wastra* dance symbolizes the buying and selling activity in the market involved two people (male and female) from different regions where the seller is from Majapahit (Java) and the buyer is from Demulih Bali. It is believed that the transaction symbolized in the dance is

part of the significant religious ceremony preparation. To be ready with all offering ingredients and supply, people will go the market to provide what they need for a ceremony.

Rejang Wastra Motion

Rejang Wastra motion is very simple and easy to do because it illustrates buying and selling transaction. The dance is started by opening music called Balinese *gamelan* (traditional music arrangement), then the female dancer appears by carrying two white and yellow *wastra* on her hands and swings them to the left and right while moving her right and left foot forward in turns. After that, the male dancer comes with his hand full of white thread and coins; he takes an improvisation of the movement following the beat of the *gamelan*. While dancing, both dancers have conversation about offering the *wastra* to the buyer and do transaction as it usually occurs in the market. There is no particular meaning in the movement. The main motion is the exchanging *wastra* and coins as the deal of transaction. Semiotically, the motions of *Rejang Wastra* symbolize the activity of selling and buying.



Figure 2 *Rejang Wastra* Dance

Figure 2 shows the motion performed by the dancer when the interview was conducting. With her consent, the photo was taken. The dancer's name is Nyoman Yuna who serves as *Jero Mangku Istri*

(female priest) in Penataran Kentel Gumi temple, Demulih village, Bangli regency, Bali. She was demonstrating the motion of *Rejang Wastra* dance and she had been a dancer since she was at her early years of marriage. The white costume that she was wearing during the interview represented her role as a priest. Since the dance does not require a very specific attire, *Rejang Wastra* dance can be just performed by wearing the costume as shown in the photo. The motion shows the simplicity of a *wali* dance that is purely devoted as part of the religious ceremony. The green shawl is used just to show the motion. At the time of performance, the dancers are actually holding the *wastra* (white and yellow cloth).

Rejang Wastra Music and Lyrics

Not only motion is performed but also conversation in the form of song must be uttered by the dancers. This is another specific characteristic of *Rejang Wastra* dance. Both dancers are dancing while singing the lyrics that are in line with the motions. *Rejang Wastra* is usually performed every three years in a religious ceremony called *Metingkeb*. This ceremony aims at celebrating a holy and big day of Pura Penataran Agung and Pura Pucak Demulih. *Rejang Wastra* dance is accompanied by *Gamelan Gong Gede* or traditional Balinese music arrangement. The music is similar to *Rejang Renteng* (a dance performed by a group of women in a religious ceremony). The authentic performance of *Rejang Wastra* dance is determined by the conversation between the two dancers describing the seller who offers the *wastra* and finally the buyer agrees to buy the *wastra*. The following lyrics is found in the song known as *cecantungan*, which is sung by the dancers. The lyrics are transcribed from the recording of the interview with the female dancer. The literal translation on the left side was provided to show the content and intention expressed through the song.

Female Dancer (*Wastra* seller from Majapahit)

| | |
|----------------------------|----------------------|
| <i>Jro Jro saking Bali</i> | Hello there from |
| <i>Tengah</i> | central Bali |
| <i>Meriki jro</i> | Would you please buy |
| <i>matumbasan</i> | the <i>wastra</i> ?) |
| <i>Puniki wenten</i> | I have silk made in |
| <i>leluwesan sutra</i> | Kedaton, Java |
| <i>pulo kedaton</i> | |

| | |
|--|---|
| <i>Anggen jerone makarya ageng mangkin</i> | to be used in the big ceremony |
| Male Dancer (Fabric Buyer from Bali) | |
| <i>Jro Jro saking Jawi Tengah</i> | Hello there from central Bali |
| <i>Deriki jro maadolan</i> | You are welcomed here to sell your <i>wastra</i> |
| <i>Daging leluwes sutra pulo kedaton</i> | I know you have Kedaton silk |
| <i>Tityang saking Bali tengah</i> | I am from Bali |
| <i>Mangda jerone tumbasin tiang</i> | and I will buy your <i>wastra</i> |
| <i>Anggen muputang karya</i> | to be used in our big ceremony |
| <i>Karya ngusaba metingkeb</i> | We usually call it <i>Metingkeb</i> |
| <i>Jro- jro saking Jawi tengah</i> | Hello there from central Java |
| <i>Tityang sampun numbas mangkin</i> | I have bought your <i>wastra</i> |
| <i>Adolan jerone sami</i> | All of your fabric product |
| <i>Jagi keaangen ring Bale Paselang</i> | to be used in <i>Bale Paselang</i> or a place where the ceremony is conducted |
| <i>Maangge ring pulo kedaton</i> | to be used in Kedaton temple |
| <i>Mangkin tiang numbas</i> | now I am going to buy the <i>wastra</i> |
| <i>Aji kude niki hargane</i> | how much does it cost?) |

The traditional song that accompanies the motion of *Rejang Wastra* dancers is called *cecantungan* (Suandewi, 2016). The lyrics in *cecantungan* show clearly the selling and buying activity reflected in the conversation between the female and male dancers. Although this *cecantungan* is not exactly the same as found in the previous study (Suandewi, 2016), it does not make a big difference. This indicates that little improvisation can be made while the dancers are dancing. The dancers may make their own modification on how they interact as long as the core meaning remains the same.

Having a thorough investigation to the costume, motion, music as well as the song, *Rejang Wastra* dance shows clearly its typical characteristic that is humbly dedicated in the religious ceremony called *Ngusaba Metingkeb*, mentioned clearly in *cecantungan*. As a *wali* dance, *Rejang* had been introduced and scientifically analyzed by many researchers (Suandewi et al., 2016; Marjanto et al., 2020; Pastika and Sugita, 2020; Ruastiti, 2021). The investigation was conducted from different perspectives. The findings lead to a significant message that people need to understand the concept, origin, symbol and meaning of the dance. It is ironic if people can dance a certain dance but they do not know its essence. For example, Balinese people particularly *Rejang Renteng* dancers, are unaware of where the *Rejang Renteng* dance is originated. In this case, it might be claimed that the *Renteng* Dance is neglected since it served as the foundation for the *Rejang Renteng* dance, which is rising the popularity in Bali. Other types of *Rejang* as ceremonial dances also share the same fate. To mention some of them are the *Rejang Kuning* dance, the *Rejang Lilit* dance, the *Rejang Pakuluh* dance, and the *Rejang Sari* dance (Ruastiti, 2021). Therefore, the study on a particular dance and its dissemination are required to make people understand about the meaning and values of one particular dance that is performed for religious ceremony. To sum up, there are specific characteristics that make *Rejang Wastra* dance different from other *Rejang* dances. First, *Rejang Wastra* dance is not performed by a group of people. Instead, female and male dancers who serve as the priests are performing this dance. It has very specific requirements regarding its performance and the performers. In accordance with its function, *Rejang Wastra* does not represent the common concept of *Rejang* dance that is usually performed by female dancers with simple and flowing movements as an expression of devotion to the Gods and ancestors (Dibia, 1978; Pastika & Sugita 2020). Second, *Rejang Wastra* dance is danced with simple costumes owned by the dancers themselves. Because the dancers are priests in the temple, the typical costume of *Rejang Wastra* is white. Third, the property in the dance

is very unique and different from other *wali* dances, which is consisting of white and yellow cloth that is dominant in Hindus' religious ceremonies as well as holed coins, which is carried by the male dancers. Fourth, *Rejang Wastra* is danced by married people. Before this dance is performed, two *Rejang* dances precede, namely *Rejang* dance which is performed by the girls and *Rejang Renteng* which involves the participation of young women. Fifth, this dance is accompanied by a *cecantungan* with distinctive lyrics showing the selling and buying interactions between the two dancers. This shows the cultural values associated with the provision of ceremonial equipment commonly found in the market. The male dancer is acting like the buyer who is going to buy the fabric from the female dancer.

Representation of Local Knowledge in *Rejang Wastra* Dance

The results show that there are several movements created as the representation of local knowledge. First, selling and buying in the market is the symbol of human interaction with each other (*pawongan*) that is intended to perform a successful ceremony as the realization of gratitude showing the relation between humans and God (*parahyangan*) and the ceremony is held to maintain the thankfulness to the universe representing the relation between humans and nature (*palemahan*). Second, the life stages in Hinduism that is related to life cycle with different obligation in each cycle of people's life. It is reflected in *Catur Asrama* teaching that has the significance of four stages in Balinese Hindus' life. This is shown in the performers of *Rejang Wastra* dance. Prior to the performance, this dance is preceded by two *Rejang* dances, that is *Rejang* performed by the girls and *Rejang Renteng* by the young women. *Rejang Wastra* is performed by an older woman who serves as the priest after passing her *Brahmacari Asrama* and *Grhasta Asrama*. The two terms are part of *Catur Asrama* that covers the order of time, age, spirituality, and human nature. This arrangement is to show one's spiritual development, from infancy to old age. *Brahmacari Asrama* is a period of human life to pursue knowledge while *Grhasta Asrama* is the stage of living a household. This period is

included in the second level after the *Brahmacari Asrama*. The *Grhasta Asrama* period begins with a marriage ceremony called *Wiwaha Samskara* (Relin, n.d.).

Religious Ceremony Preparation

Demulih village is officially inaugurated as *Desa Adat* (a village with the local conservation and protected by the government under the law). The reason behind making the regulation in Demulih is because there are some local heritages need to be maintained such as *Rejang Wastra* dance, the worship, and the cultural activity in Demulih village. Additionally, there is a habitat of the endangered birds to be preserved and there are many ritual plants used by the *satri* (the expert of making offerings) and the local people. Hence, by conducting field study in the form of observation and interview with the local people especially the respected elder people who have been living for many years in Demulih, the documentations of the local heritages can be recorded and maintained well via advanced technology. The local knowledge and values are also possibly expanded through digital literacy which can be accessed by the people around the world.

As the dance performed every three years, *Rejang Wastra* illustrates the selling and buying activity in market during the preparation of celebrating a big day of *Metingkeb* in Pura Penataran Agung Demulih that is connected with other 19 temples in Demulih village. *Wastra* or the cloth is used to decorate the temple and complement the specific offerings like offering to the ancestors by using yellow and white cloth.

The study on *Rejang Wastra* dance from the perspective of local knowledge could give some insights on the study of anthropology that investigates the miscellaneous aspects of *Ngusaba Gede* ceremony in Demulih village. From the cultural capital represented by a *wali* dance, the village has *Rejang Wastra* dance. It is performed in *Ngusaba* ceremony that is known as *Metingkeb* in *cecantungan*, which is the traditional song chanted by the dancers. The dance is only performed every three years in *Ngusaba Metingkeb* ceremony. The ceremony is a commemoration held as an expression of gratitude, to chant and pray for a harmonious life which is hoped to positively affect the

preservation of the natural surroundings in Demulih village. The finding of this study is in line with the significant results about *Ngusaba* ceremony with its several phases. The ceremony is carried out at Penataran Agung Temple by the whole community members of Demulih village (Ferina, 2021).

Life Stages in Hinduism

Rejang Wastra, considered as a cultural heritage is a dance performed by two persons. It is a pair of male and female dancers. The dancers who perform this dance have to be someone who is already married. The male dancer called *Jero Gede*, and the female dancer called *Istri Jero Gede*. Historically, this dance tells about a villager who is buying fabric for the religious ceremony that will be conducted in Demulih Village. The male dancer acts as the villager or the buyer and the female dancer acts as the fabric seller who comes from Java. In this dance, the two dancers do a buying and selling conversation. The conversation is done in Balinese language, with a traditional song called *cecantungan*. The motions in the dance symbolized the gratitude to the God for his blessings that enable the villagers to prepare the religious ceremony very well. The costume and property of this dance is quite simple, the male and female dancers are just wearing the usual traditional clothing that most Balinese have. Only the colour is specific, i.e. white that symbolizes purity since the dancers are the priests in the temple. *Rejang Wastra* is only performed by married persons that are considered entering the *Wanaprasta Asrama*. By Hindu people, this is the level of life that requires humans to stay away from worldly desires. At this life stage, a Hindu devotee concentrates on the practice of *Dharma* (truth) teachings. It is the time for humans to explore the true meaning of life. This is the interpretation that the researchers could make after having in-depth interview with the *Rejang Wastra* dancer as shown in Figure 3.



Figure 3 Interview with the Rejang Wastra dancer
 Balinese Hindu people believe in four life stages called *Catur Asrama* which consists of four stages namely *Brahmacari* (life of studying), *Grahastra* (life of building family), *Wanaprasta* (life of self actualization), and *Sanyasa* (life of totally relieving self from lust and wealth). *Rejang Wastra* is also created following the concept of *Rwa Bhineda* in which there are always two different things in this world such as buyer and seller, male and female, night and day, goodness and badness, married and unmarried, and it reflects the life choice of being *Grahastra Asrama* stage to live in harmony. Taking into account, *Rejang Wastra*'s values and knowledge presented in this study is a contribution of documenting local heritages in order to maintain the richness of cultural features in Demulih village.

The interpretation of local knowledge on life stages of Hindus in this study is in line with *Catur Asrama* teachings. The term *Catur Asrama* consists of two words namely “catur”, which means four and “asrama”, means stage or level. *Catur Asrama* represents the meaning of the four stages of life that must be undertaken to attain *Moksha*. The stages can also be interpreted as four levels of period as the foundation of harmony in humans’ life where in each level is colored by the characteristics of the duties and obligations that are different from one period to the other times. *Catur Asrama* consists *Brahmacari Asrama*, *Grahastra Asrama* *Wanaprasta Asrama*, and *Bhiksu Asrama* (Subrata, 2019).

Dance as the artwork has the symbols that need interpretation on the basis of researching, observing, and learning. The symbols are

frequently displayed in order that the message can be directly received by the audience. The understanding and interpretation on the philosophy and local knowledge related to the dance is significantly important so that a dance cannot just be a work containing art values but the life teachings. The values can give element of beauty in the work itself. (Rahayu, 2017). The investigation on local knowledge in this study is also strengthened by the beliefs that the artistic masterpiece has symbols. They can be interpreted to find the values and objectives conveyed through symbols, signs or ideas that have certain meaning or even broader meaning than what becomes real in human senses. The message needs interpreting beyond what people can see or hear (Djelantik, 1990).

In a wider sense, the interpretation concerning the local values behind a dance performance can be seen as the efforts of respecting the existence of dances in Indonesia. Some studies are conducted to uncover the values attaching to several dances found in different regions in Indonesia (Dana & Artini, 2021; Indrawan, 2020; Ruastiti et al, 2021; Supriyanto, 2021, Indrayuda, 2017). For instance, the existence of dance in Bali, like Baris Memedi cannot be separated from its community. The preservation strategy of traditional dance is meant as the active role of supporting the community and the art that becomes part of the people's identity (Dana and Artini, 2021). Dance creation can contribute to the sustainable maintenance of local wisdom values in Minangkabau society in West Sumatera (Indrayuda, 2017). Then, it is this study that has an attempt to learn from the symbols, meanings, values and local knowledge existed in a *wali* dance like *Rejang Wastra*. The dissemination through this study is expected to deepen an understanding that the values respected and maintained in a dance are the meanings that make life worth living.

IV. CONCLUSION

The effort of documenting *Rejang Wastra* dance is worth doing since this *wali* dance is served as the only ceremonial dance performed in conjunction with *Ngusaba Metingkeb* in Demulih village, Susut subdistrict, Bali regency. This sacred dance is usually performed every three years with its typical characteristics that make it

very unique. The dance is performed in two temples, namely Pura Penataran Agung and Pura Pucak Demulih. It is performed by two old people. One person is a female dancer who is acting as a fabric seller from Majapahit while the other is a male dancer who is acting as a fabric buyer from Bali. This dance tells a story about preparation that people must do before holding the religious ceremonies in Demulih Village, where the villagers buy a lot of things needed for ceremonies in the market including a yellow and white fabric. This dance is accompanied by *Gamelan Gong Gede* while the dancers sing *cecantungan* that shows an interaction of a seller and buyer.

At least, there are five differences that show the uniqueness of *Rejang Wastra* dance. First, *Rejang Wastra* dancers are the priests, male and female who are taking turn demonstrating selling and buying activity. Second, *Rejang Wastra* is performed with only simple costumes like those that the priests are wearing for the temple ceremony. Third, the property of the dance consisting of white and yellow cloth brought by the female dancer and holed coins by the male dancer. Fourth, before the performance of *Rejang Wastra*, two *Rejang* dances precede it, that is *Rejang* dance involving the young girls and *Rejang Renteng* with the involvement of the young women. Fifth, this dance is accompanied by a *cecantungan* indicating selling and buying interactions.

There are several movements created as the representation of local knowledge, namely (i) selling and buying in the market as the activities conducted before the religious ceremonies that are intended to respect the universe and express the villagers' gratitude to Almighty God, and (ii) the life stages in Hinduism shown in the choice of the dancers. They are married persons that are entering the *Wanaprasta Asrama*, the life stage when people concentrate on deepening the religious teachings, particularly *Dharma* (Truth). These values are connected to Balinese local wisdom, i.e. *Tri Hita Karana*. In the selling and buying as well as the stages of human life, *Tri Hita Karana* is manifested because when ceremonies are performed and how humans are involved are ways of respecting the relationship between humans and

God (*Parahyangan*), humans and natural surroundings (*Palemahan*), and human with each other (*Pawongan*).

REFERENCE

- A. Hasyim, U. A. F., & Puspita, N. (2021). Local Wisdom Values in Efl Online Learning: Emerging Environtmental Issues. *Journal of English Development*, 1(02), 23–34. <https://doi.org/10.25217/jed.v1i02.1713>
- Agung, I. G., Rwa, S., Umbas, R., Komang, N., & Suwastini, A. (2021). *Narasi keseimbangan di Bali dalam novel Eat Pray Love karya Elizabeth Gilbert (The narrative of balance in Bali represented in the novel Eat Pray Love by Elizabeth Gilbert)*. 7(2), 86–99.
- Asmiwyati, I. G. A. A. R., Mahendra, M. S., Arifin, N. H. S., & Ichinose, T. (2015). Recognizing Indigenous Knowledge on Agricultural Landscape in Bali for Micro Climate and Environment Control. *Procedia Environmental Sciences*, 28(SustaiN 2014), 623–629. <https://doi.org/10.1016/j.proenv.2015.07.073>
- Astuti, F. (2021). Exploring local wisdom from youtube: An investigation on the indonesian higher education students' dance performance across gender. *Cakrawala Pendidikan*, 40(1), 230–241. <https://doi.org/10.21831/cp.v40i1.32426>
- Basri, S., & Sari, E. (2019). Tari Remo (Ngremong): Sebuah Analisis Teori Semiotika Roland Barthes Tentang Makna Denotasi Dan Konotasi Dalam Tari Remo (Ngremong). *GETER: Jurnal Seni Drama, Tari Dan Musik*, 2(1), 55–69. <https://doi.org/10.26740/geter.v2n1.p55-69>
- Dana, I. W., & Artini, N. K. J. (2021). Baris Memedi Dance in Jatiluwih Village Tabanan Bali: A Strategy to Preserve Traditional Arts. *Harmonia: Journal of Arts Research and Education*, 21(2), 256–265. <https://doi.org/10.15294/harmonia.v21i2.31890>
- Dwijendra, N. K. A. (2020). How the Local Wisdom Influences the Sustainability of Spatial Development in Denpasar, Bali, Indonesia. *BHUMI: Jurnal Agraria Dan Pertanahan*, 5(3), 42–52. <https://doi.org/10.31292/jb.v5i3.389>
- Hendriyanto, A., Sutopo, B., & Mustofa, A. (2019). *Local Wisdom Values in Kethek Ogleng Dance Tokawi Nawangan, Pacitan*. 306(Isseh 2018), 128–131. <https://doi.org/10.2991/isseh-18.2019.31>
- Hikmaharyanti, P. D. ., Jayantini, I. G. A. S. ., & Arshiniwati, N. . (2022). Semiotika Tari Dolanan Karya Anak Presisi Indonesia Putu. *Komposisi*, 1.
- Indrawan, A. A. G. A. (2020). Konsep Kesederhanaan Tari Renteng di Desa Saren, Nusa Penida, Klungkung, Bali. *Gelar: Jurnal Seni Budaya*, 18(1), 7–15. <https://doi.org/10.33153/glr.v18i1.2988>
- Indrayuda, I. (2017). The Existence of Local Wisdom Value Through Minangkabau Dance Creation Representation in Present Time. *Harmonia: Journal of Arts Research and Education*, 16(2), 143. <https://doi.org/10.15294/harmonia.v16i2.6146>
- Maria. (2018). Local wisdom of indigenous society in managing their customary land: A comparative study on tribes in Indonesia. *E3S Web of Conferences*, 52. <https://doi.org/10.1051/e3sconf/20185200023>
- Marjanto, D. K., Widjaja, I., Julizar, K., Hendrik, H., & Ulumuddin, I. (2020). *Tiga Genre Tari Bali Pengaruh Pendaftaran Tiga Genre Tari Bali Dalam Daftar Unesco Bagi Kehidupan Sosial Ekonomi Komunitas Budaya* (A. Akbar, . Abdul Gaffar Ruskhan, K. Julizar, & I. Widjaja (eds.)). Pusat Penelitian Kebijakan, Badan Penelitian dan Pengembangan dan Perbukuan, Kementerian Pendidikan dan Kebudayaan.
- Miles, M. B., Huberman, M., & Saldana, J. (2013). *Qualitative Data Analysis: A Methods Sourcebook*. Sage.

- Mudana, I. G., Suamba, I. B. P., Putra, I. M. A., & Ardini, N. W. (2018). Practices of Bali Tourism Development, Threefolding, and Tri Hita Karana Local Knowledge in New Order Indonesia. *Journal of Physics: Conference Series*, 953(1). <https://doi.org/10.1088/1742-6596/953/1/012108>
- Pandji, I. G. B. N. (1971). *Mengungkap Tari-Tarian Sakral dan Profan yang Ada di Bali*. Proyek Pemeliharaan dan Pengembangan Kebudayaan Daerah Bali.
- Pastika, I. G. T., & Sugita, I. W. (2021). *Tari rejang Kini Bentuk, Kajian Bentuk dan Fungsi Tari Rejang Renteng dan Tari Rejang Sari*. Paramitha.
- Rochwulaningsih, Y., Sulistiyono, S. T., Utama, M. P., Masruroh, N. N., Rukayah, S., Efendy, M., & Gozan, M. (2019). Traditional knowledge system in palung salt-making in Bali Island. *Journal of Ethnic Foods*, 6(1), 4–10. <https://doi.org/10.1186/s42779-019-0018-2>
- Rosala, D., & Budiman, A. (2020). Local Wisdom-based Dance Learning: Teaching Characters to Children through Movements. *Mimbar Sekolah Dasar*, 7(3), 304–326. <https://doi.org/10.17509/mimbar-sd.v7i3.28185>
- Ruastiti, N. M., Indrawan, A. ., & Sariada, I. K. (2021). Renteng Dance in Saren Village, Nusa Penida as a Source of Inspiration for the Creation of Ceremonial Dances in Bali. *Harmonia: Journal of Arts Research and Education*, 21(2), 232–245. <https://doi.org/10.15294/harmonia.v21i2.31668>
- Sahara, S. (2018). *Analisis Semiotika Tarian Randai Minangkabau di Unit Lembaga Kesenian Universitas Sumatera Utara*. Universitas Sumatera Utara.
- Siska, F., Sapriya, S., & Febriani, T. (2021). Local Wisdom-Based Character Building Through Social Science Learning in Elementary Schools. *Jurnal Ilmu Sosial Mamangan*, 10(1), 54–59. <https://doi.org/10.22202/mamangan.v10i1.4887>
- Sriartha, I. P., Jampel, I. N., Widiana, I. W., & Wesnawa, I. G. A. (2017). *Local Wisdom Of Subak As A Model Of Character Building For Social Studies Learning In Schools*. 134(Icirad), 114–120. <https://doi.org/10.2991/icirad-17.2017.22>
- Sudira, P. (2014). Konsep dan Praksis Pendidikan Hindu Berbasis Tri Hita Karana. *Seminar Nasional Eksistensi Pendidikan Agama Hindu Dalam Sisdiknas Di Era Global*.
- Sukerada, I., Sutjipta, I., & Setiawan, I. (2014). Penerapan Tri Hita Karana terhadap Kawasan Agrowisata Buyan dan Tamblingan di Desa Pancasari, Kecamatan Sukasada, Kabupaten Buleleng. *Jurnal Manajemen Agribisnis (Journal of Agribusiness Management)*, 1(2), 43–52.
- Supriyanto, E. (2021). *Dance as Local Wisdom, Global Relevance (creativity and*.
- Suryanto, S., Mugijatna, M., & Susanto, S. (2020). *Local Wisdom Discourse: Appearance Of Art In Tayub Dance In Sragen Gesi Village*. <https://doi.org/10.4108/eai.20-9-2019.2296824>
- Sustianingsih, I. M., & Yati, R. M. (2020). *Turak Dance as Local Wisdom in the Perspective of the Young Generations in the Digital Age*. *ICoSEEH 2019*, 259–264. <https://doi.org/10.5220/0009121402590264>
- Wanto, A. H. (2018). Strategi Pemerintah Kota Malang Dalam Meningkatkan Kualitas Pelayanan Publik Berbasis Konsep Smart City. *JPSI (Journal of Public Sector Innovations)*, 2(1), 39. <https://doi.org/10.26740/jpsi.v2n1.p39-43>
- Wardi, I. . (2020). *Berbagai Pengetahuan Lokal (local knowledge) Bali yang Mengandung Kearifan Sosio-Kultural dan Lingkungan*. Universitas Udayana. <http://erepo.unud.ac.id/id/eprint/29159/>