



JAYAPANGUS PRESS

Kamaya
Jurnal Ilmu Agama

ISSN : 2615-0883 (Media Online) <http://ejournal.jayapanguspress.org/index.php/kamaya>

Tebasan Penawa Sangga On Piodalan In Pura Luhur Pucak Padang Dawa Baturiti (Hindu Aesthetic Perspective)

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Abstract

The implementation of yajña or rituals requires of various means called upakara, in the form of offerings (banten). Banten which is made as a symbol of God's manifestation (Bhatara) contains aesthetic elements, devotion, obedience, and sincerity. The Hindu community in Bali believes that by using upakara means they get closer to God and its manifestations being adored. Means of upakara include: daksina, peras, sesayut, tebasan, suci and other ayaban. One of the tebasan was named tebasan penawa sangga. Tebasan penawa sangga was dedicated to the piodalan in Pura Luhur Pucak Padang Dawa which contains a religious aesthetic element. Tebasan penawa sangga educated the public so that the public will learn about the meaning, meaning and function used in the implementation of piodalan in Pura Luhur Pucak Padang Dawa.

The theory used in this research were: (1) Religious theory, (2) Aesthetic theory, and (3) symbol theory. Sources of data used were primary data and secondary data. The method used to collect data was observation, interview, literature study, and document study. The data which had been collected were analyzed by using descriptive technique. The result of the research showed the

Keywords:

*Tebasan Penawa Sangga,
Piodalan, Hindu Aesthetic
Perspective*

aesthetic forms of the tebasan penawa sangga were: (1) the aesthetic form satyam, (2) the aesthetic shape siwam, (3) the aesthetic form sundaram. The functions of tebasan penawa sangga were: (1) The function of religious aesthetics, (2) The function of social aesthetics. The meanings of tebasan penawa sangga were: (1) the meaning of religious aesthetics, (2) the meaning of social aesthetics, 3) the meaning of aesthetics in education. As a final word, it was suggested to the leaders, figures of Hinduism and academics to provide guidance with the guidance and enlightenment regarding to the meaning of tebasan penawa sangga.

Abstrak

Pelaksanaan yajña atau ritual memerlukan berbagai sarana yang disebut upakara, dalam bentuk sesajen (banten). Banten yang dibuat sebagai lambang perwujudan Tuhan (Bhatara) mengandung unsure estetik, pengabdian, ketaatan, dan kesungguhan. Masyarakat Hindu di Bali meyakini bahwa dengan menggunakan sarana upakara dapat mendekatkan diri ke hadapan Tuhan beserta manifestasinya yang sedang dipuja. Sarana upakara meliputi: daksina, peras, sesayut, tebasan, suci dan ayaban yang lainnya. Dari berbagai tebasan, salah satu tebasan bernama tebasan penawa sangga. Tebasan penawa sangga yang dipersembahkan pada piodalan di Pura Luhur Pucak Padang Dawa mengandung suatu unsur estetik religius. Tebasan penawa sangga memberi edukasi kepada masyarakat agar masyarakat mau belajar tentang arti, maknanya dan fungsi yang digunakan pada saat pelaksanaan piodalan di Pura Luhur Pucak Padang Dawa.

Teori yang digunakan dalam penelitian ini adalah: Teori religi, Teori estetika, dan teori simbol. Sumber data yang digunakan adalah data primer dan data sekunder. Metode yang digunakan untuk mengumpulkan data adalah metode observasi, wawancara,

studi kepustakaan, dan studi dokumen. Data yang telah terkumpul selanjutnya dianalisis dengan teknik deskriptif. Hasil penelitian menunjukkan bentuk estetika tebasan penawa sangga adalah: bentuk estetika satyam, bentuk estetika siwam bentuk estetika sundaram. Fungsi tebasan penawa sangga sebagai adalah: Fungsi estetika religius, Fungsi estetika sosial. Makna tebasan penawa sangga adalah: Makna estetika religius, Makna estetika sosial, Makna estetika pendidikan. Sebagai akhir kata, disarankan kepada para pemuka, tokoh-tokoh Agama Hindu dan akademisi selalu member tuntunan dengan ceramah dan pencerahan khususnya yang berkenaan dengan makna tebasan penawa sangga.

Introduction

The implementation of *yajña* or ritual was needed by various medium called *upakara*, in the form of offerings (*banten*). The Hindu community in Bali believes by using *upakara* (*banten*) as a medium to connect themselves to God and its manifestations which were being worshiped, *banten* also as a medium of obtaining a spiritual balance based on the philosophy of *Tattwan Asi* in practicing three living harmony, *Tri Hita Karana*. Making *banten* which was often seen as very complicated by *Hindus*, did require skill in making it. With the existence of an aesthetic soul that animates every work in this case we called as *jejahitan* so it maked *banten* offer match easily. However, this art depends on the creativity of someone who makes it; the most important thing was the discipline and obedience in making *banten* according to literature. *Tebasan penawa sangga* has the value of beauty in Hinduism namely *satyam* (truth), *siwam* (purity) and *sundaram* (balance). The element of *satyam* (truth) is reflected in the facilities used for making *tebasan*, the element of *siwam* (purity) is reflected in the special process of making it, namely the place must be separate and the person who made the *tebasan* has carried out the process of self-purification / *pewintenan*. *Sundaram* element (balance) is reflected in the vertical relationship between the craftsman or *serati* towards *Ida Sang Hyang Widhi Wasa*.

Tebasan penawa sangga offered at the time on *piodalan* in Pura Luhur Padang Dawa, this *tebasan* consist of nine those were *puja kreti*, *sida karya*, *candra geni*, *sida lungguh*, *tirta mreta sari*, *ratu agung*, *tilik jati*, *dharma wiku* consisting of several components , according to *the tri angga dharma wiku* concept, among others; *sampiyen tebasan naga sari* is in the

uppermost part of the *tebasan penawa sangga* which can be categorized as the *madia angga* or head (head) placed in the upstream (kaja, or kangin), *tumpeng tebasan* is in the middle part which is classified as *madia angga* (body) placed in the middle and *taledan tebasan* yang which is located as a vista of *angga* or part of the foot which is placed on the *teben* section (kelod or kauh). This *Tebasan* also has the function of educating the public who want to learn about the meaning and purpose of *tebasan penawa sangga* used at the time on Piodalan in Pura Luhur Padang Dawa Temple. In this case *tebasan penawa sangga* was specifically used on piodalan in Pura Luhur Padang Dawa

Methods

The method is a procedure or a way for knowing, studying, and solving a problem by using systematic steps. The methods used to support this research were (1) the type of research, the type of research used in this research was qualitative descriptive research. (2) The location of the study, the location chosen in this study was in Pura Luhur Padang Dawa, Baturiti District, Tabanan Regency. (3) Types and sources of data, types of data in this study were types of qualitative data with data sources namely primary data and secondary data. (4) Research instruments, the instruments used included tape recorders, digital cameras, writing tools, and interview guidelines. (5) The technique of determining the informant, the technique of determining the informants in this study was the purposive of sampling technique. (6) Data collection techniques, data collection techniques used include participant observations, interviews, document studies, literature studies, (7) data analysis techniques, data analysis techniques in this study were carried out with steps of data reduction, data presentation, and conclusion. (8) The technique of presenting the results of the data analysis, the presentation of the results of the data analysis in this study was presented descriptively, with interpretation in the form of a scientific report in the form of a thesis containing eight chapters.

Discussion

1. Overview of Pura Luhur Pucak Padang Dawa

Pura Luhur Pucak Padang Dawa located in the area of Bangli Village, Baturiti District, Tabanan Regency, Bali Province. This research took place in Pura Pucak Padang Dawa, Bangli Village with its Hinduan culture which was still maintained and preserved by the people in the village. One tradition that was still preserved was the tradition of offering *benten tebasan penawa sangga* on piodalan in Pura Luhur Pura Padang Dawa.

2. Form of Hindu Aesthetic *Tebasan Penawa Sangga* on *Piodalan* in Pura Luhur Pucak Padang Dawa

The components that make up from *banten tebasan penawa sangga* were seen from the form of the *jejahitan*, *raka-raka tumpeng* which will further strengthen its meaning, namely as *pengelukatan*, *pembersihan* or *peleburan* so that it becomes better, more sacred. *Jejahitan* consists of several forms, namely: triangular, rectangular and round shapes which are symbols of Hinduism and the universe. The symbol was found in *tebasan penawa sangga* which reflects the elements of beauty (aesthetics) when viewed in the aspect of the artistic value contained. Which is not just beautiful, but full of meaning. In more detail *tebasan penawa sangga* will be viewed from Hindu aesthetics with *satyam*, *siwam*, and *sundaram*.

a. The form of *Satyam* Aesthetic

The truth (*satyam*) includes the value of honesty, sincerity, and seriousness. In accordance with the teachings of Hinduism, offerings or *yajña* carried out by the Hindu community in Bali should be carried out with sincerity, honesty and strong intentions. Similarly, the case of *Tebasan penawa sangga* in Pura Luhur Padang Dawa in determining the facilities and infrastructure to be used in the manufacturing process must be based on truth (*satyam*). Because facilities and infrastructure as *niasa*, sign, symbol in worshiping *Ida Sang Hyang Widhi Wasa* and its manifestations in this case (*tapakan Dewata Nawa Sangga*). The facilities used in *banten tebasan penawa sangga* are: *Dulang*, cloth and *tamas tebasan*. *Sarwa galah* fruits, and sugar cane, fragrant flowers. *Tape*, *jajan*, *tumpeng*, *nasi sasah* and nut, *wadah uyah*, *beras jinah*. *Kulit sayut* and *tanceb siap*, symbolizing the *cakra* which is the weapon of the god Vishnu. *Tulung urip*, *pengresikan*, *payasan* and *tubungan* and *kawangen*, *canang sari*. *Penyeneng tahenan* and yarn of *tukelan* as a symbol of *Tri Murti*. *Sampyan nagasari* as *windu* symbol.

Basically *tebasan penawa sangga* has the same facilities or elements as mentioned above, which distinguishes it as follows: *Puja Kreti*, white cloth, one smooth white roasted chicken, *tulung metangga*. *Sida* This work uses a base of pink fabric, *sega* as the shape is rectangular, pink yarn. *Candra Geni*, a red cloth, the lamp is made from chicken egg shell which contains coconut oil, *pis bolong*, cotton and red yarn, red chicken liver. *Sida Lungguh*, orange cloth, *sega* in the form of a roundabout, *gedah* consist of *sega punjungan*, orange yarn. *Tirta Mreta* uses a yellow cloth, a cup filled with water, a boiled egg, yellow yarn. *Candi Kusuma* uses a green cloth, green yarn. *Ratu Agung* uses a black

cloth, a boiled duck egg, black yarn. *Tilik Jati*, brown / wilis fabric, chicken head, on the waist, chicken, chicken breast, brown / wilis, plekir. Dharma Wiku uses poleng cloth, three pulung sega, a rectangular omelet, a chicken chicken egg (salted egg). colorful yarn.

b. The form of *Siwam Aesthetic*

Siwam (purity) is essentially about the values of God which also includes yajña and taksu. As well, in making the offer *banten tebasan* is needed the power of taksu, because taksu will emerge when the person has ethics and norms that are able to deliver the profession with the quality that will be desired. However, the life or absence of taksu often depends on the process of artisan Siwam (purity) in essence concerning the values of God which also includes yajña and taksu. Likewise, in making the offer to slash the buffer of the sangga is needed the power of taksu, because taksu will emerge when the person has ethics and norms that are able to deliver the profession with the quality that will be desired. However, the life or absence of taksu often depends on the process of guards or serati in making a favor. The aesthetic form of siwam is reflected in the procedure for making the following slices of the buffer: the slash of a buffer is like rice is formed according to the weapons of the Goddess Nawa Sangga, *jejahitan* or *reringgitan* on *sampyan tulung*, and the tools used by the cup, egg ducks and chicken eggs are strung together. which is found in the slash of the buffer. Banten slices of sangga laughter totaling nine pieces, arranged in such a way but physically have some differences *tumpeng* which is in accordance with the symbol of the weapon of the Gods Nawa Sangga, flowers, threads and colors, namely white Iswara God, black Lord Wisnu, orange Dewa Rudra, yellow Dewa Mahadewa, pink Dewa Maheswara, gray Dewa Sambu, green Dewa Sangkara, red Lord Brahma, from the color of Lord Shiva, and form according to the direction / direction of the wind "*Dewata Nawa Sangga*". Banten or serati in making a favor. The aesthetic form of siwam is reflected in the procedure for making the following slices of the buffer: the slash of a buffer is like rice is formed according to the weapons of the Goddess Nawa Sangga, *jejahitan* or *reringgitan* on *sampyan tulung*, and the tools used by the cup, egg ducks and chicken eggs are strung together. which is found in the slash of the buffer. Banten slices of sangga laughter totaling nine pieces, arranged in such a way but physically have some differences *tumpeng* which is in accordance with the symbol of the weapon of the Gods Nawa Sangga, flowers, threads and colors, namely white Iswara God, black Lord Wisnu, orange Dewa Rudra, yellow Dewa Mahadewa, pink

Dewa Maheswara, gray Dewa Sambu, green Dewa Sangkara, red Lord Brahma, from the color of Lord Shiva, and form according to direction of the wind "Dewata Nawa Sangga". People involved in making *tebasan penawa sangga* in Luhur Pucak Padang Dawa, Bangli Village, are made by repairmen or serati. When making a *tebasan penawa sangga*, it should be a repairmen or serati, first cleansing himself physically and mentally that is already carrying out the process of self-purification or penginten so that the level of sanctity of the slash can be maintained. The time and place for making *tebasan penawa sangga* is the time agreed upon by the craftsman or serati to ngayah is five days before the arrival of the day during the day. a sacred place adjacent to the main mandala), this place was deliberately chosen because it is in the northernmost sacred radius (upstream / luanan) so that the sacred sanctity is kept awake, close to the main mandala which the slashing of the sangga laughing will be delivered to the main mandala (easily accessible), the area is quiet without any other pedestrians passing by so the repairman can concentrate on making a favor.

c. The form of Sundaram Aesthetic

Sundaram (balance) which includes equations and differences can be reflections in several dimensions, namely in the form of upakara / banten are dimensions two and three. According to the tri angga concept (three parts or regions) the human body is divided into three: the head as the main angga (the most sanctified), the body or torso (from the chest to the hips) as the middle of the angga, and the legs as the insects as *nista angga*. The concept of tri angga is also reflected in the *banten tebasan penawa sangga*, namely the head element (main angga) seen in sampyan nagasari which in the topmost structure is arranged in a round shape with a hinge, body element or torso (madya angga) seen in each penek and tumpeng in it which is formed in such a way as the name of *tebasan*, the element of the foot (nista angga) looks round shaped slime and the bottom trunk is *tebasan penawa sangga* has a harmonious element.

3. The Function of Hindu Aesthetics of *Tebasan Penawa Sangga* on Piodalan in Pura Luhur Padang Dawa

The function of upakara banten or yajña is basically a sewaka or service that is in the form of services that are realized in the form of work activities or a work that has a beauty value to be offered or sacrificed in the presence of him who is presented. *Tebasan penawa sangga* is

an upakara, banten or yajña which has several functions as follows: (1) religious aesthetic function, namely (a) sthana Sang Hyang Widhi, (b) means of upasaksi, (c) means of cleaning and washing, (d) neutralization negative energy, (e) means of concentration, (f) media of devotion to God. Social aesthetic function

a. The Function of Religious Aesthetics

Religious aesthetic functions include: (a) As the sthana of Sang Hyang Widhi / Tapakan Penawa Sangga, white frangipani flower sthana from Dewa Iswara. Bud flower is the sthana of Lord Brahma. Yellow flowers such as sandat flowers, gumitir flowers, and sthana Dewa Mahadewa. Flowers are dark blue like the blue tunjung flower sthana Lord Vishnu. While pandan arum / rampe flowers are the statues of Lord Shiva. (b) Upasaksi facilities include damar or lights as a symbol of the God of Agni made from chicken eggshells, as a whole the composition seen in the match between genera candra resin has a harmonious rhythm. (c) Means of cleaning and handling means of cleaning / washing are reflected in the tirta mreta sari cawan which contains water as a symbol of Lord Vishnu. (d) The media of devotion to God, offering slash-and-hold laughter before the creator to ngastitiang jagat so that people return to the rules or obey the asceticism, Hinduism, sasana, and kawitan so that the world becomes enlightened and harmonious. (e) Neutralization of negative energy presents a slash of the sangga on the piodalan in Luhur Pucak Padang Dawa Temple. environment, and fellow human beings and the influence of the negative power of Bhuta Kala becomes a positive force. (f) Means of Concentration, humans have limited ability to try to get closer to the omnipotence of Ida Sang Hyang Widhi Wasa with upakara media *upakara, banten tebasan penawa sangga* for a buffer or yajña.

b. The Function of Social Aesthetics

Human development in social life has never been separated from aesthetics, because aesthetics is a part that is closely related to human life both individually and in people's lives. Aesthetics in human life appear in various designs of an object that both emphasize its aesthetic nature or its beauty as a joy to the object of the senses and based on its function which still will not leave aesthetic values. The community and serati or repairman in Bangli Village have artistic creativity in making offerings for *banten tebasan penawa sangga*, namely when they met *metetujuan sampyan* containing reringgitan, mejejahitan (stringing together one another so that the form of sampyan is neat and beautiful) and metanding.

4. The Meaning of Hindu Aesthetics in the *Tebasan Penawa Sangga* on Piodalan in Di Pura Luhur Pucak Padang Dawa

Dealing with the meaning of *penawa sangga* on piodalan in Pura Luhur Pucak Padang Dawa Temple contains religious aesthetic meaning, social aesthetic meaning, aesthetic meaning of education.

a. The meaning of religious aesthetics

The concept of Hinduism was to realize balance, this was reflected in the teachings of Tri Hita Karana, namely the three causes of the realization of balance. Human relations with God, human relations with fellow human beings and human relations with nature. Everything must be in harmony and balance one of them in yajña. This was confirmed in Bhagawadgita III. 10 which reads:

Saha yajnāh prajāh srstvā

Purovaca prajāpatih

Anena prasavisyadhvam

Esa vo 'stv ista kamadhuk

The meaning was:

Sesungguhnya sejak dahulu dikatakan Tuhan setelah menciptakan manusia melalui yajña, berkata: dengan (cara) ini engkau akan berkembang sebagaimana sapi perah yang memenuhi keinginanmu (sendiri)

Banten tebasan penawa sangga, was one form of the implementation of aesthetic values based on the teachings of Hinduism, in a unified whole as an offering through banten and a form of human gratitude to Ida Sang Hyang Widhi Wasa.

b. The meaning of social aesthetics

Social aesthetic values will make the community aware of the importance of group life in a family bond between one individual and another in the activities of cultivation. As social beings, humans cannot live alone. They need help and cooperation with others. Therefore the relationship between each other must always be good and harmonious. Relationship between humans must be regulated on the basis of mutual compassion, mutual compassion, mutual care, which means mutual respect, mutual love, mutual guidance. The meaning of harmony in social aesthetics refers to one's relationship with other communities in Bangli Village in organizing a Yajña ceremony and making upakara. How one must behave in a Yajña ceremony, how they complete an upakara, and face

certain situations are also included in social aesthetic values. In Bangli Village community self-control is very important to maintain the balance of the community. Social harmony can be interpreted as a foundation for the community in making slash-and-hold *sangga* in a *piodalan* ceremony at Luhur Temple Pucak Padang Dawa in Bangli Village to formulate the correct *upakara* order, have its own characteristics and play an important role in encouraging and directing Bangli Village residents to act accordingly the teachings of Hinduism

c. **The meaning of education aesthetic**

Humans have a view of life that is realized and reflected in the beliefs and actions of behavior. Human life view leads to orientation in living the life of the world. Religion is an important role in living life, functioning as a motivating factor to act well in accordance with religious rules. the sense of devotion is also reflected in the making of *upakara* facilities which are based on selfless service. So that *upakara* which is made to have aesthetic value indirectly raises a positive aura (*taksu*). *Upakara* which is ordered to have *satwika* values without any negative elements, so that in carrying out the ceremony can concentrate and concentrate the mind so that it can foster a sense of devotion to *Ida Sang Hyang Widhi Wasa*.

In carrying out the activities of helping Hindus in Bangli Village have a high creative power seen in making *banten* in *metetuesan/mereringgitan, metetandingan* (composition, color) who really harmonious. Indirectly they have experienced the process of learning about beauty science (aesthetics). Because beauty is a balancer of human logic. Beauty in art as a refiner of human life. Without beauty (aesthetics), human life will feel stiff and lose the value of taste. Therefore, the presence of aesthetic works is needed by the community as a flavor refiner in his life. The educational value contained in the process of making *tebasan penawa sangga* according to *Yajña Prakrti* stated that:

Reringgitan Tatuwasan Pinaka Kalanggengan Kayunta Meyajña.

Sekare pinaka keheningan kayunta mayajña. Plawa pinaka peh pakayunane suci, raka-raka pinaka Widyadhara-widyadhari."

The meaning was:

Reringgitan dan tetuwasan lambang dari kesungguhan hati dalam beryajña. Bunga lambang dari kesucian hati untuk beryajña. Daun-daunan lambang dari tumbuh berkembangnya pikiran suci. Raka-raka (buah-buahan, jajan-jajan pelengkap Banten) adalah melambangkan Widyadhara dan Widyadhari. (Wiana, 2002:5-6)

Based on the extract of Lontar Yajña Prakrti. It was expected that in the process of making *tebasan penawa sangga* has a devoted, sincere, surrender to God, not to be hesitant, when *metetuesan/mejejaitan* must be able to control oneself (forbidden to say harsh, negative thinking, loose hair, loose hair, eat). One example in making aled tebasan we are trained to be diligent and patient in arranging the stages in stages one by one so that they become perfectly round.

Conclusion

Based on the results of the study as well as the form, function and meaning of Hindu aesthetics in *tebasan penawa sangga* on the piodalan in Pura Luhur Padang Dawa, Baturiti District, Tabanan Regency could be summarized as follows: The *tebasan penawa sangga* in terms of Hindu aesthetics, namely the aesthetic form of satyam, namely as a symbol Dewata of Nawa Sangga, the aesthetic form of siwam, namely: the procedure for making *tebasan penawa sangga*. The person who was involved in making the *tebasan penawa sangga* is reapiarman or serati. The right time for making the *tebasan penawa sangga* was five days before piodalan at noon and night, then the main place of manufacture was utama mandala and place. Sundaram aesthetic form, namely: the *tebasan penawa sangga* as the concept of tri angga from the head element (main angga). *Tebasan penawa sangga* is an upakara, banten or yajña which has several functions as follows: Religious aesthetic function, namely as sthana Sang Hyang Widhi, means of upasaksi, means of cleansing and washing, neutralizing negative energy, means of concentration, media of devotion to God. The function of social aesthetics includes: The *Tebasan penawa sangga* on the piodalan in Pura Luhur Pucak Padang Dawa means the meaning of religious aesthetics, the meaning of social aesthetics, the aesthetic meaning of education.

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