

Sekala Niskala Management and Pedagogical Aspects of The Gebug Ende Seraya Traditional Art Performance In The Traditional Village Of Seraya, Bali, Indonesia

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Abstract

This article is the result of field research that describes the management of sekala niskala in the management of the Gebug Ende Seraya tradition, the performance system, and the pedagogical aspects contained therein. This research aims to understand the management of the noetic sekala in the Gebug Ende Sambil performance, its functions, and the pedagogical aspects contained therein. This research was conducted using a qualitative research approach and the method is ethnography. The results of the study show that managing the Gebug Ende Seraya traditional art performance while following the functions of a modern management system, namely planning, organizing, leading, and controlling. Which involves sekala (natural) elements, namely the chief of the traditional village and the performance organizing committee, and abstract (unreal) elements, namely the Hindu gods who reside in the temples of the Seraya Traditional Village. Gebug Ende Seraya art performance while having several functions, namely as a ritual to ask for rain, fertility, and repel reinforcements for the safety of plants, animals and humans. Another function is war training as a warrior of the Karangasem kingdom. Performing the art of the Gebug Ende Seraya tradition while also being an educational medium to instill religious values, art, social solidarity, aggressive emotional control, courage, and respect for the power of the Karangasem king. These aspects are crucial so that the maintenance of the gebug ende art tradition must continue to be carried out, involving traditional villages and supra-village authorities.

Keywords: gebud ende seraya, abstract management, multifunction, value education media.

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INTRODUCTION

Everything in Bali is art. Louis Couperus stated this expression during his visit to Bali in 1920 (Vickers, 2012: 15-29). This description is also reinforced by Covarrubias (2013) in his classic work on Bali, namely the Island of Bali. This is true, considering Bali is rich in works of art, including performing arts. This kind of depiction is no longer appropriate to current conditions, bearing in mind that many traditional performing arts, such as arja (folk opera), shadow puppets, janger, drama gong, and so on are no longer recognized in Balinese society. This condition must be connected to the presence of modern media such as radio, television, film and video cassettes. This modern media disseminates various forms of popular culture, for example films and music which provide more enjoyment than traditional performing arts (Weintraub, 2012; Wallach, 2017; Heriyanto, 2015). Balinese people can easily enjoy various forms of popular cultural entertainment without having to leave their homes, so traditional performing arts lose their fans and slowly die.

Although many performing arts have died, there is something interesting in Seraya Traditional Village, Karangasem, Bali, there is a performance that still survives, namely the traditional art of Gebug Ende Seraya. This maintenance is tied to the role of the Seraya Traditional Village. Traditional villages play a critical role in managing customs and religion (Geertz and Geertz, 2017). Gebug Ende Sambil traditional art belongs to Seraya Traditional Village, so it is obliged to manage Gebug Ende Seraya traditional art performance. The Balinese always think in terms of complementary duality, namely sekala or reality paired with abstraction or something that is not real (Eisemen, 1988). The sekala aspect refers to the natural actions of the traditional village, while the noetic action refers to the actions of the gods and demonic beings or bhuta kala. The notion of complementary duality results in any form of sekala action taken by the traditional village in managing Gebug Ende Seraya traditional art performance, depending on the role of the gods and bhuta kala as niskala managers. If the traditional village as manager neglects it, they will be subject to religious-magical sanctions. This penalty is difficult to avoid because gods and demonic beings can perform any action without being limited by time and space.

The art performance of the Gebug Ende Seraya tradition is unique, not only because of its survival in the midst of modernization, but also because it can only be found in Seraya Traditional Village. Similarly, this performing art is marked by violence, reflected in the fight between two male performers, hitting each other with rattan sticks. They protect themselves using shields or shields. Punches can hit the

body so that blood drips to the ground. This symptom indicates that the *gebug ende* art performance is full of physical violence, and even has the potential to cause bodily harm to the dancers. This condition shows that traditional art is in contradiction with the teachings of Hinduism. This is because Hinduism emphasizes the teachings of *ahimsa*, so any form of violence is prohibited because it degrades human values (Radhakrishnan, 2009; Gandhi, 2009). Balinese people also adhere to the local ideology of *Tri Hita Karana* (three causes of happiness), which, among other things, emphasizes the importance of harmonious relations with fellow human beings (Atmadja, 2020). Thus, both based on Hindu religious values and the local *Tri Hita Karana* (THK) ideology, the violence shown in the *gebug ende* traditional art performance is not justified, so it can be called an abnormal act.

Whatever form of performing art is not only related to the staging of artistic values (the aesthetic value), but also other values, for example, religious values (the religious value), solidarity (the solidarity value), economic (the economic value), and theoretical value. (the theoretical value), and the power value (the power value) (Edward Spranger in Ahi, 2016: 71)). These values can be sourced from the local ideology of *Tri Hita Karana* (the three causes of happiness, namely the harmonious relationship between humans and God, the harmonious relationship between humans, and the harmonious relationship between humans and the natural environment-theological, social, and ecological harmony (Atmadja, 2020; Stuart-Fox, 2010). This idea has implications for the performance of the *gebug ende* tradition while not only serving as a spectacle, but also as a guide, namely containing pedagogical aspects to shape its citizens so that they have ideal characteristics in accordance with the demands of THK ideology.

Referring to this explanation, the performance of the *Gebug Ende Seraya* traditional art in *Seraya Traditional Village* is exciting to study for the reasons, first, the survival of this performing art depends on the management of the *niskala* tradition which involves the *Seraya Traditional Village* and supernatural beings, namely the gods and *bhuta kala*. The involvement of the gods and *bhuta kala* in performance management is very unique, considering Williams' idea (2001: 8-9) that management always refers to the natural actions of a manager to carry out management functions, namely planning, organizing, leading, and controlling to achieve an organizational goal. *Kadua*, even though the show staged physical violence in the theater, the local community still maintains it and routinely shows it every year in the courtyard of *Bale Agung Temple*. Borrowing from Harris's (2019) idea, this phenomenon indicates that they have their cultural logic to maintain the traditional art of *Gebug Ende Seraya*. Third, the performance of the *gebug ende* traditional art while not only as a

spectacle, but also as a guide, namely an educational medium to create virtuous traditional village residents referring to the local ideology of THK (three causes of happiness, namely the harmonious relationship between humans, the environment and God) (Atmadja, 2020).

Starting from this idea, three exciting issues will be studied in this research. First, the meaning of the Gebug Seraya traditional art performance for the Seraya Traditional Village community, so that they are committed to maintaining and showing it regularly every year. Second, sekala and niskala management are practiced by Seraya Traditional Village in the stages of preparation, staging, and closing of the Gebug Ende Seraya traditional art performance which involves management functions, namely planning, organizing, leading, and controlling so that goals are achieved. Third, the pedagogical aspect of the gebug ende traditional art performance while in the context of internalizing the values associated with the local ideology of THK. The study of these three problems is not only fascinating but also significant to gain a broader, more profound and holistic understanding regarding the existence of the Gebug Ende Seraya traditional art performance in Seraya Traditional Village.

LITERATURE REVIEW

Sustiawati, Suryatini, and Artati (2016) have conducted a study of the Gebug Ende Seraya traditional art performance in Seraya Traditional Village with the topic Development of Dance Learning Designs in Elementary Schools Based on Localgenius Knowledge with an Integrated Learning Approach. Their study is related to its position as a local genius which can be applied to dance art education in elementary schools using an integrated learning approach. His presentation is limited only to the background of the emergence of the Gebug Ende Seraya tradition, the game system, and its function for the Seraya Traditional Village. The presentation is yet to be in-depth, broad, and holistic because the theoretical framework needs to be revised. Social theories do not support the findings, so their objectivation as findings is still weak.

Bandem and Murgiyanto (1996) in their book, Indonesian Regional Theater, well describe the meaning of theater as everything performed in front of a crowd or in a simple formulation theater is a spectacle. They presented thorough examples of theater in various regions of Indonesia, such as in Bali, Java, Lombok, Kalimantan, Sulawesi, Sumatra, and so on. The presentation on Balinese theater apparently does not mention the example of Gebug Ende Seraya. This phenomenon indicates that here the gebug ende tradition seems to have been forgotten because it may be considered less important.

Nevertheless, this book is significant because it provides a comprehensive description of the characteristics of regional theater, art technology, and the social system that supports it so that the performances can run smoothly. This book also contains the relationship between regional theater and historical dynamics, environmental conditions, and the religion or belief of the local community that supports it. They also emphasize the functions of theater, such as the disclosure of history, beauty, pleasure, education, accompaniment of rituals, and entertainment. These various functions are often interrelated.

Soedarsono (1999) in his book entitled *Research Methodology for Performing Arts and Here Fine*, discusses several examples of performing arts in Java, namely Yogyakarta and Bali. Specifically for Bali, he described the role of the Andha Candra Cultural Center in Denpasar City as a center for performing various art forms in Bali. This performance is called the Bali Arts Festival. Soedarsono visited the Bali Arts Festival in 1997. He saw performances of various Balinese arts, including *gebug ende*, which is another name for *gebug Sambil*. He did not give an explanation at all about *Gebug Seraya*. This is reasonable, considering that Soedarsono did not conduct specific research on *Gebug Seraya /Gebug Ende Seraya*, but rather focused on observing various forms of Balinese art that have the potential to become cultural attractions in the context of developing cultural tourism.

The Indonesian Performing Arts Society (1999) wrote a book on the *Directory of Traditional Performing Arts in Indonesia* covering the regions of Sumatra, Java, Kalimantan, Sulawesi, Bali, Nusa Tenggara, Maluku and Irian Jaya. Especially for Balinese art, it is explained that its growth is related to the religious attitude of the Balinese people. The religious aspect has built a cultural area rich in sacred and magical performing arts. Art is an integral part of Balinese life. This traditional performing arts directory contains as many as 25 types of Balinese performing arts. The art performances of the *Gebug Sambil Seraya/Gebug Ende Seraya* are not included in them. Even though similar performance art, namely *makare-kare*, namely the *pandan war* (the thorn of sight war) in the Tenganan Pagringsingan Traditional Village is actually listed. This symptom indicates that the traditional art performances of *Gebug Seraya /Gebug Ende Seraya* are not getting enough attention.

Suprpto (2013) wrote a book entitled *Semerbak Incense on Thousand Islands Majid Contestation, Integration, and Hindu-Islamic Conflict Resolution*. This research is the result of research on ethnic relations between Balinese Hindu and Sasak Islam in Lombok. The existence of ethnic Balinese Hindus in Lombok is because the Karangesem kingdom of Bali once ruled Lombok. In this book it is called the art of the *Gebug Ende Seraya* tradition, where the Sasak people call it *Presean*. Balinese

Hindus say that this performing art originated in Seraya Village, then was brought to Lombok and the Sasak people imitated it. The Sasak people think that Presean is not an imitation culture, but an original creation of the Sasak people. Apart from this difference of opinion between Gebug Ende Seraya and Presean have differences and similarities. The difference is that the shield used on gebug ende while in the shape of a circle, while in Presean the shield is rectangular. The similarity lies in its function: performing arts are used as a medium to bring rain. There is no deeper explanation about Gebug Seraya /Gebug Ende Sambil or Presean, so understanding of these two traditional art forms is very limited.

Referring to these findings, it can be said that the topic studied in this study, namely the Gebug Ende performance while still being classified as the original. This condition has implications that studying these three problems is not only very interesting and very important academically, but also because of its sufficient originality. Nevertheless, the exposure of previous researchers is significant. They contributed valuable secondary data to enrich the primary data collected through field research in Seraya Traditional Village.

This research uses a multidisciplinary approach as applies to a social theory which combines various perspectives, namely sociology, anthropology, art, history, religion, and education (Kellner, 2003; Agger, 2003). Alternatively, borrowing the idea of Kellner (2010: 135-138) a multidisciplinary approach can also be called a multiperspective approach. Through this approach, the activities of interpreting, criticizing and deconstructing actions and artifacts related to the research problem can produce a more good ethnography.

METHODOLOGY

This study uses an ethnographic qualitative research methodology approach. Referring to Creswell (2015) the use of this approach has implications for this research, namely focusing on developing a complex and complete description of the culture of the Seraya Indigenous Village community in the context of abstract management and pedagogical aspects of the Gebug Ende Seraya performance which is routinely staged once every year at the courtyard of Bale Agung Temple as a holy place to worship Lord Brahma. This pattern resulted in this research being directed at describing the habits and mental activities of the local community including ideas and beliefs expressed through verbal or non-verbal language, such as the body language of the performers, the audience, and the accompanying gamelan. These aspects are described in an integralist way to obtain a more profound and comprehensive understanding of the Gebug Ende Seraya traditional art performance.

This research was conducted in Seraya Traditional Village. The reason is that apart from the fact that the *gebug ende* traditional art performance is only found in the village, it is also because it has never been studied, so the originality is very high. The sources of data in this study were village leaders of the Seraya Traditional Village, traditional and religious leaders, ritual leaders, offering makers, performers, spectators, gamelan musicians, performance judges, and so on. They were interviewed using in-depth interview techniques and recorded using a tape recorder. Other sources of data are circumstances, the natural environment, traditional village meetings to prepare performances in the context of *sekala* management, rituals addressed to Hindu gods and *bhuta kala* related to abstract management, staging of performances, and so on. These conditions were observed and documented using HP. Following Spradley (1980) the observed aspects are space, actor, and activity. Documents are also sources of data that are no less important, such as various written regulations belonging to traditional villages, minutes of meetings of traditional villages, and so on. Sources of data collection techniques are used simultaneously or one before the other, not only to deepen and broaden understanding of the problem being studied, but also for triangulation so that the validity of the data is more guaranteed.

Data analysis follows Berger's thinking (in Samuel, 2012: 49-57) with the following steps. First, conceptualization, namely finding the concepts included in the data obtained from the sources and methods of data collection related to the answers to the problems studied in this study. Second, the result of conceptualization. These concepts are analyzed using the deconstruction method to find new meanings and meanings denotatively and connotatively referring to culture including the ideology behind the *Gebug Ende Seraya* tradition art performance. Third, proof. These meanings' accuracy is verified by discussing them with informants and looking for other data sources. The goal is to get reinforcement, refinement, and even rejection of the meaning and meaning given by the researcher. In this way the meaning and meaning becomes intersubjective, that is, it is agreed upon by the researcher and the informant so that the accuracy becomes more guaranteed. Fourth, objectivation. Intersubjective meanings and meanings are used as the basis for compiling narratives in the context of answering research problems, then they are strengthened by social theories. Thus the narrative becomes objective, apart from being supported by theory, it is also clearly related to existing social theories.

RESEARCH RESULT

Seraya Village Profile

Seraya Pakraman Village is located at the eastern end of Karangasem Regency, Bali. The distance of this village from Amlapura City (Capital of Karangasem Regency) is approximately 10 km. Geographically, the boundaries of the traditional village of Seraya are to the north is Bukit village, to the east is Tulamben village, to the west is Tumbu village, and to the south is the Lombok Strait or sea. Seraya Pakraman Village consists of three official villages namely West Seraya, Central Seraya and East Seraya with an area of 295 km² which has an altitude of 30-500 m above sea level with an average slope of 4.5 with a tropical climate and an average rainfall of 74 days per year. In accordance with its hilly geographical location and conditions, the commodities developed in this village area are mainly in the dry land agriculture and fishing sectors. The most famous agricultural product is Corn Seraya which is characteristic, namely it tastes sweet. In the livestock sector developed types of livestock such as: chickens, goats, cows, and pigs.

Sekala Niskala Management in the Gebug Seraya Tradition Art Performance

Gebug Seraya traditional art while growing and developing in the Traditional Village of Seraya. If you look closely at the name, gebug means to hit, while referring to the name of the traditional village that owns it, namely Seraya Traditional Village. So, based on its name, Gebug Seraya is a hitting activity that takes place in the Seraya Traditional Village. The players consist of two men because gebug while also a symbol of virility. Gebug Seraya while using a variety of parameters, including a beater made of a single layer of rattan with a diameter of 2 cm and a length of approximately 1.65 m. This stick is made by roasting and stretching it over hot coals to make it straight, then dripping it with sugar water so that the rattan does not break and break easily when used in hitting activities.

Other equipment is a shield or shield made of woven bamboo in a round shape with a diameter of approximately 60 cm for a smaller size. Shields can also be more significant, which is 80 cm. The shield is also called ende, so Gebug Seraya is also called Gebug Ende Seraya. The shield or ende is round in shape. On the front there is woven bamboo covered with cowhide, so it is resistant to blows. On the back, it is given a wooden handle the size of a hand grip, so it is comfortable to use by gebug ende while playing. The shield is used to block the opponent's blows so as not to hit the body, especially the head. Gebug players are also required to wear a costume, namely a red headband or udeng, and a black cloth or Kamen selem which is covered with black and white cloth arranged in a series of small boxes called Saput Poleng. Gebug Ende Seraya equipment and games can be seen in Figure 1.

Figure 1. The top left image of two gebug ende seraya players while fighting. The top right image is an ende (shield) and a club. The right

and bottom left pictures are two young men demonstrating how to play gebug ende while protecting their heads (left) and ready to fight (right) ((Documentation of Ni Luh Sustiwati, 2022).



Gebug ende seraya players are bound by the rules: first, they may not hit below the waist. Second, it is not permissible to hit an opponent who is not ready, for example when the opponent is trying a bat and has not raised the bat as a sign that he is ready to compete. Third, it is not permissible to hit by turning the hammer, namely the base. Fourth, it is not permissible to hit when the opponent asks to pause by saying the word cub (meaning pause), for example, because of a falling headband or other things that interfere with the match. Fifth, avoid crossing the boundary or competition arena that has been determined from the start. Sixth, you are not allowed to hug each other to hit each other or carry out other acts of physical violence.

If there is a violation of this rule, the referee must act so that the game is fair and does not endanger the safety of the players. The referee Gebug ende seraya called saye. Referees come from people who are considered competent as referees – in general, and they used to be old-school players. The referee does not determine a win or lose. Because, gebug while there is no losing win. The aspect that is emphasized is the drop of blood on the ground, according to the primary function of gebug ende Sambil, which is part of the ritual of

asking for rain. The performance of the gebug ende takes place at least three rounds or more, depending on the presence of drops of blood on the ground. The provisions of the three rounds are related to the three highest gods in Hinduism, namely Brahma (Creator), Vishnu (Preserver), and Shiva (Smelter).

Gebug ende seraya is an art, namely not only the art of hitting so that it is right on target, but also the art of blocking an opponent's blow using a shield without violating the applicable rules. The artistic aspect can also be seen in the costume he wears. Likewise the game of Gebug ende seraya with gamelan gong increases the enthusiasm of Gebug ende Sambal players. This game is also related to art which is integrated with the ritual system of bringing rain. The Karangasem Kingdom used the gebug ende game as a medium to train selected warriors from the Seraya Traditional Village to attack Lombok Island in the 17th century and other areas in Bali, for example, Buleleng in the early 19th century (Agung, 2001). This condition resulted in the game Gebug ende seraya while also being related to the development of the art of war to support the power of the Karangasem king. The use of gebug ende game as an art in the ritual system of bringing rain and the development of the art of war resulted in the performance having to be followed by a ritual. The initial ritual is performed at Puseh Temple as a place to worship Lord Vishnu. The next ritual is at Bale Agung Temple, a place to worship Lord Brahma. Bale Agung Temple is also the arena for staging the Gebug ende seraya game. This pattern causes gebug ende seraya while being an art that has a religious-magical content. This resulted in gebug art being passed down from generation to generation or across generations, so it developed into traditional art.

Game gebug ende seraya while not only involving humans, namely players, but also the audience. They occupy a specific space in accordance with the rules set by the Seraya Traditional Village. The involvement of Hindu gods who reside in Pura Puseh and Pura Bale Agung is significant. The presence of various other creatures cannot be ignored, namely bhuta kala or demonic creatures. Remember, the belief of the Balinese people that the natural environment around it is full of bhuta kala as a bringer of disaster. Bhuta kala must be considered in every ritual (Stuart-Fox, 2010). Human involvement with various interests is genuine, so it can be called sekala. The involvement of Hindu gods and bhuta kala is unreal, so it can be called niskala. Seraya Traditional Village must be able to manage aspects of sekala niskala in a complementary manner so that the performance of the Gebug Ende Seraya tradition art while going well to achieve the goal. The noetic sekala management that applies to the Gebug Ende traditional art performance can be observed in Table 1.

Table 1. Sekala Niskala Management in Performing Arts the Gebug Seraya Tradition

	Traditional Village as Sekala Manager	Hindu Gods as Niskala Managers
Planning	Preparing the facilities for the <i>gebug ende seraya</i> performance, for example the venue, costumes, ceremonial facilities, funds, forming an organizing committee for the Gebug Ende Sambil performance, etc. The traditional village held meetings to prepare for the holding of <i>gebug ende seraya</i> . The meeting was held at Bale Agung Temple. Planning involved the organizing committee for the Gebug Ende Sambil performance,	Offerings to the Hindu gods to inform that the traditional village will hold <i>gebug ende seraya</i> as a series of rituals asking for rain. At a traditional village meeting, the Hindu gods are invited through a ritual with witness status. This resulted in the decision that the meeting had a sacred dimension because Hindu gods witnessed it.
Organizing	The traditional village of Seraya formed an organizing committee for the <i>gebug ende seraya</i> performance. This committee is named Sekaa Gebug Ki Kopang Kanthi Seraya. This executive committee is tasked with organizing the implementation of <i>gebug ende</i> while under the supervision of the chief of the traditional village (traditional village leader).	The organizing committee for the <i>gebug ende seraya</i> performance while obtaining approval from the Hindu gods through a ritual. Meetings held by the organizers of the <i>gebug ende seraya</i> performance while in the context of organizing their activities must be witnessed by the gods by inviting them through rituals.
Leading	Bendesa Adat Seraya is the highest leader in the implementation of Gebug Ende Sambil. The organizing committee for the <i>gebug ende seraya</i> performance is in charge of leading the performance. This is inseparable from the leadership of Bendesa	The leadership of the Bendesa Adat and the organizing committee for the <i>gebug ende seraya</i> performance are inseparable from the leadership role of the Hindu gods. This can be seen from the fact that whatever the activities

	Adat Seraya – who is also responsible for the success of the <i>gebug ende seraya</i> performance.	of Bendesa Adat and the association that manages the <i>gebug ende seraya</i> performance, it is always preceded by a ritual to ask for the blessing of the Hindu gods.
Controlling	At the time of the performance, the association that manages the <i>gebug ende seraya</i> and the chief of the adat village supervises it, by involving traditional security guards, namely <i>pecalang</i> , so that the event goes well. They can impose sanctions on people who disturb the performance of <i>gebug ende seraya</i> in the form of a warning or expulsion. Supervision is also carried out during performances in traditional village meetings. The committee is responsible for its duties not only to the chief of the adat village, but also to the members of the adat village.	Hindu gods are invited to watch the <i>gebug ende seraya</i> performance while also being asked for their blessings to provide rain, fertility, and repel pests and plant diseases. The gods also control the running of the show and can impose sanctions, for example in the form of illness. This sanction can be called an abstract sanction. This is difficult to avoid because gods can only do something with being bound by time and space.

The Meaning of the Gebug Seraya Traditional Art Performance

The oral tradition in the Seraya Traditional Village explains that the *gebug ende seraya* art performance while related to the ritual of bringing rain. This explanation makes sense, given Harris' (2019: 3) notion that ritual practice is a solution to stomach problems constrained by environmental factors such as wind, rain, and other joint and palpable phenomena. This idea applies to Seraya Traditional Village, which is reflected in the state of the dry environment because there is very little rainfall. Farmers depend heavily on rainwater to cultivate their land. This condition resulted in Seraya Traditional Village as a rural village developing the *gebug ende* traditional art performance while a meaningful ritual to bring rain to meet their basic needs.

Durkheim (2009: 509-510) provides an exciting description of the imitative ritual of bringing rain in various traditional societies, for example the Dieri tribe. They use various ritual equipment such as

white feathers thrown into the sky as a lay symbol. The man as the performer of the ritual injures his arm with the aim that the blood drips as a symbol of rain falling to the ground. This symptom is attractive compared to the traditional art performances of *gebug ende seraya*. A circular shield or shield is a symbol of the cloud. *gebug ende seraya* players while fighting by hitting each other and parrying each other means they hit the clouds to make it rain. Rain is symbolized by drops of sweat and blood from the *gebug ende seraya* players. This symbolization causes the *gebug ende* player while not to be able to wear clothes (Picture 1), so that the drops of sweat and blood that come out of his body, when hit by a stick, fall directly to the ground, as a symbol of rain falling to the ground from the clouds. The meeting of rainwater with the ground is also a symbol of sexual relations between the father (rainwater from above) and the mother (the ground below) or phallus and yoni. This meeting is meaningful, not only resulting in the land being able to be planted with various plants, especially food crops to fill the stomach, but also making it fertile, so that human life is sustainable. Thus, it is not surprising that drops of blood are highly expected in the *gebug ende seraya* performance while the ritual of begging for rain is carried out correctly.

Drops of blood to the ground can have additional meaning, namely offerings for *Bhuta Kala*. This idea was strengthened by Reuter (2018) and Stuart-Fox (2010: 1186) about victims of blood droplets that generally apply to rituals in Bali, which is intended for *Bhuta Kala*. This offering is called *caru*, including in his *Bhuta Yaj* (sacred victims to demonic creatures or the power of evil spirits). Similarly, the chicken *sabungan* in a series of rituals that led to one of the dead chickens and the blood dripping into the ground was *caru* for *Bhuta Kala*. Blood victims are meaningful to tame *Bhuta Kala* so as not to interfere with the lives of traditional villagers, including not preventing rain.

Balinese Hindu cosmology shows that Hindu gods occupy the eight directions of the compass, for example God Brahma as the God of Creation or God of Fire, is in the south or *kelod* (oriented to the sea). God Vishnu, as the God of Preserver or the God of Water is in the north or *Kaja* (oriented to the mountain) (Stuart-Fox, 2010; Sudharta and Atmaja, 2001). To the south /*kelod*/sea/God Brahma/God of Creation/God of Fire is a source of various pests and diseases for plants and livestock as well as humans. The direction north/*Kaja*/ mountain/ Lord Vishnu/ God Preserver/ God of Water is a source of prosperity, bearing in mind that water is essential for life, originating from forest areas on the slopes of mountains. Although the two of them form duality (*rwa bhineda*), they are complementary and complementary. Bearing in mind, the sea is a storehouse of water because it is exposed to sunlight, turns into water vapor, then airs and gathers into clouds. At one time the clouds can bring rain that falls on the ground or forest

areas on the slopes of the mountains and then flows into rivers. Humans use river water to meet their various needs, and the rest returns to the sea. This symptom indicates that the sea and mountains are complementary, thus giving birth to the term *segara-gunung* or the same as *yoni-lingga* (symbol of female and male genitalia) (Atmadja, 2020).

This idea determines the choice of space for the performance of the *gebug ende seraya* tradition, namely in the courtyard of Bale Agung Temple as a place to worship God Brahma. The position of the two *gebug ende seraya* players while facing each other towards *Kaja/north* and *kelod/south* or head and toe (upstream/teben). This position means that they are bound by the principle of complementary *rwa bhineda*, namely north/*Kaja/mountain/God Vishnu/God of Preserver/God of Water* as a source of prosperity and direction of *kelod/south/sea/God Brahma/God of Creator/God of Fire* as a source of calamity. This pattern means that the performance of the *gebug ende art* tradition is not only addressed to God Brahma, but also to Lord Vishnu. The target, they ask for rain and protection from pests and diseases of plants and livestock and diseases that attack humans so that prosperity is realized. This idea shows that the performance is meant to bring rain and repel reinforcements so that the dry land farming system is managed correctly. The achievement of this goal is carried out by uniting duality, namely between the *Kaja/north/mountain aspects/God Vishnu/God of Preserver/Water God/God of Prosperity* and *kelod/south/sea aspects/God Brahma/God of Creation/God of Fire/Lord of Pests and Diseases crops and livestock*.

This union can also be seen symbolically in the sequence of rituals in the performance of the *gebug ende seraya*, tradition, which begins with a ritual at Puseh Temple as a place to worship Lord Vishnu as the Village of Prosperity and the God of Water. The ritual is continued at Bale Agung Temple as a holy place to worship Lord Brahma/God of Fire/God Ruler of Pests and Diseases of plants and livestock. The costume of the *gebug ende Sambil* player is a red headband symbolizing God Brahma. The cloth worn by *gebug* players while black symbolizes God Vishnu. This costume symbolizes that *gebug ende* players are associated with the worship of God Vishnu and God Brahma to bring rain, and reject reinforcements so that prosperity is realized. The red headband worn by *gebug ende* players can also have a meaning as a symbol of courage as a soldier to defend the Karangasem kingdom. The courage to fight must be associated with the position of Lord Vishnu, namely war for the country's prosperity. Likewise, after the game of *gebug ende seraya* while ending, they hugged. This activity symbolizes that God Vishnu and God Brahma must unite for the prosperity of farmers in Seraya Traditional Village.

Vansina (2014: 51-62) shows that oral traditions that contain historical experiences of a community are not only told from generation to generation, but can also be performed in the form of performing arts. This thought can be used as a reference to interpret the *gebug ende seraya* traditional art performance. Oral tradition shows that the performance is related to the historical experiences of the Seraya Traditional Village residents as soldiers of the Karangasem Kingdom. This kingdom was founded in 1661 AD, with the first king, I Gusti Anglurah Ktut Karang. The Karangasem kingdom was very expansive (Munandar, 2005: 156). Referring to Nordholt (2002: 114) the kingdoms in Bali are very fond of expanding power to seek wealth as the nerve of power. This pattern is related to the lifestyle of the kings, namely the fondness for luxury is reflected in the various rituals performed, thus borrowing the idea of Geertz (2000) in the form of a state where the king performs massive rituals to show his wealth.

This condition resulted in endemic wars in the kingdoms of Java, including Bali (Britton, 1996: 11). For example, the expansion of the Karangasem kingdom towards Lombok. Lombok was controlled in 1740. This war lasted a pretty long time, about seven years, so it required many soldiers (Agung, 2001; Parimartha, 2014: 25-27). The kingdoms in Bali did not have professional soldiers, so they relied more on the people in the villages as soldiers. The Kingdom of Karangasem recruited warriors from the Adat Seraya Village to attack Lombok. The Karangasem Kingdom also succeeded in controlling the Buleleng Kingdom in 1804. This war also involved soldiers from the Seraya Traditional Village. They not only participated in the war, but also guarded the power of the Karangasem Kingdom. The myth shows that there are 40 warriors from Seraya Traditional Village. They have the status of selected soldiers or royal core troops. This number could increase, because war also requires personnel to provide transportation facilities and other assistance. They were recruited from the village as an obligation to serve the king (Britton, 1996: 12-13).

The policy of the Karangasem Kingdom to recruit royal soldiers from the Seraya Traditional Village was related to the spirit of war that they had through the *gebug ende seraya* traditional art performance. Borrowing the idea of Burke (2001: 128) the people of the Seraya Traditional Village must follow it, because the king does not only exercise his power by force but also in a direct persuasive way, namely the class that is ruled, namely the people of the Adat Seraya Village against the class that is ruled, namely the people of the Traditional Village of Seraya. This action is seen in the ideology of the god kings, namely the idea that sees the position of the god king. The ideology of the God of kings does not only lead to dominative power relations, but hegemonic power (Gramsci, 2013). Hegemony results in the control of

the people being maintained through the false assumption that his power is inevitable because it is the will of the God who incarnates as a king. If the people ignore the king's orders, it means they are against the gods, this is a cursed act (Munadar, 2002; Lombard, 2005). The recruitment of Seraya Traditional Village residents as warriors resulted in the meaning of the *gebug ende seraya* traditional art performance while not only as a component of the ritual system to bring rain and repel reinforcements, but also as a medium for cultivating war skills based on the ideology of the God raja to maintain the power of the king of Karangasem over his colony, namely Lombok and Buleleng.

The behavior of *gebug ende seraya* players while hitting each other with sticks looks very aggressive. Referring to Fromm's (2001) idea, this pattern can be meaningful as a channel for aggressive traits. This action is significant, considering that the Tri Hita Karana ideology requires them to maintain social harmony by suppressing their aggressive nature. This is very difficult, because an aggressive disposition is an integral part of being human. Because of that, the aggressive character must be channeled through performances of the *gebug ende seraya* traditional art. Currently, *gebug ende* players can channel their aggressive character into the performance space. The audience participates by identifying themselves with the *gebug ende Sambil* players. This pattern can be compared with the findings of Geertz (1973: 417-418) regarding cockfights in Bali, which function as a vessel for channeling aggressive traits. This is done by the way the Balinese identify themselves with the cocks that are fighting in the cockfighting arena. Thus, in each round of cockfighting, not only two roosters will fight in the arena, but Balinese people who witness it.

In short, referring to the explanation above, it can be argued that the *gebug ende seraya* art performance while having multiple meanings. The show is not only meant as a religious medium to bring rain, repel reinforcements, and instill a warrior culture of devotion to the king's power based on the ideology that the king is God. This meaning gives rise to pride, so it is not surprising that the *gebug ende seraya* art tradition is also used as the identity of the Seraya Traditional Village. The staging of this performance was witnessed by the audience, namely the residents of the Seraya Traditional Village. Referring to Simatupang (2013: 67) the relationship between the presenter and the audience is a transaction of meanings about humanity and beliefs related to one's position as a biological, individual and social being within the context of a traditional village. The traditional village is bound by not only the power of the Hindu gods and *bhuta kala*, but also the power of the king. The transaction of these meanings through the performance is understood and agreed upon by the presenter and the audience. This agreement is equipped with a religious-magical sanction in the form of a curse. All of this is the local cultural logic for

maintaining the gebug ende seraya performance as a tradition in Seraya Traditional Village.

Gebug Seraya Tradition Art Performance as Educational Media

Art performance is not only a spectacle, but also a demand. The position of performing the gebug ende seraya art tradition as a guide is related to the meaning of the educational media of the values that apply in the Seraya Traditional Village. This pattern is significant, because values as qualities or beliefs that are desirable or considered valid must be instilled through education so that community members understand them. In this way, they have a guide to act, solve problems, and make decisions in social life to maintain social harmony in the Seraya Traditional Village community.

The values instilled through the gebug ende seraya art performance include religious values that refer to Hinduism. This idea is reflected in the gebug ende seraya tradition's art performances and being part of a religious ritual system to bring rain and repel evil. This performance is carried out routinely once a year by involving presenters and spectators, namely the residents of the Seraya Traditional Village. This pattern means that the performance is a medium for reminding villagers about their presence in achieving a goal, relying on sekala (real) actions and niskala (unreal) assistance from Hindu gods. They must also pay attention to other abstract beings, namely bhuta kala as part of Balinese life.

The combination of sekala and niskala efforts is also tied to the local ideology of Tri Hita Karana. This ideology outlines that success in handling a job and paying attention to the sekala and niskala aspects must also refer to the harmonious relationship between humans and Hindu gods or what is called Parhyangan, without neglecting the presence of bhuta kala (Atmadja, 2020). These religious values are significant for the survival of the Seraya Traditional Village considering that traditional villages are local Balinese communities based on Hinduism. This condition resulted in the gebug ende traditional art being continuously performed so that the religious values contained in it are still remembered, understood, and practiced to maintain the survival of the traditional village based on the local Tri Hita Karana ideology.

Other values that are instilled through the performance of the gebug ende seraya tradition are the values of social solidarity. This means that through this performance, Seraya Traditional Village residents are educated to appreciate and practice the values of social solidarity in social life. This condition can be seen in the sekala niskala management practiced by the Seraya Traditional Village, starting from the preparatory stage to the peak stage of the event and the closing of the gebug ende traditional art performance while always involving

Seraya Traditional Village residents. The traditional village leader has the position of a scale manager. Likewise, the audience of the show is residents of the Seraya Traditional Village. They watched the show together, so whether they realized it or not, they also received values education in the context of developing social solidarity.

Gebug ende seraya art performance as a space for channeling and neutralizing aggressive traits can also be interpreted as a medium for maintaining social solidarity. This is because, after the performance of the gebug ende seraya tradition, the aggressive nature of both the performers and the audience is expected to be neutralized, so that there will be less disruption to social solidarity. Hopes like this are related to the local Balinese ideology, Tri Hita Karana, which idealizes harmonious relations between human beings or Pawongan as a necessity to realize happiness (Atmadja, 2020). Referring to Fukuyama (2002: 27-42) social solidarity is included in social capital. Social capital is significant for the survival of the community. Thus, the placement of gebug ende seraya traditional art performances as well as a medium for educating the values of social solidarity, can also be positioned as a means to strengthen social capital investment in the Seraya Traditional Village community to realize social harmony as aspired by the Tri Hita Karana ideology.

Channeling an aggressive character in the gebug ende seraya traditional art performance can also refer to instilling the values of courage. According to Lickona (2012: 17) courage is an essential virtue to be instilled through education. Truthfulness is related to inner toughness in various aspects, such as overcoming or enduring difficulties, defeats, discomfort and pain. Courage also includes tenacity, patience, persistence, and belief. These aspects are essential when competing in the gebug ende seraya art performance arena and when fighting enemies to defend the king of Karangasem. Even no less critical, courage is also needed to carry out daily life within the family and community of the Seraya Traditional Village.

The achievement of social solidarity cannot be separated from politics, namely the relationship between rulers and those who are controlled, leaders and those who are led (Gramsci, 2013: 200). It is hoped that this relationship will work well reflected in the actions of the person being controlled or the person being led, not only being willing to acknowledge the ruler or the person leading it, but also following his orders to realize organizational goals. This requires political education, namely the activity of instilling political values, norms and symbols that refer to certain ideologies prevailing in society. Political education requires the media, as is the case in the Seraya Traditional Village, this is played by the gebug ende seraya tradition art performance.

The messages conveyed by the gebug ende seraya traditional art performance and media for political education refer to two forms of

power relations: the power link between traditional village leaders and traditional village residents. This power relationship is significant in government administration in the traditional village environment, including the success of holding the *gebug ende seraya* traditional art performance. This success cannot be separated from the role of the Seraya Traditional Village leader who carries out management functions on a scale basis that the Hindu gods legitimize as *niskala*. All of this is inseparable from the ideals of realizing the local ideology of *Tri Hita Karana*. Second, Seraya Traditional Village is bound to supra-village power, namely the king of Karangasem. The king's power is inseparable from the support of traditional village leaders, so there is a state within the village. This idea can be seen in the king's interpretation of the art performance of the *gebug ende seraya* tradition, namely as a medium for political education to instill the ideology of the God of Kings, to facilitate the recruitment of soldiers in order to channel their will to power.

The position of the *gebug ende seraya* traditional art performance as a spectacle has implications. It is meant as a medium for art education to make Seraya Traditional Village residents understand and enjoy beauty. Referring to the ideas of Hughes and Hughes (2012: 281) in general they belong to the associative type in the context of enjoying art. This idea is reflected in their actions of enjoying the show as a delightful thing because it contains a collective experience that reminds them of proud events in the past, namely as reliable soldiers for the Karangasem Kingdom. The values of warriors that are united with courage are very proud of, and are even a myth by the people of the Seraya Traditional Village. This acceptance caused them to judge the *gebug ende seraya* traditional art performance as very beautiful, not only because it was in line with their taste for beauty, but also because it gave historical pride and touched the social character of the Seraya Adat Village residents who highly value warrior values. *gebug ende seraya* traditional art performances while acting as a storage medium and a reminder of the social character of the Seraya Traditional Village residents through staging which is routinely carried out once every year. The show's staging could become more frequent, because there was an idea to make it a tourism attraction, according to the tourism label developed in Bali, namely cultural tourism (Picard, 2006). They are very proud of the *Gebug Ende Sambil* tradition, so they use it as a collective identity for Seraya Traditional Village.

CONCLUSION

Gebug ende seraya performance while following modern management functions: planning, organizing, leading, and controlling.

Implementing these functions involves not only humans, namely traditional chiefs and the gebug ende seraya performance committee, but also Hindu gods. This condition results in management functions in the gebug ende performing arts while not only having a one-dimensional dimension – involving humans as visible things. Sekalanskala complements to support the success of the performance of gebug ende seraya. This performance has several functions, namely as a ritual of asking for rain, fertility, repelling reinforcements, and instilling a soldier's spirit to defend the Karangasem Kingdom both to maintain power and expand its power. gebug ende seraya performances can also function as educational media in the context of instilling religious values, art, solidarity, courage, aggressive emotional control, and politics in the context of defending the kingdom as supra-village rulers.

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