



ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 25, n° EXTRA 2, 2020, pp. 75-85
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA.
ISSN 1316-5216 / ISSN-e: 2477-9555

Portrait of tourism object in Bongan Tabanan Bali village: Cultural studies perspective

Retrato del objeto turístico en la aldea Bongan Tabanan Bali. Perspectiva de estudios culturales

S.S Nuruddin

<https://orcid.org/0000-0003-0038-8271>
nuruddin@vokasi.unair.ac.id
University of Airlangga, Surabaya. Indonesia

W Ardika

<https://orcid.org/0000-0002-8900-0896>
ardika52@yahoo.co.id
Udayana University Bali. Indonesia

Y Kristianto

<https://orcid.org/0000-0002-7452-0207>
yohanes_ipw@unud.ac.id
Udayana University. Indonesia

G.A.O Mahagangga

<https://orcid.org/0000-0001-8316-3560>
ragalanka@gmail.com
Udayana University. Indonesia

I.B Suryawan

<https://orcid.org/0000-0001-5589-4783>
inigusmail@gmail.com
Udayana University. Indonesia

I.M Sendra

<https://orcid.org/0000-0001-8802-1532>
sendramde65@gmail.com
Udayana University. Indonesia

Este trabajo está depositado en Zenodo:
DOI: <http://doi.org/10.5281/zenodo.3808892>

ABSTRACT

The development of tourist villages in Indonesia that rely on culture is quite good. This study looks at the development of these attractions related to the utilization of cultural heritage from the perspective of cultural science theory. The research method used is a descriptive qualitative approach to historical methods and cultural studies. Data search is done by participant observation, documentation and in-depth interviews with stakeholders in the tourist area. As a result, the development of the Bonga Tabanan Tourism Village in Bali relies heavily on cultural heritage. This is following the theory of Pierre Boudieu.

Keywords: Bongan Tabanan Bali, portrait, tourism object, tourism village.

RESUMEN

El desarrollo de aldeas turísticas en Indonesia que dependen de la cultura es bastante bueno. Este estudio analiza el desarrollo de estas atracciones relacionadas con la utilización del patrimonio cultural en la perspectiva de la teoría de la ciencia cultural. El método de investigación utilizado es el enfoque descriptivo cualitativo de los métodos históricos y los estudios culturales. La búsqueda de datos se realiza mediante observación participante, documentación y entrevistas en profundidad con las partes interesadas en el área turística. Como resultado, el desarrollo de la aldea turística de Bongan Tabanan en Bali depende en gran medida del patrimonio cultural.

Palabras clave: I Bongan Tabanan Bali, objeto de turismo, pueblo de turismo, retrato.

Recibido: 28-09-2019 • Aceptado: 25-10-2019



INTRODUCTION

Based on 2018 data, the number of foreign tourist visitors to Bali is quite a lot, namely during the period January to December 2018 there were 6,127,437 tourists. China ranks first with a total of 1,380,687 people, while Australia ranks second with a total of 1,185,557 tourists. India became the third most visited, then followed by the United Kingdom, Japan, the United States, France, Malaysia, Germany, and South Korea (Gede Agung: 2019).

According to the Denpasar Bali Tourism Office, most foreign tourists who come to Denpasar City are interested in learning and participating in Balinese cultural activities. For this reason, the cultural program is the pre-eminent city tour, so that tourists who want to know and learn about culture can visit a predetermined location, for example seeing the temple, castle and market architectural buildings and being active in the Banjar residents' art in the area (Putra: 2018). Tabanan Regency is one of the tourist destinations in Bali which is quite popular, especially those that have been designated as World Cultural Heritage in the form of Jatiluwih Subak Area. In line with this, a Regent Regulation No. 84 of 2013 concerning the Establishment of Jatiluwih as a Tourist Destination Area (DTW) in Tabanan Regency. In connection with this, several rural areas in the Tabanan Regency of Bali have appeared to develop the potential of their area as a tourist attraction, one of which is Bongan Tourism Village, Tabanan District.

Initially, they planned to make the Kebo Iwa Site in the Puseh Bedha Temple Area and the Bali Starling Bird Breeding in Banjar Bongan Kauh as their object (<https://www.beritabali.com/read>, 2018). But over time, the surrounding community also made several objects in the Bongan Village of Java, Bongan Village, as tourism objects related to the two previous tourism objects. In the village, there is Telaga Suman Temple, Jlurit Waterfall, Pesucian Place, and Kentongan Rice Field. From some of these objects, several sites are suspected to be historic relics, so they can be categorized as cultural heritage, both in the form of objects, buildings and areas. Thus, the utilization of the region is part of sustainable tourism development that leads to the long-term use of natural and human resources (Rahayu Budiani: 2018, p. 170).

METHODS

Theory and Research Methodology

To help understand and see the reality that occurs behind facts that surface and are directly observed, this research uses several related theories as a starting point or entrance and at the same time limits the perspective of the researcher's thought, so that it does not mix with other perspectives that already available. The main theory used in this study is Pierre Bourdieu's Theory of Capital Theory and Commodification Theory from Chris Barker (Barker: 2014).

Theory of Practice Pierre Bourdieu

According to Bourdieu, the concept of human practice or action (social society) is a product of the relationship between habitus which is a product of history, whereas the realm is also a product of history. Thus, practice is a combination of habitus supported by the amount of capital carried out in a realm, so that it can be formulated as $(\text{Habitus} \times \text{Capital}) + \text{"Ranah"} (\text{Domain}) = \text{Practice}$ (Fashri: 2014). In the concept of practice, actors are guided by habitus to understand and assess and appreciate their actions based on patterns produced by the social world, so that habitus can make a difference in the practice of life. It is the result of the experience of individuals who interact with other individuals and their environment.

The concept of the realm generally presupposes the presence of various kinds of potential possessed by individuals and groups in their respective positions. Not only as an arena of strength-force but Ranah also a domain of struggle for the positions of it. It also relates to capital as a media to map power relations in society and includes the ability to exercise control over the future of oneself and others, so that capital is a concentration of all power and can only be found in a realm. Through capital, individuals and society can be theoretically

mediated, so that society is shaped by differences in the distribution and control of capital and individuals also struggle to enlarge their capital which can later determine their position and status in society (Fashri: 2014).

Bourdieu divides capital into four parts: 1) Economic capital includes the means of production, materials, and money that are easily used for all situations and are passed on from one generation to the next; 2) Cultural capital is the overall intellectual qualification that can be produced through formal education or family heritage; 3) Social capital shows the network owned by the actor, about other parties that have power; and 4) all forms of prestige, status, authority and legitimacy that have accumulated as a form of symbolic form of capital (Fashri: 2014).

Cultural Commodification: Chris Barker

To get value from findings in the field related to the model of cultural heritage site development in the Bongan Jawa Hamlet of Bali Tabanan to support the developed Tourism Village, the Commodification Theory proposed by Chris Barker is a process that is identical to the concept of capitalism. Where, an object, quality, and signs are converted into a commodity that aims to enter the market for sale. For Chris Barker, the outward appearance of goods sold in the market obscures the origin of commodities created by the exploitative relationship called Karl Marx with commodity fetishism (Barker: 2005). Commodification in culture means a form of effort that makes elements of a culture, in the form of language, knowledge systems, social organizations, religion and art into something that can be traded because of economic value (Niko & Atem: 2019, pp. 21-30). In other words, commodification activities will produce a product that can be marketed, so that in the present era there is a tendency to carry out commodification in various ways, as long as it produces commercial profits, one of which is the heritage of historic buildings and religious ceremonies.

To investigate phenomena in the field and to compare them with the study of cultural theory, a method is needed, namely a scientific way of finding and obtaining data related to procedures in conducting research and technical research and can be interpreted as how people obtain knowledge (Lincoln: 2009). In general, qualitative research emphasizes 1) Processes and meanings that are not rigorously assessed or measured (if measured) in terms of quantity, amount, intensity or frequency; 2) Emphasizing the nature of socially constructed reality, the close relationship between the researcher and the subject under study, and the pressure of the situation that shapes the investigation; 3) Concern about the value-laden nature; 4) Trying to find answers to questions that highlight ways in which social experience arises while gaining meaning (Lincoln: 2009).

In short, qualitative research methods relate to meanings seen or obtained from people in current social situations (Sherman & Webb: 1988), including descriptive data in the form of words or images, not a number obtained from quotations from documents. Nor are field notes and interviews or quotes from videotapes, audiotapes, or electronic communications used to present research findings (Bogdan & Biklen: 1997).

Based on the description of some of the theoretical above, this study uses qualitative research methods with descriptive models, because the purpose of descriptive research is to describe a phenomenon and its characteristics, so that it is more concerned with the concept of "what" rather than "how" or "why" something happens to occur. Therefore, observation and survey tools are often used to collect data (Gall et al.: 2007). Also, descriptive model research methods are referred to as research procedures that produce descriptive data in the form of written or oral words from people and behaviors that can be observed and directed towards the background and individual holistically (Taylor et al.: 2015; Viktorin et al.: 2019, pp. 90-114; Ermolaeva et al.: 2019, pp. 80-94).

To trace historical data related to the existence of ancient sites in the Bongan Village of Java, Bongan, Tabanan, Bali, researchers used a historical research model approach that included heuristics, source criticism, data verification, and historiography. Data found in the field in the form of a series of words, documents, videos, photos, and other documents, as well as social media-based information, will be explained descriptively. Therefore, this research is very appropriate to use a qualitative approach because researchers will interact more with individuals, both in groups and individually in collecting data to be done.

RESULTS

A Portrait of Cultural Heritage Tourism Object at Bongan Tabanan Bali "Tourism Village"

Officially, on November 6, 2018, Bongan Village was designated as a Tourism Village. This is following the Decree of the Regent of Tabanan Number 180/457/03 / HK & HAM / 2018, About Bongan Village as a Tourism Village (Wiryastuti: 2018). Several villages in Tabanan Regency are agricultural areas, including Desa Bongan which has an area of 208 hectares of agricultural land from a total of 445 hectares of the village area. However, the tourist attraction relied on by the village is precisely the result of cultural and traditional heritage, namely in the form of the Kebo Iwa Site, the Mesuryak Tradition and the Ngaben Tikus Ceremony (Patria: 2018a).

The initial plan for the formation of a Tourism Village had been planned since 27 April 2018, through a meeting in the village. When it was agreed, the tourism objects used were 1) Kebo Iwa Site in the form of Puseh Bedha Temple which was frequently visited by foreign tourists, 2) Mesuryak Tradition which was held every six months, during Kuningan Day which took place in Banjar Bongan Gede and Bongan Pala, and 3) the Ngaben Rat Ceremony which is one of them only exists in Bali (Patria: 2018a).

To realize the plan, the stakeholders have established relationships with the Udayana Bali Indonesia University, especially related to the model of developing and managing tourist destinations, both in the process of forming the organization and its sustainability. One form of tangible support from the Udayana University campus is to always bring students to the area when conducting field trips or lectures (Makir: 2019).

In addition to relying on the local cultural heritage of the local community, the manager of the tourist village can also take advantage of Bali Starling's captivity in Banjar Bongan Kauh, beautiful rice field panorama and tracking tourism (Patria: 2018b). But over time, starting in 2019, the Tourism Village area has also begun to explore another potential in the form of cultural heritage sites in the Bongan Jawa Village, Bongan Tabanan Bali. In the area, there are several objects of cultural heritage in the form of Telaga Suman Temple, Grembengan Site consisting of Jlurit Waterfall, sacred pandora and kentongan rice fields (Nuruddin: 2019; van der Heide: 2015).

Mesuryak Tradition

The Mesuryak tradition in Tabanan Bali is held every 6 months (210 days in the Balinese calendar), precisely on Kuningan Day or 10 days after Galungan. The Mesuryak tradition in the Bongan Gede Tabanan Hamlet is a hereditary tradition inherited from ancestors and developed and maintained well until now. The word "Mesuryak" means cheering or shouting. This tradition is closely related to religious ceremonies performed by residents in a series of celebrations of Galungan and Kuningan, especially honoring the ancestors (Bali Tours Club: 2019).

The meaning of the Mesuryak Tradition in the Bongan Village of Tabanan Bali is to provide provisions and deliver ancestral spirits back to the "realm of nirvana" with a sense of joy. According to Hindu beliefs, during the Galangan Day, ancestral spirits descended to earth and returned to heaven on Kuningan Day, that is why the people gave provisions to the spirits in the form of rice and also money. On Kuningan Day, ancestral spirits and families are brought back with joy, cheerfulness that is packaged in the Mesuryak Tradition (*Tempo.Co*: 2017).

Symbolically, every religious and customary ceremony is created with a specific purpose and purpose. In Bali, cultural heritage is an important component in people's lives, so it is still used and functioned in daily life as a symbol of the identity of individuals or groups (Ardika: 2015). When religious traditions have entered the realm of tourism, religious traditions and ceremonies may be also adapted to market interests.

In general, tourism that changes culture into commodities by packaging and selling it to tourists will have an impact on the loss or loss of authenticity, one of which is related to a craft, way of working, photography, hospitality and local identity (Cole: 2007). Therefore, it is necessary to identify and codification related to the

extent of the original percentage with the modifications made so that there are still clear boundaries between the two with space and time analysis approach



Figure 1. Mesuryak Tradition in the Bonggan Taban Village of Bali

How was the ceremony carried out? Before the activity is carried out, residents must make prayers in the "family temple" and "three heavenly temples" in the local village. After that, every citizen who makes prayers in front of the entrance of the house can be led by the elder or Pemangku (Makir: 2019). After that, the Mesuryak Tradition ceremony was held, namely family members gave provisions to the spirits of the ancestors who returned to the world of nirvana, the supplies were in the form of coins (Kepeng: Indonesia).

But in this era, most people prefer to use banknotes, up to the value of Rp. 100,000, - depending on the ability of each family and carried out with joy without coercion. The money was thrown into the air and then fought over by residents who had gathered in front of the house with cheers and excitement (Sari: 2019a). The Mesuryak tradition usually starts at 09.00 WITA, then ends at 12.00 WITA. According to a belief, after 12.00 WITA, the ancestors are believed to have returned to heaven. The tradition is carried out in turn from house to house so that every citizen can fight for money fairly. For people who have good economic capacity, usually will provide more provisions and be done with sincerity and without coercion (Manggeh: 2019a).

A small number of visitors attend the event to look for fun and make money. But most of them are looking for the essence and meaning of the Mesuryak Tradition, which is to feel happy and together provide provisions for the ancestors to return to heaven with peace and calm. In Niskala (intangible), the provision given in the form of offerings or offerings and on a Scale (real) provision of money. It is also believed by residents to provide provisions to the ancestors there will certainly be reciprocity, as well as young people, get fortune (Manggeh: 2019a).

When the Mesuryak Tradition was held, a sense of community and intimacy emanated. This deeply rooted tradition has also become a tourist attraction that can be enjoyed by tourists, including residents who are directly involved in the tradition, be it children, adults, or parents. They mixed and mingled and jostled while cheering in an atmosphere of joy and joy (Manggeh: 2019a).

"Pura Telaga Suman or Telaga Suman Temple" Site

One of the houses of worship for Hindus in ancient Tabanan Bali is Pura Telaga Suman, Pura Batu Karo, and Pura Puseh Bede. Pura Telaga Suman is one of the three that contains original and ancient elements, although in other parts it has been buried in the ground (Nuruddin: 2019). In terms of cultural function, the building has not changed because it is still a means of worship for Hindus in the area, which numbered 28 families (KK) from the Bonggan Village of Java, Bonggan Village, to obtain safety for the citizens of the community. As for who became Mangku (religious leader) there now is I Gusti Agung Sena (Sari: 2019b).

According to Gusti Ayu Putu Merta Sari, the temple was initially a family house of worship built by a wealthy resident, named I Made Retug. The shrine was built at the end of a generous field of rice fields above. However, after the entry of Christianity under the Dutch to the area, I Made Retug then converted and left the village, so the existence of the temple was also managed by residents around until now (Sari: 2019b).



Figure 3. Right side and Left side

On the outside (temple page) there are two statues (Batarakala Type) that are not intact. In the middle (the entrance) there are several statues, among others: the Son of Lingsir or Pedenden and the Tiger Statue on the left, while on the right there are several statues, namely the Rande Statue (Betaragana) and the Dragon Statue. All of the reliefs are still largely original, only a few adjustments were made that were very minimalist, namely adding cement to the outside of the statue to remain durable (Makir: 2019).



Figure 4. Pura Telaga Suman (Inside)

At the back of the entrance, there are also some very diverse flower reliefs, one of which resembles the Tunjung Flower or commonly called the Lotus Flower. This type of flower was often found around the village, so the relief may be an iconic part of the area. In the temple door, there is a door that is still original. The constituent elements are a type of breadfruit Tree Teab (Makir: 2019). Looking at the existing stone structure, most of the stones were taken from the bottom of the river not far from the house of worship (Nuruddin: 2019).



Figure 5. "Pelinggih" in the Lake Suman Temple

On the inside of the temple, there are several Pelinggih, which is a stone formed by a mountain cluster in which there is a statue symbolizing God who functions as a medium to pray to God Almighty. The number of purified objects numbered 5 types, namely: Pelinggih Ratu Nyoman, which is located in the southernmost part and is located as Betara Ratu Nyoman; Pelinggih Ratu Made is the Queen of Made; Pelinggih Padma Sana is the seat of Sahyang Widi or God Almighty; Pelinggih Ratu Wayan is domiciled as Ratu Wayan; and Pelinggih Ratu Ketut domiciled as Queen Ketut(Manggeh: 2019b).

DISCUSSION

Theoretical Analysis: Tourism Object of "Pura Telaga Suman" and Mesuryak Tradition

Like the explanation and description above, Bali's Bongan Tabanan Tourism Village relies on cultural heritage, bail tangible, or intangible, one of which is the Mesuryak Tradition and Telaga Suman Temple. Both of them are located in Bongan Jawa Village, Tabanan Bali. From the perspective of the Theory of Practice by Pierre Boudieu, the emergence of the practice of religious life in the Bongan Village of Java Tabanan Bali is closely related to the habits of the people there (later called habitus) that lasted for a long time. These habits are then accommodated by someone who has a lot of capital and at the same time the richest person there, Made Retug, to make a temple called Pura Telaga Suman. The worship then lasted a long time and has become a habitat there, until now the habit is still maintained up to his grandchildren.

The tradition then developed, to create a new medium in the form of purified water, which is a unity with the house of worship. Until now, some local people or tourists who want to do rituals at Telaga Suman Temple can clean themselves in the musician area (later called the Grembang Area). After that, tourists can go to the house of worship which is located above the site and is not located. From the perspective of Pierre Bourdieu, these longstanding habits have created habitats there, forming a complementary structure.

To build a Telaga Suman Temple and maintain the practice of compaction there, we need a facility that is then called by Pierre Bourdieu Capital. According to the story, Made Retug was the richest person in the village. The indicator of his wealth is the vast ownership of rice fields, one of which is now the site of the Suman Telaga Temple. The temple building was originally located at the end of the most extensive rice field owned by I Made Retug, a hard worker who later produced a lot of capital (Susila: 2019, pp. 45-58).

Because of its contact with the Western world (Dutch colonial era), there was an intellectual change in the model of thinking (capital), so that it also had an impact on her beliefs and religion, I Made Retug also converted to Christianity. For this reason, the rice fields and temples were sold to one of the rich people there who were

Hindu. After the transfer of ownership of the rice fields, the existence of the temple still stands at the end of the rice fields. The rich financier still allowed Teluman Suman Temple to stand firm, so that the tradition of worship at that location, is still ongoing.

Until this study was written, there has been no attempt to commodify the economic perspective of Chris Barker's model. This is because efforts to make improvements by stakeholders there are still very few and have not experienced much renewal. Even so, it is unfortunate that some ancient buildings are buried in the ground and replaced with new (Pelinggih) statues on it.

What about the Mesuryak Tradition? The traditions of the community that originated were associated with religious activities, as an effort to release the spirit of the family who returned to his family in the world, also became one of the attractions that are served in the Tourism Village in Bongan Tabanan, Bali. In general, the Mesuryak tradition in Bongan Tabanan Village in Bali has not changed much. The religious activity has been going on for a long time in the context of historical space and time, so that it becomes something inherent in the aura of the community (already a habitus) in the (Sphere) of Bongan Tabanan Village in Bali.

Before becoming a traditional practice until now, the activities related to this belief were initially carried out by (maybe only) people who are socially respected (having capital). In the context of capital, the people who carry out these rituals are economically rich and socially occupying certain classes. One of the economic capital presented at the event is in the form of Uang Kepeng (perforated coins) thrown up for visitors to fight over.

What about the Masuryak Tradition from the perspective of Chris Barker's Commodification Theory? In this study, the inclusion of the Masuryak Tradition in the Bongan Tabanan Tourism Village object in Bali has only slightly changed, and even then due to the context of the age. The change only lies in the use of ritual media, which initially used Uang Kepeng, then (mostly) replaced with the rupiah (Rp.) In the form of coins or paper. The fractions also varied, because of some used banknotes of Rp. 1,000.00 to Rp. 100,000.00.

The clothes are worn and the time of the ritual also did not change. But some changes occur in that tradition, namely the addition of the Busama God Dance, such as the Legong Bali Dance. In the context of tourism in the Bongan Village of Tabanan Bali, these activities also began to be visited by foreign tourists. Their arrival is usually invited by tour guides. To maintain the sacred values, foreign tourists are required to dress modestly or wear Balinese traditional clothes.

Thus, through the tourism sector, it can display authentic cultures that did not emerge before, so they are also aware of the value and uniqueness in their products through applications that are still limited by spatially and temporally defined subjects and objects (Taylor: 2001, pp. 7-26). Through the tourism business, people also know how their lives are in the past and their position in the present and the future, to create an identity that distinguishes from the people outside (Barker: 2014).

CONCLUSION

Based on the description from the data in the field, it can be concluded that the majority of foreign tourists visit Bali for reasons of cultural heritage. In the Bongan Tabanan Tourism Village Area, Bali also relies heavily on cultural tourism, both ongoing (intangible) and not practiced (tangible). At the beginning of the Bali Bongan Tabanan Tourism Village, 2018, only relied on the Kebo Iwa Site and the Bali Starling Bird Breeding, the Mesuryak Tradition, and the Ngaben Rat. But over time, the manager then entered one of the cultural heritages called the Telaga Suman Temple located in the Bongan Jawa Village, Bongan Tabanan Bali.

Based on the study of cultural science theory, it can be concluded that the development of the Bongan Tabanan Bali Tourism Village area has a lot to do with ongoing culture and cultural heritage adjustments have been made. This is consistent with Pierre Bourdieu's (Bourdieu: 1990) Theory of Practice Theory which encompasses the concepts of habitus, realm, and capital. The work of Chris Barker on Commodification is used to look at the packaging model of cultural heritage into a materialistic tourist attraction, one of which is

the addition of new elements in the Mesuryak Tradition and making slight adjustments to the building on the temple (Barker: 2014).

BIBLIOGRAPHY

- ARDIKA, IW (2015). Warisan budaya perspektif masa kini. Udayana University Press.
- BALI TOURS CLUB (2019). "Tradisi Mesuryak di Bongan". Available at: <https://www.balitoursclub.net/tradisi-mesuryak-di-bongan/>.
- BARKER, C (2005). Cultural Studies Teori dan Praktik. Yogyakarta: Kreasi Wacana.
- BARKER, C (2014). Kamus Kajian Budaya. Yogyakarta: PT Kanisius.
- BOGDAN, R & BIKLEN, SK (1997). Qualitative research for education. Boston, MA: Allyn & Bacon.
- BOURDIEU, P (1990). "Reproduction in education, society, and culture (Vol. 4)". Sage.
- COLE, S (2007). Tourism, culture, and development: Hopes, dreams, and realities in East Indonesia. Channel View Publications.
- ERMOLAEVA, Y., BASHEVA, O., YANITSKY, O., KUZNETSOVA, I., & ERMOLAEVA, P. (2019). "Social and environmental sustainability through changes' of Russian mega-cities: The search for theoretical and methodological approaches" Monitoring Obshchestvennogo Mneniya: Ekonomicheskie i Sotsial'nye Peremeny, 150(2), pp. 80-94.
- FASHRI, F (2014). Pierre Bourdieu: Menyingkap Kuasa Simbol. Yogyakarta: Jalasutra.
- GALL, MD, GALL, JP, & BORG, WR (2007). "Educational research: An introduction (8th ed.)". Boston: Pearson.
- GEDE AGUNG, AA (2019). "Tahun 2018 Jumlah Wisatawan Mancanegara ke Bali Naik". Available at: <https://www.gatra.com/detail/news/383060>.
- LINCOLN, NKDYS (2009). Hand Book Of Qualitative Reseach. Pertama. Yogyakarta: Pustaka Pelajar.
- MAKIR, I (2019). "Gambaran Umum Desa Wisata Bongan Tabanan Bali". Wawancara pada Hari Sabtu 07 September 2019, pukul 11.30 WITA, di Dusun Banjar Bongan Jawa Kangin Desa Bongan Kecamatan Tabanan Kabupaten Tabanan Bali.
- MANGGEH, GK (2019a). "Deskripsi Singkat Tradisi Mesuryak". wawancara dengan Gusti Ketut Manggeh, umur 67 tahun dengan alamat Dusun Bongan Tengah Desa Bongan Kecamatan Tabanan Kabupaten Tabanan Bali. Wawancara pada Hari Sabtu 07 September 2019, pukul 11.30 WITA.
- MANGGEH, GK (2019b). "Sejarah Singkat Pura Telaga Suman". Wawancara dengan Gusti Ketut Manggeh, umur 67 tahun dengan alamat Dusun Bongan Tengah Desa Bongan Kecamatan Tabanan Kabupaten Tabanan Bali. Wawancara pada Hari Sabtu 07 September 2019, pukul 11.30 WITA.
- NIKO, N & ATEM, A (2019). "Festival Air (Songkran): Komodifikasi Budaya di Thailand". Simulacra, 2(1), pp. 21-30.
- NURUDDIN, A (2019). "Observasi ke Kawasan Dusun Dusun Bongan Jawa Desa Bongan Tabanan Bali, pada Tanggal 31 Agustus 2019".

- PATRIA, IKR (2018a). "Menuju Desa Wisata Desa Bongan Andalkan Tiga Keistimewaan". Available at: <https://news.beritabali.com/read/2018/05/01/20180>.
- PATRIA, IKR (2018b). "Verifikasi Desa Wisata, Bongan Andalkan Situs Kebo Iwa dan Penangkaran Jalak Bali". Available at: <https://news.beritabali.com/read/2018/08/02/>.
- PRAHARA, AMM (2019). "Alasan Utama Turis Asing Berwisata Ke Indonesia". Available at: <https://travel.kompas.com/read>.
- PUTRA, YMP (2018). "Wisman di Denpasar Tertarik Belajar Budaya Bali". Available at: <https://www.republika.co.id>.
- RAHAYU BUDIANI, S (2018). "Analisis Perubahan Potensi dan Strategi Pengembangann Pariwisata Berkelanjutan Berbasis Komunitas di Desa Sembungan Wonosobo Jawa Tengah". *Majalah Geografi Indonesia*, 32, p. 170.
- SARI, GAPM (2019a). "Deskripsi Singkat Tradisi Mesuryak. Wawancara dengan Gusti Ayu Putu Merta Sari", umur 65 tahun dengan alamat Dusun Bongan Tengah Desa Bongan Kecamatan Tabanan Kabupaten Tabanan Bali. Wawancara pada Hari Sabtu 07 September 2019, pukul 09.30 WITA.
- SARI, GAPM (2019b). "Sejarah Pura Telaga Suman. Wawancara dengan Gusti Ayu Putu Merta Sari", umur 65 tahun dengan alamat Dusun Bongan Tengah Desa Bongan Kecamatan Tabanan Kabupaten Tabanan Bali. Wawancara pada Hari Sabtu 07 September 2019, pukul 09.30 WITA.
- SHERMAN, RR & WEBB, RB (1988). *Qualitative research in education: A focus. Qualitative research in education*, 1.
- SUSILA, IG (2019, June). "Implikasi Pasang-Surutnya Dukungan Terhadap Warisan Budaya Dunia Subak Jatiluwih Tabanan, Bali". *Journal of Tourismpreneurship, Culinary, Hospitality, Convention and Event Management*, 1(2), pp. 45-58.
- TAYLOR, JP (2001). "Authenticity and sincerity in tourism". *Annals of tourism research*, 28(1), pp. 7-26.
- TAYLOR, SJ, BOGDAN, R & DEVAULT, M (2015). *Introduction to qualitative research methods: A guidebook and resource*. John Wiley & Sons.
- TEMPO.CO (2017). "Mengintip Serunya Tradisi Mesuryak di Banjar Bongan Gede Bali". Available at: <https://travel.tempo.co/read>.
- VAN DER HEID, FM (2015). *Postcolonial Maori Identities: Authenticity and Sincerity in Tourism Practices* (Bachelor's thesis).
- VIKTORIN, V. M., VASIL'EV, D. V., IDRISOV, E. S., & IMASHEVA, M. M. (2019). "The Village of Tatarskaya Bashmakovka—Archaeology And Ethnography. The History Of The Golden Horde Heritage In The Lower Volga Region" *Zolotoordynskoe Obozrenie-Golden Horde Review*, 7(1), pp. 90-114.
- WIRYASTUT, NPE (2018). Surat Keputusan Bupati Tabanan, Tentang Desa Bongan Sebagai Desa Wisata. Tabanan.

BIODATA

S.S Nuruddin: Nuruddin was born in 1982. He graduated in History in 2006 from Airlangga University, Surabaya Indonesia. In 2006-2014 he became a history teacher in high school. In 2011 I Graduated in the Heart of History Sciences at UGM Yogyakarta Indonesia. In 2014-2018, he became a Cultural Heritage Expert Team in Gresik Regency, Indonesia. In 2016 he became a Lecturer in Tourism at Airlangga University, Surabaya. In 2019 continued the Doctor of Tourism program at the Udayana University, Bali Indonesia, with a focus on the study of Historical and Cultural Tourism.

W Ardika: Wayan Ardika, is a professor of Archeology in Udayana University Bali. He is a productive researcher. The results of his research are also many books published in international and widely cited researchers. His book published, among others, the Present Perspective Cultural Heritage (2015) and the Cultural Heritage and Tourism (2007). He also edited the book Social Harmony Across Cultures (2016), which became the textbook Cross-Cultural Communication courses in FIB Unud. According to Google Scholar citation records, publications Prof. Ardika has been quoted as much as 582 times with h-reindex 12 or i10-index 14 (until April 2017). This high number of citations put Prof. Ardika in the ranking of 300 large google scholar lecturers in Indonesia.

Y Kristianto: Yohanes Kristianto, born in Purworejo, May 16, 1975. Completed undergraduate in German from Yogyakarta State University (2000), S-2 in Linguistics from the Udayana University Postgraduate Program (2009), following the International Publications Scholarship Program (2014) in The University of Frankfurt, Southeast Asia Study Program in Germany, and the S-3 in Linguistics from the Udayana University Postgraduate Program (2016). In addition to writing papers, articles in scientific journals, he also frequently participates in national and international seminars on Linguistics and Tourism. Currently, he is actively conducting transdisciplinary research Linguistics (Linguistics) and Tourism with Udayana University research group Reference books and textbooks that have been published: (1) Languages in the Socio-Cultural Perspective (Private Nulus, 2016), (2) Hospitality Languages in the Tourism Realm, and (3) German for Tourism in the Travel Industry, Tourism Destinations, and Hospitality Industries.

G.A.O Mahagangga: Faculty of Tourism. Udayana University. Indonesia. ragalanka@gmail.com

I.B Suryawan: Ida Bagus Suryawan, is a Planologist and since in 2004 served as a lecturer at the Faculty of Tourism, Udayana University. Previously served as Program Secretary Bachelor Study in Tourism Destinations, Faculty of Tourism, University Udayana 2013-2017 period. Currently completing studies in the Doctoral Program (S3) in Tourism, Faculty of Tourism, University Udayana. The work of books that have been published, among others Book Field Research I (2017).

I.M Sendra: I Made Sendra, is a permanent lecturer in Industrial Study Program Travel, Tourism Faculty, University Udayana, completed his Bachelor of History at the University Udayana, S2 in Japanese Studies at the University of Indonesia. Now he is studying further in the Doctoral Program Udayana University Tourism Sciences. Besides, he has served as Dean of the Faculty of Tourism (2013-2017) and now serves as chairman of the Chinese Tourism Training Center (CTTC) at Udayana University. He is actively writing researching the area of eco-cultural interest and historical tourism landscape, write articles for presented in national and international seminars.