

# Cultural Potential of Bali Aga Villages to Develop Tourist in Buleleng Regency, Bali Province

Laely Armiyati<sup>1</sup>, Miftahul Habib Fachrurozi<sup>2</sup>, Suswandari<sup>3</sup>, I Wayan Putra Yasa<sup>4</sup>,

{laely.armiyati@unsil.ac.id<sup>1</sup>, miftahul.habib@unsil.ac.id<sup>2</sup>, suswandari@uhamka.ac.id<sup>3</sup>,  
putrayasa@undiksha.ac.id<sup>4</sup>}

Universitas Siliwangi, Indonesia<sup>1,2</sup>  
Universitas Muhammadiyah Prof. DR. HAMKA, Indonesia<sup>3</sup>  
Universitas Pendidikan Ganesha, Indonesia<sup>4</sup>

**Abstract.** This study explores the cultural potential of Bali Aga Villages in Buleleng Regency, namely Sidatapa, Cempaga, Tigawasa, Pedawa, and Banyusri (known as the acronym of SCTPB). as a tourist attraction and attraction development. This study uses a descriptive qualitative method with data collection techniques, including literature studies, field observations, interviews, and focus group discussions. The results show that the villages have a different culture than the Balinese people. This potential can be a very potential tourist attraction. These cultural potentials include (1) traditional dances; (2) traditional houses; (3) the temple as a place for traditional ceremonies; (4) woven bamboo crafts, and (5) traditional ceremonies. These various cultural potentials must be optimally managed to become a means to support the cultural sustainability of the Bali Aga community in the SCTPB area and improve the quality of the tourist visiting experience.

**Keywords:** Bali Aga, tourism, cultural potential, Buleleng

## 1. Introduction

Bali Aga is a group of people who inhabit the island of Bali. The origins of the Bali Aga community itself can be traced back to the eighth century AD when Rsi Markandeya and his followers from Mount Raung, East Java arrived in Bali to spread Hinduism [1]. The disciples of Rsi Markandeya were later referred to as *Wong Aga* which means "people from the mountain". *Wong Aga* then interacted and mingled with the early inhabitants of the island of Bali, called *Bali Mula*, who was believed to be part of the Austronesian people. The interaction and cultural acculturation between these two community groups gave rise to the Bali Aga community.

The Bali Aga community in the Buleleng district is concentrated in several areas, one of which is in Banjar District, namely Sidetapa, Cempaga, Tigawasa, Pedawa, and Banyuseri villages called SCTPB. These five areas are also known as the Panca Desa Bali Aga. As part of the Bali Aga community, the villages have cultural-historical roots that are close to the unique customs and culture of each village.

The main incomes of residents in the SCTPB area are farmers and craftsmen, however, since the 2010s there have been efforts to improve the level of welfare of its citizens through tourism. Apart from having natural potential that is very suitable for ecotourism, this area also has a different and unique cultural potential compared to other areas in Bali, such as traditional

houses and typical burial ceremonies [2], [3]. The Bali Aga community in SCTPB is also known to have skills in weaving, producing coffee, and making palm sugar. Therefore, in 2017 SCTPB was made a tourist village through the Decree of the Buleleng Regent Number 430/405/HK/2017 [4]. Even though it has become a tourist village, in reality supporting facilities such as infrastructure and accommodation are still lacking. In 2020 there are only five tourist lodges available in the SCTPB area, not even a single national or international standard hotel in this area. In addition, poor access to transportation and roads is also one of the obstacles in accessing this area.

The COVID-19 pandemic has had a major impact on the tourism aspect of the island of Bali. In Buleleng Regency, there was a decrease in the number of tourists by 84% in 2020 compared to 2019 [5]. The peak was from April to July 2020 there were no tourist visits to Bali Aga villages in the SCTPB area. This condition has a multiplier effect on many things, especially on the social and economic life of the villagers. Since 2021, the Ministry of National Development Planning/Bappenas and the Bali Provincial Government have made efforts to restore Bali's economy by designing the Kerthi Bali Economic Roadmap called the Quick Wins of Bali Economic Recovery. One of the strategies is to develop quality tourism based on local wisdom and culture [6].

## **2. Method**

This study uses a qualitative descriptive method that aims to identify the cultural potential of Bali Aga Village in the SCTPB area for quality tourism development. Data collection techniques used are literature study, observation, interviews, and Focus Group Discussions. The research was carried out in several activities, namely: a) data collection through literature studies, interview techniques, observation, and Focus Group Discussions involving elements of the penta-helix (academics, business actors, community, government, dan mass media). Researchers discussed with related parties, namely the Village Governments of Sidetapa, Cempaga, Tigawasa, Pedawa, and Banyusri; Head of Traditional Village; Pokdarwis (tourism community in village); business actors in the SCTPB Area; and academics from the lecturers; b) data reduction is the process of sorting out the data to be used. In the data reduction process, the data triangulation process is carried out to ensure the validity of the data; and c) data presentation, before the process of presenting the data, the researcher conducted data analysis.

## **3. Result and Discussion**

Communities in the SCTPB area have interesting historical roots so that they can be packaged in tourism promotions. Bali Aga culture is basically the result of a mixture of Mula Balinese culture with Javanese Hindu culture brought by Maha Rsi Markandeya [7]. There are several traditions of the Balinese people since ancient times that are still maintained by the people of Bali Aga. The tradition of the Bali Aga community is different from the Balinese Majapahit community, which is the majority population group in Bali. The Hindu religion adopted by the Bali Aga community is also different from the Bali Majapahit which emphasizes the *Panca Sraddha* doctrine [8]. Another characteristic of the Bali Aga community is that they do not recognize the caste system as the Balinese Majapahit society [9]. The social system in the Bali Aga community is a *kesamen* system that emphasizes equality for all members of the

community. Other differences with Balinese society in general include aspects of architecture and rural spatial planning, use of language, and differences in the use of historical sources, the use of animals in traditional ceremonies [10]. Based on the research results, it can be mapped the cultural potential of the Bali Aga SCTPB community in Buleleng Regency which can be developed as a tourist attraction as follows.

### 3.1. Traditional Dance

Dance is an expression of the human soul which is expressed in beautiful rhythmic movements. In addition, the art of dance is a rhythmic movement that (with awareness) is formed with the body as a medium in space [11]. The art of dance has also become a cultural statement as well as an identity in different regions. Therefore, the nature, style and function of dance cannot be separated from the culture that produces it [12]. For the Bali Aga community in the SCTPB area, dance does not only have aesthetic and entertainment values, but also has sacred and religiosity values. Therefore, these traditional dances are not performed at random but are only performed at certain moments such as traditional ceremonies or celebrations of religious days. Basically, outsiders can also see the traditional dance performances with a note that they must respect customary rules and participate in maintaining the sustainability of the culture of the local community.

Sidetapa village has a number of traditional dances, including the Baris dance, Jaged dance, and Sanghyang Gandrung dance. Sanghyang Gandrung dance is the most sacred dance in Sidetapa village. This dance itself was created as a dance offering to the Gods for the grace given in the form of a bountiful harvest to the villagers. As for the implementation, it begins with staging the Gandrung dance which is staged by two (or more) single men then followed by the Sanghyang dance which is performed by two (or more) unmarried women. Male dancers are symbols of *Butakala*'s spirits while female dancers are symbols of heavenly dancers or *dedari*.

Cempaga village has two types of dance, namely sacred dance and performance dance. Sacred dances in Cempaga include: 1) Jangkang dance; 2) Baris dance, 3) Pendet dance, and 4) Rejang dance. The Jangkang dance is performed by a group of children who have passed away (already changed their teeth) and are held on the Kuningan holiday with the meaning of war between *darma* against *adarma*. While the Baris dance is performed by adult men as a symbol of heroism that shows the warrior spirit. Baris dance is divided into two dance, namely Baris Jojor which is performed by one dancer and Baris Dadap which is performed in groups. Pendet dance is a worship dance performed at the Cempaga Village Temple which symbolizes welcoming or guiding the descent of the Five Gods into the world. There are six Pendet dancers in Cempaga where the first two people come out in pairs which are called the Rendet dance, then the dancers who come out alone or singly are called Jauk dances and lastly comes out a female dancer called the Condong dance. These various dances become a single unit called the Pendet Dance. While the Rejang dance is a sacred dance from the Cempaga village which is staged in groups at the Puseh Agung Desa Temple. This dance is danced at night until the morning before the end of the traditional ceremony at Puseh Agung Desa Temple. The Rejang dance itself symbolizes a woman who is very elegant and charming so that those who witness feel that the one dancing is a very beautiful woman like an angel who came down from heaven.

In Tigawasa village there is a sacred dance namely Lawang dance. Lawang dance itself is staged at the time of the Galungan ceremony. During the performance, dancers will go around dancing from temple to temple accompanied by the sacred Tigawasa gamelan called the *Ngamogmogon* percussion. [13]. The purpose of staging the Lawang dance is to prevent the Tigawasa village community from calamity and distress so that peace and peace can be realized in Tigawasa village.

Pedawa village also has sacred dances that are staged at religious activities at the Pedawa village temple. The names of the sacred dances, which are danced by the Daha in Pedawa village, are: Rejang Boleh, Rejang Legong, Rejang Embung Kelor, Rejang Galuh, Rejang Depa, Rejang Tali Gayung, Rejang Lilit, Rejang Lelangaran Llileh, Rejang Puser Gantung, Rejang Sirig Kesamping, Rejang Embat-Embatan Penyalin, Rejang Nglaisang, and Rejang Renteng. In addition to Rejang Dance in Pedawa village, there are also Baris Dances, namely Baris Abuang, Baris Boleh, Baris Bulan Kepangan, Baris Pendet, Baris Dadap, and Baris Tumbuh. In addition to the several types of dances above, there are also other dances such as the Jejumputan Dance which is danced by children when there is a *piodalan* in Pedawa village, especially at Desa Temple, Puncak Sari Temple, and Subak Temple. The two dances above are sacred dances that are not intended for activities other than the Pedawa village custom. In the village of Pedawa there is also a dance that is specially danced by the village leaders called the Abuang-Abuangan Dance.

In Banyuseri Village, there are two kinds of dances, namely sacred dances and performance dances. Sacred dances are only danced in temples and at certain times, while dance performances can be performed anytime and anywhere. Sacred dances include the Rejang dance such as Rejang Dewa dance, Rejang Lilit dance, Rejang Truna dance and Rejang Sari dance), Jangkang Truna dance, and Tumbak dance. Performance dances include the Cendrawasih dance, Bondres Satya Kumara dance, and the Condong dance.

### **3.2. Traditional House**

Every society has a house that symbolizes its characteristics. Traditional houses or traditional houses are historical buildings that have architectural values, aesthetic values, historical values, documentation, archeology, economics, social and even political and spiritual values or symbolic values of the village [14]. Traditional houses in Bali are the embodiment of a very strong culture with a philosophical foundation rooted in Hinduism [15]. The spaces in the architecture of traditional Balinese houses accommodate all types of occupant activities, both physical (such as resting, sleeping, eating) and psychological (praying and ceremonies) [15], [16].

The traditional houses of the Bali Aga community in the SCTPB area also have functions in physical and psychological aspects. The house is not only used for physical needs, but also spiritually which is marked by the presence of a place of prayer in the house. The houses are a manifestation of the actualization of the balance between the life of the micro cosmos and macro cosmos. If in the Hindu Majapahit society the sacred space is outside the house, but in the Bali Aga community it is placed inside the house to integrate with everyday life. This is a manifestation of the residents' closeness to their ancestors and gods [16], [17].

Traditional houses in five Bali Aga villages have distinctive characteristics with different names. Pedawa village has the traditional house of Bandung Rangki, while the village of Sidetapa has Bale Gajah Tumpang Salu. In addition, the other three Bali Aga villages, which are Cempaga Village, Banyuseri Village and Tigawasa Village have traditional house namely Bale Saka Roras. However, there are similarities between these traditional houses. Firstly, from the building materials used, the traditional houses in Sidetapa, Pedawa, Cempaga, and Tigawasa use local wood and bamboo on the body and roof, while in Banyuseri because it is a replica, bricks are used. Secondly, based on the spatial pattern, all traditional houses have two separate beds with different sizes for parents and children. Between the beds there is a prayer room. In the traditional house there is also a kitchen called *paon*. While the last room that is the outermost is the gathering place (*bale*). In Pedawa, Tigawasa, Cempaga, and Banyuseri, the gathering place (*bale*) is located outside the door of the house. However, in the Sidetapa, it is inside the

door area of the house. These differences show the characteristics or peculiarities of the traditional houses of each village.



Fig. 1. Bandung Rangki and Bale Saka Roras

### 3.3. Temple (*Pura*)

The temple is one of the popular tourist attractions for tourists. Bali Aga villages have at least one village temple and other temples either owned by the village or family owned temples. Temples that can be visited are village-owned temples, while family temples are places of worship that are specifically for the family. However, tourists can enter the family temple if the owner gives permission even though this is not commonly done. The temples belonging to the village can be visited when they are being opened for traditional ceremonies to be held in the village.

In Cempaga village, village temple is a sacred place for carrying out the village as a place of worship for the ancestor (*Sasuhunan*). The largest temple in Cempaga is Bale Agung Village Temple. In addition, there are several other temples such as Cepug Temple, Rambut Naga Temple, Segara Labuhan Aji Temple, Pendem Temple, Buangga Temple, and Cescesan Temple. Buangga Temple has an important position because there is a spring which is usually used as holy water for the purposes of the Dewa Yadnya ceremony, while the spring from the village kayehan is used as an important tool in the Manusia Yadnya ceremony.

Tigawasa Village has two large temples, namely Village Temple and Gedong Besakih Temple. Tigawasa Village Temple is located in the middle of the village and is approximately 50 meters from the village office. This temple has long been the center of prayer activities for the people of Tigawasa village. Village Temple is one of the three main temples belonging to Tigawasa Village besides Gedong Besakih Temple and Segara Temple. On the other hand, Gedong Besakih Temple is one of the oldest temples in Tigawasa village which is located in the southern part of the village. The establishment of this temple cannot be separated from the ancestral tradition of Tigawasa village which every year brands itself to Pura Agung Besakih in Karangasem. In its development, the people in Tigawasa Village were allowed to build temples in their own village to carry out the worship of *Bathara* (God). Based on this, the villagers then built Gedongbesakih Temple. The two temples are the venues for traditional ceremonies in Tigawasa village.

Village temple is one of public temple in Pedawa which is still very sacred by the community. The villagers try to protect the sanctity of the temple Meanwhile, tourists can see the uniqueness of the sacred place of the community here by following the rules that have been

determined. The other types of public temples are Puseh Bingin Temple, Dalem / Taman Temple, Munduk Madeg Temple, Telaga Waja Temple, Pecetian Temple, and Pelinggih Ratu Ngurah Melayu. One of the unique things about the existence of temples in Pedawa village is the temple mandala structure which is not based on *Tri Mandala* concept but based on Rwa Bineda and Ekabhuana concept (divided into two and one). This type of temple proves that the existence of Hindu religious beliefs in Pedawa is an early Hindu brought by Maha Rsi Markandeya who became the identity of the Bali Aga community. In addition, there are also several family temples based on clans that only emerged in the 1980s.

In Banyuseri Village there are *Alas-Alas* Temple, Village Temple, and *Taman* Temple. *Alas-Alas* Temple is a temple that was built in the early period of the founding of Banyuseri Village. There are four temples, namely Alas Kualon Temple, Pecetaan Temple, Hyang Soka Temple, and Buah Kayu Temple. The Banyuseri Village Temple is the center of prayer in various traditional ceremonies in this village. Inside this village temple are also stored seven inscription plates which are evidence of the existence of Banyuseri Village and other Bali Aga Villages. In the Taman temple there is a water well that is used to purify the inscriptions on every pujawali. This temple has a unique ceremonial facility that is not allowed to wear red. All the ceremonies of the *Manusia Yadnya* and *Dewa Yadnya* are performed at Taman Temple.

### **3.4. Bamboo Craft Art**

Bamboo Crafts is part of the local wisdom of the Bali Aga community. Bamboo is a plant that is quite easy to find in the villages of Bali Aga SCTPB, especially Tigawasa and Sidetapa. In Tigawasa itself, bamboo handicrafts have been widely used in various traditional ceremonies and in daily activities [18]. The activity of weaving bamboo has been a tradition of the Tigawasa people for a long time. The same thing can also be found in the village of Sidetapa, whose daily activities are closely related to bamboo. In other words, residents in Tigawasa and Sidetapa are able to preserve their ancestral culture as well as make it a source of economic income.

Bamboo craftsmen are generally members of business groups, for example in Tigawasa it is named Indra Bambu while in Sidetapa it is named Bamboo Corner. In terms of products, woven bamboo made in Tigawasa initially made items used in traditional ceremonies such as banten and sokasi. In its development, the craftsmen made product innovations such as photo passes, tissue holders, trash cans, flower vases, and so on [19]. These various innovations then made woven bamboo crafts in Tigawasa increasingly in demand by consumers, thus making them increasingly known even to foreign countries.

In Sidetapa village, bamboo craftsmen are also incorporated in business groups. One of the business groups of woven bamboo craftsmen in Sidetapa village is Bamboo Corner Sidetapa. As for distinguishing from woven bamboo products in Tigawasa, woven bamboo products in Sidetapa village focus more on home decoration products such as chairs, tables, lamp decorations and other items made entirely of woven bamboo. It is this product differentiation that makes woven bamboo products from Tigawasa and Sidetapa villages complement each other.



Fig. 2. Bamboo Craft Product

### 3.5. Traditional Ceremonies

There are five sacred ceremonies for Balinese Hindus which are also the basis for carrying out a ceremony called *Panca Yadnya*, namely: 1) *Dewa Yadnya*, it is a sacred sacrifice offered to God Almighty by performing ceremonies in temples and other holy places, 2) *Pitra Yadnya*, it is to perform a ceremony for the ancestors, including the ceremony for those who have died called *Ngaben* and followed by the *Maligia* or *Mamukur* ceremony, 3) *Manusia Yadnya*, which is a sacrificial ceremony carried out for safety, including birth, cutting teeth, marriage and others, 4) *Rsi Yadnya*, a sacrifice ceremony with sincere sincerity aimed at the welfare of the sages or priests, and 5) *Bhuta Yadnya*, a sacrificial ceremony which is done for all creatures who inhabit the universe, so that their welfare and security in the world are maintained [20].

The expressions of Hindu religious rituals are arranged in an agreed-upon guideline in accordance with the scriptures they have. This also applies to the Bali Aga community in the SCTPB area. However, the differences in cultural-historical roots with mainland Balinese people who were influenced by Hindu Majapahit, resulted in a number of differences in the procedures for carrying out traditional ceremonies. The procedures for carrying out these traditional ceremonies can be seen in the *awig-awig* (traditional regulation) of each village. Thus, each Bali Aga village also has differences in the implementation of traditional ceremonies. This is what makes each village has its own uniqueness and cultural tourism attraction, especially related to traditional ceremonies.

In Tigawasa and Pedawa villages there are various ceremonies of *Dewa Yadnya* known as *Saba*. *Saba* in Tigawasa includes *Saba Makiisang*, *Saba Naksuin*, *Saba Galungan*, *Saba Kuningan*, *Saba Ngabekin*, *Saba Ngubeng*, *Saba Memiut*, *Saba Belanja*, *Saba Sabuh Baas*, *Saba Nyeta*, *Saba Malguna*, *Saba Sepit Simpung*, *Saba Kateba*, and *Saba Manggung*. Moreover, Tigawasa village has the *Meboros Kidang* tradition which is carried out before Nyepi Village as well as the *Tabuh Rah* . tradition [22]. Especially in Tigawasa village, villagers also carry out Nyepi Village which is different from Nyepi in commemoration of the Saka New Year.

*Saba* in Pedawa includes *Saba Menama*, *Saba Ngelinggiang*, *Saba Ngelemekin*, *Sangkep Bungan Tahun*, *Saba Malunin*, *Saba Nguja Binih*, *Saba Nyenukin*, *Sangkep Ketipat*, and *Muga/Mapag*. The implementation and procedures for each *saba* are guided by the *awig-awig*

of the village. In addition, Pedawa village also carries out the *Ngaga* ceremony or planting gaga rice as well as the Nuasin Balan Galungan Balan Kuningan Tradition. The ceremony means as a symbolic ritual of giving wages to Ida Batara's attendants, so as to avoid disease outbreaks and natural disasters. The Nuasin Balan Galungan Balan Kuningan tradition is believed to be the oldest tradition in Pedawa village [21].

Associated with the burial tradition, the village of Banyuseri has a traditional ceremony called *Ngaben Mekelin*. This ceremony is part of the *Pitra Yadnya* which is very simple both in terms of implementation and the facilities used, so it is very affordable for the community [23]. The *Ngaben Mekelin* ceremony is a ceremony carried out by giving provisions to the spirit being worshipped. Another interesting Banyuseri tradition is the village inscription cleaning ceremony. This inscription is only removed from the storage area during the *pujawali piodalan*. During Pujawali on Galungan two sacred objects which are the inscription and *gong duwe* (a sacred gong) are purified and cleaned. In the cleaning process, both are sprinkled with water at Tagonman Temple as a purification ritual.

In the village of Sidetapa there is a tradition of *Ngaturang Buah* which is carried out by Krama Desa Sidetapa every harvest. The ritual aims to show gratitude and gratitude for God's blessings that nurture plants and provide results for the prosperity of the community. Another tradition in Sidetapa Village is the Great Briyang Tradition. This ritual is carried out once every three years, precisely on Purnama Sasih Kedasa or the Ten Months of the Saka Calendar, which is commemorated as *Bhatara Turun Kabeh* or the descent of the gods to purify the village from all impurities. *Briyang* is interpreted as spilling or coming out together, while *Agung* means big. Thus Briyang Agung is interpreted as the exit of the Sidetapa community of various clans together to carry out purification (*ngereb*) at village crossroads (*catuspata*) [21].

#### 4. Conclusion

Bali Aga is one of several community groups that inhabit the island of Bali. The historical roots of the Balinese Aga community, which are different from the majority of Balinese people, make them unique in their culture. One of the Bali Aga community groups on the island of Bali currently inhabiting villages in Banjar District, Buleleng Regency. Precisely in the villages of Sidetapa, Cempaga, Tigawasa, Pedawa, and Banyuseri which later became known as SCTPB villages. These villages have uniqueness and cultural diversity that can become tourism potentials to improve the welfare and sustainability of local local culture.

A number of cultural potentials that can be developed as a tourist attraction, namely: (1) traditional dances including Rejang Dance, Baris Dance, Sanghyang Gandrung Dance, Pendet Dance, Jangkang Dance, Lawang Dance and so on, (2) Traditional houses, namely Bale traditional houses Elephant Tumpang Salu in Sidetapa, traditional house of Bandung Rangki in Pedawa, and traditional house of Bale Saka Roras in Tigawasa, Cempaga, and Banyuseri; (3) The temples in these villages serve as holy places to carry out traditional ceremonies; (4) Bamboo Crafts as part of the local wisdom of the villagers, and; (5) Traditional ceremonies in every village with the aim of worshiping God Almighty and honoring ancestors.

The cultural potential in the SCTPB area can be an attraction for tourists. However, tourists must comply with customary rules and maintain sacredness in several holy places so that the cultural conservation of the Balinese Aga community can be maintained. On the other hand, cultural uniqueness is also expected to be one of the factors that can improve the quality of the visitors' experience so that quality tourism can be realized in Panca Desa Bali Aga Buleleng.



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