

The Transcendence of The Worship of *Ratu Hyang Tumuwuh* Behind a Series of *Sesolahan Rêjang Kuno Pura Luhur Batukau*

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Abstract

This article presents the results of a cultural reflection conducted over the past four years (October 2021 to early 2025) through research on *Sesolahan Rêjang Kuno* at Pura Luhur Batukau. Employing the epoche phase of Husserlian phenomenological methodology alongside the *sahâdaya-sahâdayasamvâda* approach derived from the *Nâṭyaśâstra*'s *rasa* theory, qualitative data were systematically collected, analyzed, and validated through triangulation techniques. The study identifies factors facilitating transcendental experiences, outlines the processes by which transcendence occurs, examines its psychological impact on the dancers, and explores the theological frameworks of the supporting community and the cosmological context of Pura Luhur Batukau. Findings indicate that this transcendental potential remains largely unrecognized by both dancers and the community, as the performance of the *Rêjang* dance tends to be oriented primarily toward fulfilling ceremonial completeness (*jangkep*). This study therefore serves not only as a source of insight but also as a proposed solution for enhancing collective energy toward transcendence. More broadly, it offers a framework for the revitalization of ancient *Sesolahan* traditions in other regions and provides conceptual inspiration for the development of modern agricultural technologies grounded in traditional and even ancient agrarian civilizations, such as that flourishing on the southern slopes of Mount Batukau.

Keywords: transcendence, worship, Ratu Hyang Tumuwuh, the series of *sesolahan Rêjang Kuno Pura Luhur Batukau*

Transendensi Pemujaan Ratu Hyang Tumuwuh di Balik Rangkaian Sesolahan Rêjang Kuno Pura Luhur Batukau

Abstrak

Artikel ini merupakan hasil refleksi budaya setelah empat tahun terakhir (Oktober 2021, sampai awal 2025) melakukan penelitian terhadap *Sesolahan Rêjang Kuno Pura Luhur Batukau*. Didukung penerapan tahapan epoche teori fenomenologi Husserlian dan metode *sahâdaya-sahâdayasamvâda* teori rasa *Nâṭyaśâstra*, diperoleh data-data kualitatif yang di analisis secara *verstehen*, kemudian diuji validitasnya melalui triangulasi data berdasarkan waktu dan sumber data. Kesimpulan bermakna menarasikan tentang; faktor-faktor pendukung terjadinya transendensi, proses terjadinya, berikut dampak transendensi terhadap kondisi psikologis penari, prinsip teologis masyarakat pendukungnya, dan kondisi kosmologis Pura Luhur Batukau. Selama ini potensi tersebut belum disadari sepenuhnya oleh para penari maupun masyarakat pendukungnya, sehingga pelaksanaan setiap *Rêjang* lebih terkonsentrasi pada tuntas atau 'jangkep'nya upacara. Oleh sebab itu, temuan ini menjadi informasi sekaligus solusi bagi peningkatan energi kolektif atas proses transendensi. Pada ruang lingkup lebih luas, dapat memotivasi pelestarian *Sesolahan kuno* di daerah lain, juga inspirasi bagi perkembangan teknologi agraris moderen berbasis peradaban agraris tradisional bahkan kuno, seperti peradaban agraris pegunungan di lereng selatan Gunung Batukau.

Kata kunci: transendensi, pemujaan, Ratu Hyang Tumuwuh, rangkaian *sesolahan Rêjang Kuno Pura Luhur Batukau*

INTRODUCTION

The *Sesolahan Rêjang Kuno* of Pura Luhur Batukau represents a sacred dance tradition that has been transmitted across generations, maintaining its cultural and spiritual significance within the local community. Its choreographic composition reflects the ethos of the era from which it originates, characterized by a sense of charisma, historical depth, and distinct formal qualities, which together establish its status as one of Bali's ancient sacred dances—marked by elegance, authority, and aesthetic charm (Bandem & DeBoer, 2004). These defining features are evident in both the movement vocabulary and the simplicity of the dancers' costumes. The performers, predominantly women from Wongaya Gede Village in Penebel District, Tabanan Regency, Bali Province, serve as living vessels of this tradition. A unique aspect of *Rêjang Kuno* lies in its sequential performance structure, in which multiple *Rêjang* dances are linked together in alignment with the ceremonial phases of the *piodalan* at Pura Luhur Batukau. Among these, two specific forms—*Rêjang Pamêndak*, studied by Astari and Sugiarta, and *Rêjang Dayung*, analyzed by Dana et al.—have received focused scholarly attention.

According to Astari and Sugiarta, there is a match between the name *Rêjang Pamêndak* and its implementation which takes place during the *mamêndak* (welcoming) ceremony for the *Devas* when they descend from the *payogan*. It contains related educational values, religion, aesthetics, ethics, and *tattwa*, behind the simplicity of physical expression which is believed by its supporters to have originated from imitating people who are possessed (Sugiarta, 2020). In contrast to these finding, Dana, et al., who focused on studying the philosophy values of *Rêjang Dayung*, found that there was an essence of the meeting and unification of *Úiva-Shakti*, which blended beautifully between philosophy and its physical appearance (Dana et al., 2023). Then, what about other *Rêjang* which are also carried out in one ceremony?

Discussing about the *Sesolahan Rêjang Kuno* Pura Luhur Batukau is not only talking about *Rêjang Pamêndak* or *Rêjang Dayung* because there is *Rêjang Ababin/Ngababin* initiating *Rêjang Pamêndak*, then *Rêjang Nyaksi*, *Rêjang Ilêh/Pangidêr/Pailêh*, *Rêjang Cerorot*, then *Rêjang Dayung*. All of them are held completely at the peak stage and the end of the *piodalan*, called *penyineban*. Partial information from the findings of Astari dan Sugiarta, also Dana, et al., accompanied by direct observations around *Rêjang* in the field, have not shown any indication of the connection between each *Rêjang*. It happens because the actors and the supporting community are more concentrated on the tradition of its implementation. However, Jero Mekel Lingsir, the community elder and ceremonial leader, has repeatedly emphasized that, according to the mandate of the *Leluhur Karihinan Kabayan* of Wongaya Gêdé, the *piodalan* at Pura Luhur Batukau cannot be

considered complete—let alone fulfilled or *jangkep*—without the performance of the *Sesolahan Rêjang Kuno Pura Luhur Batukau* (personal communication, June 2022). While he did not provide an explicit rationale for this assertion, he offered guidance suggesting that, if one remains receptive, the spiritual energy inherent in Pura Luhur Batukau will manifest pathways to understanding. One such pathway, he noted, may emerge through experiences of synchronicity.

The subsequent phase of exploration shifts focus from the predominantly physical or material dimensions—those categorized as *sakala*—toward an engagement with the intangible, energetic dimensions of the *niskala* realm, which are inherently non-empirical and metaphysical in nature. Trying to get closer to the 'deeply hidden' in the realm of quantum physics and the theory of many worlds (Carroll, 2021), creates a thread between each Rêjang that begins to be read as a transcendent connection beyond matter, between nature, humans, and the energy of the 'life-giving'. The logical analysis that connects the two is the existence of a transcendental flow. Therefore, to uncover this flow, three research questions are formulated as follows: 1). What are the supporting factors for the occurrence of transcendence? 2). How does the transcendental flow take place? 3). What are the implications of the occurrence of transcendence for the psychological condition of the dancers, the theological principles of the Wongaya Gede community, and the cosmological conditions of Pura Luhur Batukau?

METHOD

The authors directly involved as participants in the *Sesolahan Rêjang Kuno Pura Luhur Batukau*, recording the research landscape in natural setting and taking into account the ideal distance of *Nāṭyaśāstra*-based dialogue. All forms of communication and interaction are data, including the essence of *Nāṭyaveda*, the root of *Nāṭyaśāstra*, which is explained in *adhyaiah* 6, entitled: रसाध्यायः, *shloka* 10:

रसा भावा ह्यभिनया धर्मी वृत्तिप्रवृत्तयः ।
सिद्धिस्वरास्तथातोद्यं गानं रङ्गश्च संग्रहः ॥ १० ॥

rasa bhāvā hyabhinayā dharmivāttipravāttayah /
siddhisvarāstathātodyāṅ gānaṅ raṅgaśca saṅgrahaá // 10 //

The *Nāṭyaveda*, as summarized in *The Digest*, encompasses a comprehensive range of theatrical elements, including sentiments (*rasa*), psychological states (*bhāva*), historical representation, ethical practices (*dharmī*), performance styles (*vṛtti*), local usages (*pravṛtti*), success or efficacy (*siddhi*), musical notes (*svara*), instrumental music (*ātodya*), vocal performance, and

stagecraft (Muni & Ghosh, 1961). In this study, raw data related to the physical aspects of the *Sesolahan* were systematically sorted, processed, and analyzed. Simultaneously, data obtained from interviews with dancers, *Pemangku Adat*, and various community members were refined through a structured phenomenological process, beginning with *epoché* (phenomenological reduction) and culminating in transcendental reduction. This methodological sequence progressively purified the participants' experiences—moving from ordinary, biased awareness toward a deeper, existential form of consciousness. The final outcome is a state of pure awareness that engages with the phenomenon in its essential form, through which the “transcendental I” emerges (Wirawan, 2012).

RESULTS AND DISCUSSION

The transcendence of the worship of *Ratu Hyang Tumuwuh* behind the series of *Sesolahan Rêjang Kuno Pura Luhur Batukau* has flow that begins with the implementation of *Rêjang Ababin/Ngababin*, then *Rêjang Pamêndak/Pênyongsong*, *Rêjang Ilêh/Pangidêr/Pailêh*, *Rêjang Cerorot*, with the culmination of transcendence at *Rêjang Dayung*.

Table Flow of Transcendence

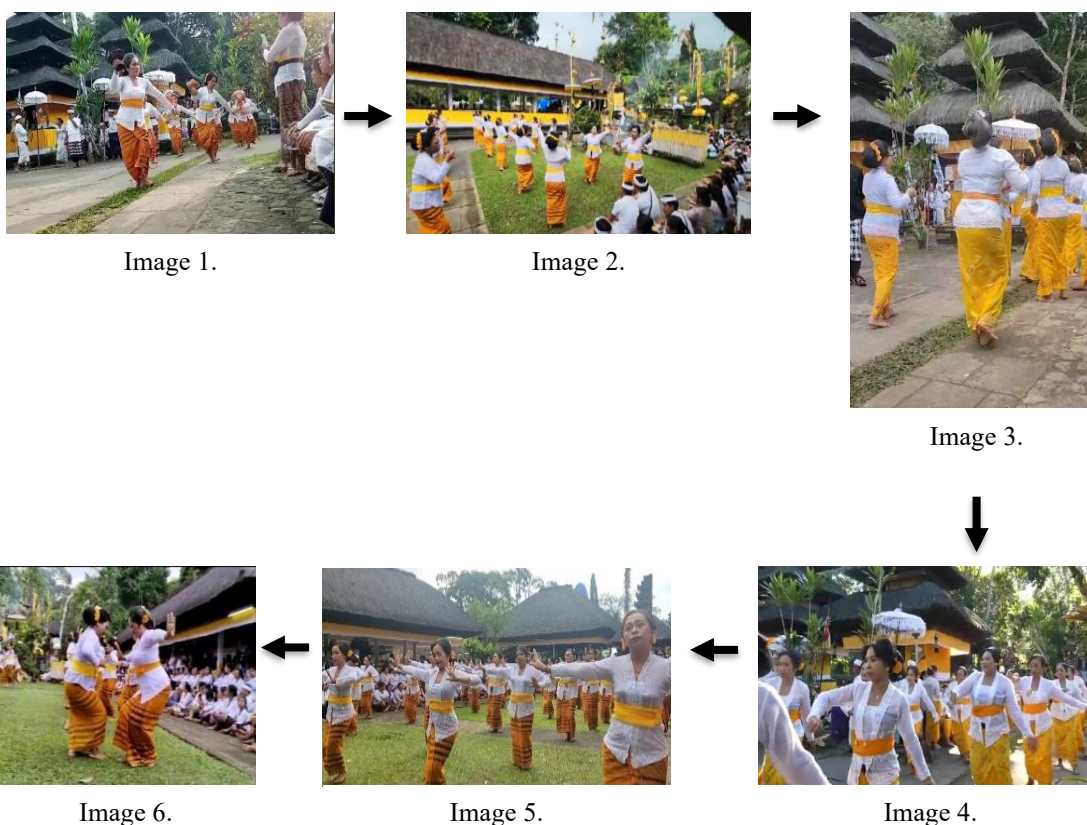


Table 1. Image Caption in Transcendence Flow

| No. | Name | Description |
|-----|--|--|
| 1. | Image of <i>Réjang AbabinNgababin</i> | Document source; Screenshot from Bali Pro Channel, on Friday, July 5, 2024. |
| 2. | Image of <i>Réjang Paméndak/ Pényongsong</i> | Document source; taken on Sunday, March 3, 2024, by Ni Made Dasmini (devotee). Place/date of birth; Denpasar, December 04, 1971. Address; Srikarya Street, number 8 Denpasar, Dangin Puri Kangin Village, North Denpasar District, Denpasar City. |
| 3. | Image of <i>Réjang Nyaksi</i> | Document source; taken on Thursday, february 29, 2024, by Ni Nengah Anik Kesuma Dewi (dancer). Place/date of birth; Wongaya Gede, October 11, 1983. Address; Banjar Dinas Wongaya Bendul, Wongaya Gede Village, Penebel District, Tabanan Regency. |
| 4. | Image of <i>Réjang Ilêh/Pangidêr/Pailêh</i> | Document source; Screenshot from Naya Bali Channel, on Monday, April 28, 2024. |
| 5. | Image of <i>Réjang Cerorot</i> | Document source; taken on Sunday, March 3, 2024, by Ni Wayan Widiantari (reasearcher). Place/date of birth; Belimbing, September 25, 1975. Address; Sidosermo Puskesmas, number 12, Sidosermo Village, Wonocolo District, Surabaya City, East Java Province. |
| 6. | Image of <i>Réjang Dayung</i> | Document source; taken on Sunday, march 3, 2024, by Ni Wayan Juni Andayani (dancer). Place/date of birth; Wongaya Gede, November 1, 1983. Address; Banjar Dinas Wongaya Kangin, Wongaya Gede Village, Penebel District-Tabanan Regency. |

Supporting Factors for Transcendence

1. Nature

The *Sesolahan Réjang Kuno Pura Luhur Batukau* is performed within the sacred grounds of Pura Luhur Batukau, a temple located in the cool, mountainous environment of Mount Batukau, characterized by clean air and abundant water. This dance is inseparable from its natural and spiritual setting, as it embodies the interconnectedness between the temple and the mountain—a reflection of the collective identity of the surrounding agrarian community. The preservation of this environment is essential to the authenticity and continuity of the *Sesolahan*. In this context, safeguarding the dance is synonymous with preserving the natural and cultural life that sustains it. As illustrated by Purwoko (2013), removing the dance from its setting would be comparable to a *wayang* performance without the presence of the *kayon* or *gunungan*—symbols that mark the beginning and direction of the

performance. Without them, the puppets remain motionless, unable to fulfill their role. Similarly, the *Sesolahan Rêjang Kuno* cannot be meaningfully enacted without the sacred and ecological space in which it is rooted.

2. Feminism

In agrarian societies, women often hold a symbolic role as embodiments of the earth's nurturing energy (Utama, 2016). This is reflected in the dancers of *Sesolahan Rêjang Kuno Pura Luhur Batukau*, who, though engaged in daily life as members of a mountain farming community, become central ritual figures during the *piodalan* ceremony. Their graceful and sincere performance expresses deep devotion, reinforcing their role as both performers and guardians of tradition. This dedication is affirmed by community elders such as Embah Mangku (January 11, 2024) and Embah Suyati (March 7, 2024), who recognize the women of Wongaya Gede Village as key to sustaining ancestral cultural heritage.

3. Ceremony

The ceremony of uniting humans with various dimensions of nature, where various offerings are involved, confirms that *Sesolahan Rêjang Kuno Pura Luhur Batukau* is *Rêjang Pujawali* because some of the offerings are indeed made specifically for the completeness of the *Rêjang* facilities. The experience of carrying (*mabebuwatan*) *pasepan* while dancing (March 3, 2024), merges into the sacred and magical atmosphere, but must still focus on dancing by adjusting the movements, properties, accompaniment, and atmosphere, so that they remain united in the flow. Furthermore, the offerings are arranged in such a way on a clay tray, then the arrangement of *janur/busung*, flowers, and other accessories, complemented by the smoke from the *pasepan* fire, as well as the fragrant aroma of incense, present to embrace the supernatural dimension which is *niskala*, to be present and participate in dancing. Thus, *Rêjang* is no longer just a complement to the ceremony, but has become part of the ceremony. (Satyani & Gunarta, 2018).

4. Spiritual Realm

The performance of *Sesolahan Rêjang Kuno Pura Luhur Batukau* involves the ritual presence of *canang tapak*, carried in a *sunggi* position on a dancer's head, accompanied by a priest (*pemangku*) chanting *puja* at the front of the procession. The *canang tapak* functions symbolically as a foundation or "foothold" for the presence of a supernatural entity believed to participate in the *mesolah* (ritual dance). Indications of this spiritual presence are often observed through trance-like states or possession among both the dancers and the *pamêdêk* (worshippers). While these entities are believed to exist in a non-physical or *niskala* dimension, their presence is perceived through vibrations or energy fields that can intersect with human consciousness—even influencing the physical body. Such interactions necessitate a form of spiritual navigation or attunement. This phenomenon suggests the possibility of an intersubjective relationship between dance and higher

consciousness (Varela, 2021), where the dancer's awareness, along with that of those within the ritual space, transcends the physical realm, reaching a liminal point in which the distinction between the worshipper and the worshipped dissolves.

Transcendence Flow

1. Ngababin

It has the meaning of 'sorting' in the everyday vocabulary of the Balinese people, the working principle of land sorting, which is read in the implementation of *Rêjang Ngababin* (Image 1). Like the preparation for planting rice, the act of sorting the land is carried out at the beginning or opening of the series of ceremonies for the *penyineban piodalan* of Pura Luhur Batukau. It is carried out in a circular path, where the dancers form a pattern of two rows, extending to the back according to the number of dancers. In the leading position, the *jero mangku* and a dancer carry (*nyunggi*) *canang tapak* and lead the line, to circle the *palinggih-palinggih* in the *jêroan*.

2. Mamêndak

After the planting media and rice seeds are ready, the next stage is to pick up or *mamêndak* the energy of 'That Which Grows' through *Rêjang Pamêndak* (Image 2). The dancers positioned in the front row take a position in the opposite direction, facing the other rows of dancers, representing the position of the pick-up. At this stage, a connection of a *nyakalayang niskala* nature begins to be built (Karja, 2020). The *mamêndak* is not intended for picking up or welcoming humans, but rather the *mamêndak* of *Ratu Hyang Tumuwuh* who previously resided in the *payogan* (peak of Mount Batukau) to then descend and reside during the *piodalan* at the *palinggih agung* or *Caṇḍi Pràsàda Tumpang Sapta Pura Luhur Batukau*. The term *candi* comes from the Sanskrit word '*candika grha*', in which the word *Candika* means *Devi Durga*, one of the manifestations of *Deva Úiva's shakti*, and *grha* means house. Therefore, the meaning refers to the house of *Devi Durga* (Siaran & Kebudayaan, 1998).

3. Nyaksi

This ritual marks a transitional phase in the performance, positioning participants in a state of *nyaksi*—or witnessing (see Picture 3). This stage involves two distinct groups facing one another. The first group consists of *pengayah* or *para sayang*, who accompany the sacred presence of *Ratu Hyang Tumuwuh* in procession. Opposite them is the second group: a line of *Rejang Nyaksi* dancers, positioned to directly face *Ratu Hyang Tumuwuh*. This face-to-face arrangement creates a dynamic of mutual witnessing. During the ritual, the first group proceeds forward while the second group walks backward, circling the *palinggih-palinggih* within the *jêroan* or *utama maṇḍala* area three times. The *nyaksi* formation is not merely spatial but symbolic, establishing a dialogical space where unspoken

dimensions—spiritual, emotional, or communal—may be acknowledged and expressed through embodied presence and movement.

4. Ngidêr

It is the symbolic act of monitoring the land and the growth of rice through a ritual movement of circumambulation or *ngidêr* (see Image 4). This practice extends beyond the three *pradakshina* rotations around the *uttama maṇḍala*; it also represents a metaphysical journey around the broader agricultural landscape, as captured in the phrase *ngidêr bhuwana*. The dancers begin from the east, arranged in two lines facing west, and gradually move in rhythm with the gamelan accompaniment, passing by numerous *palinggihs* (shrines), each believed to enshrine distinct energy sources. The central axis of this sacred geography lies at the *Palinggih Caṇḍi Pràsāda Tumpang Sapta*. According to the *tri angga* concept in Balinese architectural philosophy (Susanta, 2017), the spatial orientation symbolizes the cosmic body: *Ratu Hyang Tumuwh* at the *Caṇḍi Pràsāda* represents the head (*murdha/kaja/hulu/keluwana*), *Bhatara Úri Sédana Manik Galih* (Dewi Sri, the goddess of fertility) represents the torso (*madya*), and the *Gamelan Gong Duwé* in the *kelod/teben/nista* direction serves as the legs. Together, these elements form a spiritual axis that underpins the transcendental dimension of *Sesolahan Réjang Kuno Pura Luhur Batukau*.

5. Nyrorot.

After the *sakala-niskala* efforts are made, the rice begins to sprout, grow, until the expanse of *pating cerorot*, reflects a sparkling golden color. This atmosphere is represented through *Rejang Cerorot* (Image 5). The basic principle is *pàrúhva* movement (consisting of right and left side movements, or vice versa, in sequence) as the only standard pattern. Etymologically, the meaning of *pating cerorot* can be read in the traditional accessories of Balinese women, called *subeng cerorot*. They are worn completely (a pair) on the right and left ears with an expression of beauty, making them usually expressed with the phrase *pating cerorot*.

6. Nayung.

Nayung in *Réjang Dayung* (picture 6) has the meaning of the movement of ‘rowing’ life (*nayungang jagat*). In each implementation, the MC on duty conveys the narrative that *Réjang Dayung* is the result of independent reconstruction, which was re-arranged based on the memories of the *Réjang* elders in Wongaya Gede Village. It was also conveyed that the source of inspiration came from the dance of *Deva Úiva* with *Devi Pàrvàti*, when *Ida Bhatara (Úiva-Pàrvàti)* was having compassion, forming/creating the world and all its contents. Meeting and unification are intended as the principle of the movement of rowing life (*nayungang jagat*), so that life can continue (March 3, 2024).

As a representation of the ‘meeting’ or ‘unification’ of the energy of *Śiva-Parvati* for *nayungang jagat*, physical movement patterns are presented symbolizing unification through the composition of paired dancers and movement patterns that balance each other. The principle of pairing is not displayed vulgarly with differences in gender/sex of the dancers, but is packaged in a symbolic meaning, by maximizing the potential of female dancers, women, or mothers, as the main dancers of *Rêjang Dayung*. Creativity as a real manifestation of human intelligence gives birth to sacred dance art forms in such a way, becoming an affirmation that the existence of *Deva/Devi* in Hinduism makes this religion a religion full of beauty (Keene, 2014). The existence of the *Śiva-Parvati* dance is also proof that the entry of Shivaism teachings into the spiritual-religious dimension of the people of Wongaya Gede Village do not eliminate their original culture as an agrarian society in the mountains of Ancient Bali, but on the contrary, become more creative and colorful, so that the series of *Sesolahan Rêjang Kuno Pura Luhur Batukau* is more complete and harmonious.

Rêjang Dayung represents not only the climax of the *Sesolahan Rêjang Kuno Pura Luhur Batukau* series but also the culmination of a transcendental journey. This progression begins with the physical act of *ngababin* in *Rêjang Ababin/Ngababin*, transitions into energetic engagement through *mamêndak* in *Rêjang Pamêndak*, deepens into interdimensional awareness through *nyaksi* in *Rêjang Nyaksi*, expands through the circular movement of *ngidêr* in *Rêjang Ilêh/Pangidêr/Pailêh*, and expresses energetic synthesis in *nyrorot* during *Rêjang Cererot*. Ultimately, *Rêjang Dayung* signifies a moment of spiritual fusion—where the self dissolves into the cosmic energy of *Śiva* and *Parvati*.

Implications of the Occurrence of Transcendence

1. Pshycological Condition

Dancing is therapy, a cure for longing for the sensations that can be caused (Tao et al., 2022). Psychologically, these sensations build the dancer's attachment to the dance being performed based on the experiences that accompany it. This is clearly seen in the dancers of *Sesolahan Rêjang Kuno Pura Luhur Batukau* as captured in the expression of Ibu Ni Nengah Anik, a dancer and Seksi Wali Pura Luhur Batukau (January 11, 2024). Initially, discussions about *Sesolahan* unfolded in a light and relaxed manner. However, as the conversation began to delve into deeper, more personal and spiritual dimensions, verbal expression became increasingly difficult. The language of feeling gradually took precedence over spoken words. Tears emerged—not from sorrow, but as expressions of pride, emotional resonance, and a profound longing to once again perform the *Sesolahan Rêjang Kuno Pura Luhur Batukau*.

A similar emotional depth was conveyed by Embah Suyati, a senior figure in *Sesolahan*, who, due to age and physical limitations, no longer participates as a dancer (Thursday, March 7, 2024). Although initially hesitant in meeting a new researcher, the conversation quickly became warm and sincere. Without prompting, she stood and attempted to demonstrate the basic movements of each *Rêjang*. Despite her body faltering, her spirit remained unwavering. Her lifelong experience as a dancer had instilled in her a resilient inner drive—to continue advocating for *Sesolahan Rêjang Kuno Pura Luhur Batukau*, even as her physical capabilities declined.

2. Theological Principles

If the solidity is disturbed, with the loss or change of the series *Sesolahan Rêjang Kuno Pura Luhur Batukau*, then the energy system and the sustainability of the agrarian civilization of rice cultivation on the southern slopes of Mount Batukau will be threatened. There is a high potential for crop failure due to land that has not been prepared properly. Rice seeds will not grow without worship or respect for the energy of the 'Grower', or rice seeds will grow, develop, but produce rice that is physically or genetically defective due to lack of supervision. In the end, the ripe and healthy rice grains from the harvest of the residents of Wongaya Gede Village can no longer be distributed during the *piodalan* of Pura Luhur Batukau. Therefore, *Jero Mekel Lingsir's* assertion, regarding the implementation of the series of *Sesolahan Rêjang Kuno Pura Luhur Batukau*, not one or several *Rêjang* in it, is a 'must' because each *Rêjang* is not only identical to the series of ceremonies in the *piodalan*, but contains a unique and distinctive formulation in forming the flow or cyclic pattern of civilization. Another binding principle, also put forward by the customary guardian, through the sentence; "... Let's maintain what exists, why should we make something new, that does not guarantee safety..." (*Bendesa Adat Wongaya Gede*, March 6, 2024).

In the household structure, the existence of the *Sesolahan* Section of the Wali Pura Luhur Batukau as a special household staff who is given the mandate to command the *Sesolahan*, will fail to continue its main task in guarding and continuing the ancient tradition of *Sesolahan Rêjang Kuno Pura Luhur Batukau*, because what they got from the previous generation was not accepted equally by the next generation.

3. Cosmological Conditions

Rice seeds carry not only the potential for growth and regeneration but also hold within them the genetic memory and composition of their existence. This concept resonates with Bharata Muni's analogy in the *Nāṭyaśāstra*, where the energy of performance art (*nāṭya*) is likened to a seed (*bīja*) (Vatsyayan, 2003). The analogy is particularly relevant to *Sesolahan Rêjang Kuno Pura Luhur Batukau*, as both rice and *Sesolahan* originate from seeds—physically through rice grains and

symbolically through *bīja* in dance. These seeds embody cosmic processes, culminating in the transcendental worship of Ratu Hyang Tumuwhuh and reaching their peak in the *Śiva-Parvati* dance. For devotees of Śiva, such artistic expressions are profoundly meaningful, as Śiva Himself is the cosmic dancer, *Śiva Tāṇḍava*, revered as *Śiva Nāṭya Rāja* in the *Nāṭyaśāstra*. Thus, every act of dance, including *Rêjang Dayung*, becomes a sacred gesture—a manifestation of divine transcendence (Oktaviani & Rudiarta, 2023).

The initial journey of the seed, from the form of a seed or *bija*, has found its whole and solid living space, thus showing its existence through a distinctive and unique transcendence path. Unlike most other agrarian civilizations that cultivate rice, with different living spaces and techniques, the rice from the rice fields on the southern slopes of Mount Batukau, especially the people of Wongaya Gede Village, is rice that grows, develops, and produces rice seeds again under the auspices of *Ratu Hyang Tumuwhuh*. Through the principle of *nayungang jagat* in *Rêjang Dayung*, the rice seeds harvested by the residents are not enjoyed sectorally, but globally on a universe or universe scale. Those who come to pay their respects at the piodalan ceremony will receive blessings evenly in the form of Balinese rice grains typical of Wongaya Gede.

Existence is inherently tied to transcendence (Siswanto et al., 2017). As such, uncovering the flow of transcendence is essential for reinterpreting the cosmological structure of Pura Luhur Batukau. This site, along with the civilization that sustains it, functions not only as a sacred space for Hindu devotees but also as a vital center for preserving an ancient, institutionalized agrarian culture. Among its key cultural expressions is *Sesolahan Rêjang Kuno Pura Luhur Batukau*, whose aesthetic principles are rooted in the communal and ritualistic functions of art as practiced by prehistoric societies (Suryajaya, 2016). Nature, when treated with reverence and balance, reveals its true character—offering abundant blessings in both material and spiritual forms to support human life.

CONCLUSION

The transcendence embodied in the worship of *Ratu Hyang Tumuwhuh* through the series of *Sesolahan Rêjang Kuno Pura Luhur Batukau* represents a form of *Kitab Teles*—a living text of ancient Balinese agrarian civilization on the southern slopes of Mount Batukau. This tradition encodes practical and spiritual knowledge for utilizing and sustaining environmental potential, not only to support rice-based agrarian life but also to fulfill spiritual needs. It guides practitioners from aesthetic-religious experience as performers and custodians of the *Sesolahan* to the attainment of transcendental awareness. In terms of scholarly contribution, this research complements and completes previous findings by Astari and Sugiarta, as

well as Dana et al., who explored the *Kitab Garing*, which outlines the cycle of rice cultivation—now enriched by integrating the stages of transcendence.

Recognizing the complexity of *Sesolahan Rêjang Kuno Pura Luhur Batukau*—in relation to temple architecture, the history of pre-Balinese civilization, and other interconnected aspects not fully explored in this study—there remains significant potential for further multi- and interdisciplinary research at local, national, and global levels. One important avenue is to complement existing knowledge about *subak*, which has been recognized as a UNESCO World Cultural Heritage, with deeper insights into agrarian civilization from the perspective of sacred dance, as embodied in the *Sesolahan Rêjang Kuno Pura Luhur Batukau* tradition.

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