

Management Of Preservation Of The Rejang Dance As An Intangible Cultural Heritage Of The Province Of Bali

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ABSTRACT

This research examines the management of preserving traditional Balinese arts, especially the Rejang Dance, which was developed and preserved by the Balinese people. The aim of the research is to understand the form of management carried out by the community in an effort to preserve the Rejang dance in Bali. In this research, the method used is descriptive qualitative and data collection through observation, interviews and documentation. Meanwhile, the results of this research provide various forms of conservation management such as; (1) history of Rejang dance; (2) supporting factors for Rejang dance performances, as well as (3) management efforts to preserve Rejang dance. Management of Rejang Dance performances by the Balinese people includes maintaining the musical instruments that accompany Rejang dance performances (gamelan), consistency in maintaining traditions, readiness for performances in traditional and modern realms, as well as collaborative innovation with other musical performances. In conclusion, efforts to preserve the Rejang Dance involve various parties and strategies, creating continuity of traditional culture in Bali.

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INTRODUCTION

The implementation of Hindu religious teachings in Bali is very steeped in nuances of local culture and traditions, so that ordinary people find it difficult to differentiate between religious practices and local culture and traditions. Hindu cultural life and Balinese culture are synergistic and form an inseparable whole. Hinduism occupies a position as the soul and source of Balinese cultural values. The arrival of Hinduism in Bali was greeted with cultural adaptations that gave rise to local wisdom or what is popularly known as local genius (Titib, 2007: 41). Local wisdom gives color to the life of Hinduism and Balinese culture. Hinduism provides enlightenment to the Balinese people while preserving pre-existing beliefs and traditions. Each region in Bali has its own religious traditions which are characteristic in the dynamics of its religious activities, such as the sacred dance in the form of the rejang dance (Tim Pengusun, 2012: 154).

The sacred dance is in the form of the rejang dance which is believed to serve the purpose of guiding the bhatara-bhatari (gods) down to the world to attend the god yadnya or ceremonies held at the temple (Sumertayasa et al., 2023: 71). One type of rejang dance that is interesting to research is the Rejang Asta Dala dance found in Ubud Village, Bali.

The Rejang Asta Dala dance is a dance that is created specifically based on magical and religious values. The Rejang Asta Dala dance depicts the eight-leafed Padma flower (Asta Dala), meaning Padma Bhuana (Bhumi) and eight symbols of the greatness of Ida Sang Hyang Widhi Wasa. This dance is performed in a series of piodalan ceremonies and Dewa Yadnya ceremonies at temples in the Pakraman Ubud Kelod Village area, Ubud District, Gianyar Regency which is believed to have magical religious values so that it is highly respected by the supporting community. a repertoire of movements, costumes and musical accompaniment using a set of gamelan angklung.

The Rejang Asta Dala dance is danced by 45 (forty five) dancers, where these dancers have not yet reached adolescence (not yet menstruating) and not everyone can dance this dance. As a characteristic and at the same time the identity of the Rejang Asta Dala dance, it implies the values of majesty and holiness in addition to high artistic value. This Rejang dance depicts the majesty, holiness and glory of Ida Sang Hyang Widhi Wasa in his manifestation in the form of Dewata Nawa Sanga.

The Rejang Asta Dala dance is a dance that is classified as a newly created

dance and has gone through a sacralization process. What is very interesting in this research is that it can be seen from the main characteristics presented, namely the costume used by the Asta Dala rejang dance dancers, while another thing that is very interesting to see is that the movements displayed are not the same as the rejang dance in general, namely using covering movements. hands or worship movements, at the base of the Rejang dance using ngayab movements. The creator of the Rejang Asta Dala dance, namely, I Nyoman. The story of the Rejang Asta Dala dance depicts the eight-leaved Padma flower (Asta Dala), meaning Padma Bhwana (Bhumi) and eight symbols of the greatness of Ida Sang Hyang Widhi Wasa. This dance is performed in a series of piodalan ceremonies and Dewa Yadnya ceremonies at temples in the Pakraman Ubud Kelod Village area, Ubud District, Gianyar Regency which is believed to have magical religious values and is therefore highly respected by the supporting community.

Based on the initial emergence of the Rejang Asta Dala dance, the community felt that there was no distinctive guardian dance in Pakraman Ubud Kelod Village, Ubud District,

Gianyar Regency, so the creators of Pakraman Ubud Village asked that a dance be created with classical and sacred nuances. The performance of the Rejang Asta Dala dance at every Dewa Yadnya ceremony in the Ubud area has its own meaning for the people. This is because it is believed to be able to awaken the spirit and aura of majesty and holiness of the ceremony to become stable or metaksu as a feeling of deep devotion to Ida Sang Hyang Widhi Wasa. As a guardian dance that is sacred to the community, it cannot be performed at any place or time, and is required to follow the traditional procedures of the local community which have become bisama, dresta and awig-awig which are obeyed and adhered to (Cerita, 2020: 103). The approach used in discussing the Rejang Asta Dala dance in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, was designed in qualitative research and is within the area of arts studies. The type of data for this research is qualitative data. The data source is primary data obtained through observation and interviews with informants related to the Rejang Asta Dala dance performance, covering the process of sacralization, the structure and form of the Rejang Asta Dala dance, the beauty of the Rejang Asta Dala dance, and efforts to maintain the dance. Meanwhile,

secondary data was obtained from journals, research reports and books related to the Rejang Asta Dala dance.

The technique for determining informants used was a purposive sampling technique, namely selecting informants according to the research objectives who had the ability, expertise, experience, knowledge and concern for the Rejang Asta Dala dance. The selected informants included (1) Dr. I Nyoman Stories, SST., MFA as dance creator; (2) Kelian Traditional Village; (3) Executive Committee; (4) Academics; (5) several community figures involved in the arts, as well as dancers. The data analysis technique uses qualitative data analysis through three stages, namely data reduction, data presentation (description and interpretation), and verification or drawing conclusions.

METHODOLOGY

The type of research used in this research is qualitative research. According to Bodgan and Taylor (1992:22), qualitative research is expected to be able to produce an in-depth description of speech, writing and behavior that can be observed from an individual, community group and organization in a certain context setting. By conducting an assessment of the

location, research can have a general overview of geography, demographics, history, customs, religion, education, habits and local community figures. The data collection technique applied in this research was carried out in three ways, namely; data collection through observation, data collection through interviews, and data collection through in-depth documentation, both documents carried out by researchers directly, as well as previous documents that have been recorded and stored among the community in Ubud Village.

Determining informants was carried out using purposive sampling or purposive sampling techniques. Sampling is the process of selecting a number of individuals for research in such a way that these individuals are representatives of the larger group from which the object is selected (Sumanto, 2012: 160). Research on the Rejang Asta Dala Dance Performance in Ubud Village, using purposive techniques, which will identify local community figures such as Bendesa Traditional, Kelian Traditional, Relatives and Local Families so as to get more in-depth informants about the Rejang Asta Dala Dance Performance. This research data analysis uses qualitative descriptive techniques, namely the data is described so that things related to the Rejang Asta

Dala Dance Performance can be known. In operations, all collected data is analyzed. Qualitative data analysis was carried out in three systematic steps, namely before, during and after (Alwasilah, 2002: 158). The three systematic steps are data reduction and drawing conclusions.

RESULTS AND DISCUSSIONS

A. The existence of Rejang Dance in Balinese Society

The Rejang Dance, especially in the Asta Dala Rejang Dance performance, is a guardian dance that has received sacralization in the process of its creation. The inspiration for the creation of the Rejang Asta Dala dance came from Asta Dala which depicts the eight-leafed Padma flower (Asta Dala), meaning Padma Bhwana (Bhumi) and eight symbols of the greatness of Ida Sang Hyang Widhi Wasa. This dance is performed in a series of piodalan ceremonies and Dewa Yadnya ceremonies which are held in temples in Ubud, one of which is Campuhan Gunung Lebah Temple. Village Community.

Pakraman Ubud Kelod, Ubud District, Gianyar Regency believes that the Rejang Asta Dala dance has religious magical values so it is highly respected

by the residents of the area. The number of dancers 45 people is interpreted as the sum of the manifestations of Dewata Nawa Sanga, the meaning of the words 45 people is (4 plus 5) to be nine, so the idea of the number of dancers 45 people emerged. In other words, five people represent the cardinal directions so that there is no bias in a dance and the number of dancers is five people representing each cardinal direction so that the world is balanced.

Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, is very concerned about preserving sacred arts such as the Rejang Asta Dala dance and other sacred arts in this area. This certainly raises questions from many people, what efforts have been implemented by the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, to maintain the preservation and continuity of the Rejang Asta Dala dance in this village. Efforts to preserve the existing wali dance in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency have been carried out in various ways, including; (1) Remind the younger generation not to abandon the guardian dance that already exists in the Pakraman Village area; (2) Teach the younger generation about the existence of customs, arts and culture in

the area, as well as; (3) Carrying out cadre formation for dancers. If you look further, the Rejang Asta Dala dance is believed to have deep meaning both artistically and philosophically. As a dance recognized by Pakraman Village, aspects of the performance of the Rejang Asta Dala dance are bound by written and unwritten agreements or rules.

The rules made to preserve this sacred dance include that the dance is not performed in any place and can only be performed on certain days. This particular day is regulated by the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, namely on Dewa Yadnya and the smallest religious ceremonies such as Ngusabha.

In this case, the creation of the Rejang Asta Dala Dance as the identity of the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency as an accompaniment to Ida Bhatara Sesuhunan who performed at the Pakraman Ubud Kelod Village Temple, Ubud District, Gianyar Regency was happy with the sesolahan. Another thing that led to the creation of the Rejang Asta Dala dance was the local community's sense of devotion to Ida Bhatara Sesuhunan. Furthermore, I Nyoman Stories as the creator suggested that to give recognition to the sacred dances that

have been created until now. The following will explain several Awig-awig (rules) that must be followed by dancers, the use of dance costumes, and the facilities used in the Rejang Asta Dala dance performance.

Awig-awig Dancer: 1. Rejang Asta Dala Tista dancers must be people from Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency itself. 2. Dancers must follow the rules in accordance with the village awig-awig, namely, the children selected must not yet reach adolescence (menstruation). 3. The selected dancers must perform awig-awig according to those made by Pakraman Ubud Village, Ubud District, Gianyar Regency. 4. If a dancer has reached adolescence (menstruation), the dancer must be replaced with a new dancer who has not yet reached adolescence (menstruation). 5. All rejang dancers must wear clothing according to the awig-awig that has been determined in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency. 6. Must follow the prayer process before praying.

Awig-awig Fashion: 1. You must use colored cloth according to the cardinal directions. 2. Must use tapih. 3. Must use golden yellow wind. 4. You must wear a velvet scarf according to the direction of the wind. 5. You must use the coil

according to the direction of the wind. 6. The clothes provided must be cared for by each dancer. 7. The sacred gelungan must undergo a traditional ceremonial process to descend from the gedong pengaruman and then be attached to the dancer.

Awig-awig Offerings: 1. The offerings used are mabiu kaon offerings. 2. Using pejati offerings. 3. Look forward to getting help.

B. Faktor Pendukung Pertunjukan Tari Rejang

The Rejang Asta Dala dance is a form of traditional dance originating from the Bali area. This dance is performed in various religious ritual events, such as Hindu religious ceremonies, and also in festivals or other traditional ceremonies in Ubud Village. As part of Balinese culture, the Rejang Dance has a very deep meaning, especially relating to respect for the gods, and is often played in temples or holy places. In a series of Rejang Dance performances, there are several main supporting factors that greatly influence the quality and success of the performance. These factors include aspects of choreography, costumes, accompanying music, performance venue, dancer participation, and the training process. All of these elements work in harmony to create a performance experience that

is both visually and spiritually evocative.

The first factor is the rejang dance choreography. Choreography is one of the most important elements in a Rejang Dance performance. As a sacred dance which is generally performed in religious ceremonies, the movements in Rejang Dance tend to be full of symbolism and very structured. The next factor is the dance movements, the movements in the Rejang Dance are generally soft and graceful, with an emphasis on the movements of the hands, upper body and feet. These movements express respect for the gods or ancestors, and indicate the readiness and spiritual purity of the dancer. The next factor is attitude and appearance, apart from movement, the dancer's body position and facial expressions also play an important role in choreography. Dancers must demonstrate peace, serenity, and sincerity, which is appropriate to the sacred context of this dance. The next factor is ritualistic, most of these dances are performed in a series of rituals or ceremonies held by the Balinese people, which means that the dance choreography contains religious meaning and must follow certain rules in order to be considered valid in the ritual context.

Apart from choreography, the next supporting factor for dance is costumes

and accessories. The costumes in the Rejang Dance are also a very important supporting factor in creating a sacred and majestic atmosphere in the performance. Usually, female dancers wear costumes that depict purity and elegance. Rejang dance costumes are usually made from beautiful materials and have shades of gold, yellow or other bright colors.

This costume includes traditional clothing which includes a shawl, sarong (kamben), as well as several other accessories such as a veil or head covering.

Meanwhile, as additional accessories, dancers usually also wear jewelry, such as necklaces, bracelets and earrings, which symbolize nobility and respect. These elements add visual beauty, as well as showing social status or position in Balinese traditional society. Each element in the costume, including the use of color, has its own symbolic meaning, such as depicting purity, peace, or humans' relationship with the universe.

The next factor that supports the Rejang Asta Dala dance performance is the accompanying music. Accompanying music is an element that cannot be separated from the Rejang Dance performance. Without music, this dance will lose the rhythm and

atmosphere needed in the performance. The Rejang Asta Dala dance is accompanied by gamelan Angklung music, this is what makes the Rejang dance unique because the music that accompanies it is the accompanying music for the pitra yadnya (cremation) ceremony. Angklung music was chosen as accompanying music because the Angklung gamelan has a soft and melodious tempo, so it is very suitable for the gentle rejang dance movements but still gives a majestic impression. Each beat and rhythm in the accompanying music also contains deep religious meaning, adding solemnity and wisdom to the ongoing ritual.

The next supporting factor, namely the location or place where the Rejang Dance is performed, is also a factor that really supports the quality of the performance. Most Rejang Dances are performed in temples or holy places as part of religious rituals. Temples in Bali are often built with a strong spiritual orientation, and these places have special designs that facilitate ritual events and artistic performances. The open space around the temple allows performances to take place solemnly and adds to the sacred impression. Many Rejang Dance performances are performed in open spaces, such as temple courtyards or

places chosen based on their proximity to nature. The presence of natural elements, such as trees and open air, also provides an atmosphere that supports the sacredness of the performance.

The next supporting factor is the participation of dancers. Dancer participation in the Rejang Dance is a very important factor. This dance is usually performed by a group of female dancers numbering more than one person. Then the dancer's skills, where dancers in the Rejang Dance must have high technical skills, starting from mastering body movements to facial expressions. Practice and understanding the meaning of the movements is essential to ensure that the dance conveys the intended message.

The next supporting factor for dance is the role of community and social support in Balinese society. Rejang Dance performances not only involve dancers and artists, but also involve the entire community involved in organizing ceremonies or festivals. The process of organizing a show involves many elements, such as setting up the venue, providing costumes, to arranging music and coaches. This creates a deep sense of community and social participation. Respect and Appreciation: Balinese people consider this performance as a

form of respect for the gods, and as such, the entire process of preparation to implementation is carried out with great respect and solemnity.

With all the supporting factors in Rejang dance, it can be said that Rejang dance is an art form that does not only rely on technical skills in dance movements, but also involves very rich spiritual, social and cultural aspects. Supporting factors such as choreography, costumes, accompanying music, performance venue, dancer participation, and the training process all contribute to the success of the Rejang Dance performance. All of these elements complement each other to create a harmonious and meaningful experience for the audience, while maintaining the authenticity and sacredness of Balinese traditions.

C. Upaya Manajemen Pelestarian Tari Rejang

The Rejang Asta Dala dance has quite a lot of sacralization processes that have been carried out in the performance process, including; determining auspicious days according to the traditional Balinese calendar, the offerings used are nuasen offerings, and ceremonies in accordance with customs in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency. After finishing this dance, it was performed for the first time

at the Ubud Village Temple, many people and art lovers were in a trance or trance. Because it is believed that this dance has a very strong spirit, the local community negotiated and based on a joint decision with the village prajuru and pemempon, a gelungan was made which was sacred and consecrated.

Then this dance was taken over by Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency. The Asta Dala rejang dance depicts the eight-leafed Padma flower (Asta Dala), meaning Padma Bhwana (Bhumi) and eight symbols of the greatness of Ida Sang Hyang Widhi Wasa. (Story, 2020:102) When the Rejang Asta Dala Dance was performed for the first time, there were people watching the trance, this made the Rejang Asta Dala dance said to have taksu which evoked an atmosphere of magical religious value. Based on the presence of trance in the community, the next prajuru from Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency made a sacred loop for the Rejang Asta Dala dance and used it by the core dancers who were in the middle in the position as representatives of Lord Shiva. The coil is placed at the Pakraman Village Temple in Ubud and not everyone can see it.

The Rejang Asta Dala dance was

performed when Ida Bhatara Sesuhunan in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency performed (visited) at one of the temples in the area and was accompanied by other sacred dances such as the Baris Gede dance, the Rejang Asta Dala dance, the Rejang Apsari dance . When the Rejang Asta Dala dance is mesolah (performed) there is a sacralization process for the dancers so that the performance runs smoothly. Dancers hold prayers with mabia kala offerings to clean themselves, then ngayab dancers receive offerings to obtain taksu for dancing the Rejang Asta Dala dance.

The sacred coil has magical and religious value which makes the Rejang Asta Dala dance very sacred. According to the words of elders in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, the sacred gelungan has received light or a gift from Ida Sang Hyang Widhi Wasa/God Almighty. This can be seen from the jewels in the sacred coil.

The process of seeing the sacred coil is not easy because the process is required or attended by religious leaders or stakeholders in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, because of this the community also believes that this sacred coil is pingit so in the process of removing the sacred coil

from the place Aromaman uses a special offering, namely pejati.



Picture 1. (Installation of the sacred coil of the Rejang Asta Dala dance)

Document: Puspa, 2024

This sacred coil is symbolized by Lord Shiva who maintains direction at the core of the universe. Apart from that, if there is no gelungan which is sacred, the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, are convinced that the dance being performed has no magical or religious value, because the Rejang Asta Dala dance is used as an accompaniment to Ida Bhatara Sesuhunan who sings at the Pakraman Village Temple. Ubud Kelod, Ubud District, Gianyar Regency. The Rejang Asta Dala dance is an expression of the community's sense of devotion to Ida Sang Hyang Widhi Wasa. Every movement and ritual in this dance is designed to reflect gratitude and respect for God. Performed in the context of a religious ceremony, this dance is filled with sacred nuances by showing the community's commitment to high spiritual values. Apart from the feeling of

devotion, this dance can also be said to be devotion to God.

Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency is very concerned about preserving sacred arts such as the Rejang Asta Dala dance and other sacred arts in this area. This certainly raises questions from many people, what efforts have been implemented by the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency, to maintain the preservation and sustainability of the Rejang Asta Dala dance in this village. Efforts to preserve the guardian dance that already exists in the area have been carried out in various ways, including; (1) reminding the younger generation not to abandon the guardian dance that already exists in the Pakraman Village area; (2) teach the young generation about the existence of customs, arts and culture in the area; (3) grading dancers.

If you look further, the Rejang Asta Dala dance is believed to have deep meaning both artistically and philosophically. As a dance recognized by Pakraman Village, aspects of the performance of the Rejang Asta Dala dance are bound by written and unwritten agreements or rules.

The agreements that have been regulated must be followed by both

dancers and performers in the Rejang Asta Dala dance performance and must comply with the rules given by Kelian village in accordance with the approval of the local community. Through the rules given by the village community, they are used to make the necessary preparations to take part in the Rejang Asta Dala dance performance. This only happens among village communities who still respect the awig-awig that they prepared and implemented together. The Awigawig in question is classified into three parts, namely; dancing awig-awig, fashion awig-awig, and offering awig-awig. **Togetherness and Solidarity:** This dance performance involves active participation from the community, which creates a sense of togetherness and solidarity. It shows how art can unite people in a common cause. Cultural education through this dance, the younger generation is taught about the importance of religious values and traditions, which helps them understand their cultural identity.

The Rejang Asta Dala dance is part of Bali's cultural heritage that must be preserved. This reflects the unique identity of the people of Pakraman Ubud Kelod Village. **Symbolism:** Every element in the dance, including the hoops and costumes, has rich symbolic structuring or arrangement patterns regarding

meaning, depicting the beliefs and worldview of the people. Value of Beauty. The Rejang Asta Dala dance is a dance that is classified as a new dance creation and has received sacralization in the process of its creation and has been recognized by the local community, especially in Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency. From this, the creator got the concept of literary performance because performing arts is a medium for conveying religious teachings. So art is a symbol of Satyam (truth), Sivam (purity), Sundaram (beauty) (Yudabakti&Watra, 2007:32).



**(Picture Dance performance form Rejang Asta Dala Dance)
Document: Puspa, 2024**

Choreographic structure is something that is very essential in dance performances. All dances from traditional classical to modern, from solo or duet dances to group element in the dance, including the hoops dances, have choreography in the sense of structuring or arrangement patterns regarding

aspects, content, form, technique (Sumandiyo Hadi, 2012: 1). Based on this, the Rejang Asta Dala dance is specifically worked on a magical, religious and sacred basis, so that the process from the beginning of the pepeson, pengawak, pecet dance structure refers to this basis.

Apart from movement, aspects of beauty are also reflected in make-up and clothing. Make-up is the art of using color and applying it to the face according to the character or role presented in the performance on stage. Apart from make-up, another very important thing in the performance is the clothing used. This is intended to reflect or characterize one's identity so that it is easier to know the type and origin of dance (Puspawati, 2013:3). The make-up used in Asta Dala's rejang dance uses Balinese princess dance stage make-up whose basic colors are yellow, red and blue. Meanwhile, the dress code used in the Asta Dala rejang dance uses the basics of the rejang dance in general but uses colors and loops, including; (1) white tapih, (2) colored kamen (according to the direction of the cardinal points), (3) stagen or yellow prada belt, (4) shawl (according to the direction of the cardinal points), (5) patterned bun made of leather cows and in gold tinsel such as petitis, geruda mungkur, and lis or edge and others.

CONCLUSION

The Rejang Asta Dala dance form is a group dance performed by 45 child dancers who are not yet teenagers (not yet menstruating) and have undergone a sacralization process by the community of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency. The choreographic structure in the Rejang Asta Dala dance was specifically created on a magical, religious and sacred basis. The make-up used is the stage make-up for women's dances, while the dress used by Rejang dancer Asta Dala got the idea from Ista Dewata or Pangider Bwana.

The beauty that can be seen from the Rejang Asta Dala dance is the worship movement as the identity of the Rejang Asta Dala dance because the Rejang dance generally uses ngayab movements. Clothing used as a representative or as a tribute to the Gods in every direction of the compass who protect the world. A very unique coil is used in the Rejang Asta Dala dance and as a characteristic of this dance it can be seen in the core dancers in the middle row using a colorful coil decorated with golden colors and a peacock feather on top and a jewel in the middle of the coil. . The floor pattern used is quite simple because the dance creator wanted to make the dancers' movements

easier in this colossal dance. The efforts of the people of Pakraman Ubud Kelod Village, Ubud District, Gianyar Regency in preserving the Rejang Asta Dala dance are, consistently carrying out village awig-awig (dancer awig-awig, fashion awig-awig, offering offerings); be flexible towards changes and tolerant of small updates in the Rejang Asta Dala dance; providing recognition to the actors, meaning dancers and the community involved in the performance, admitting that they have a very important role in carrying out ceremonies in the village.

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