

# FOLKLOR DAN FOLKLIFE

Dalam Kehidupan Dunia Modern



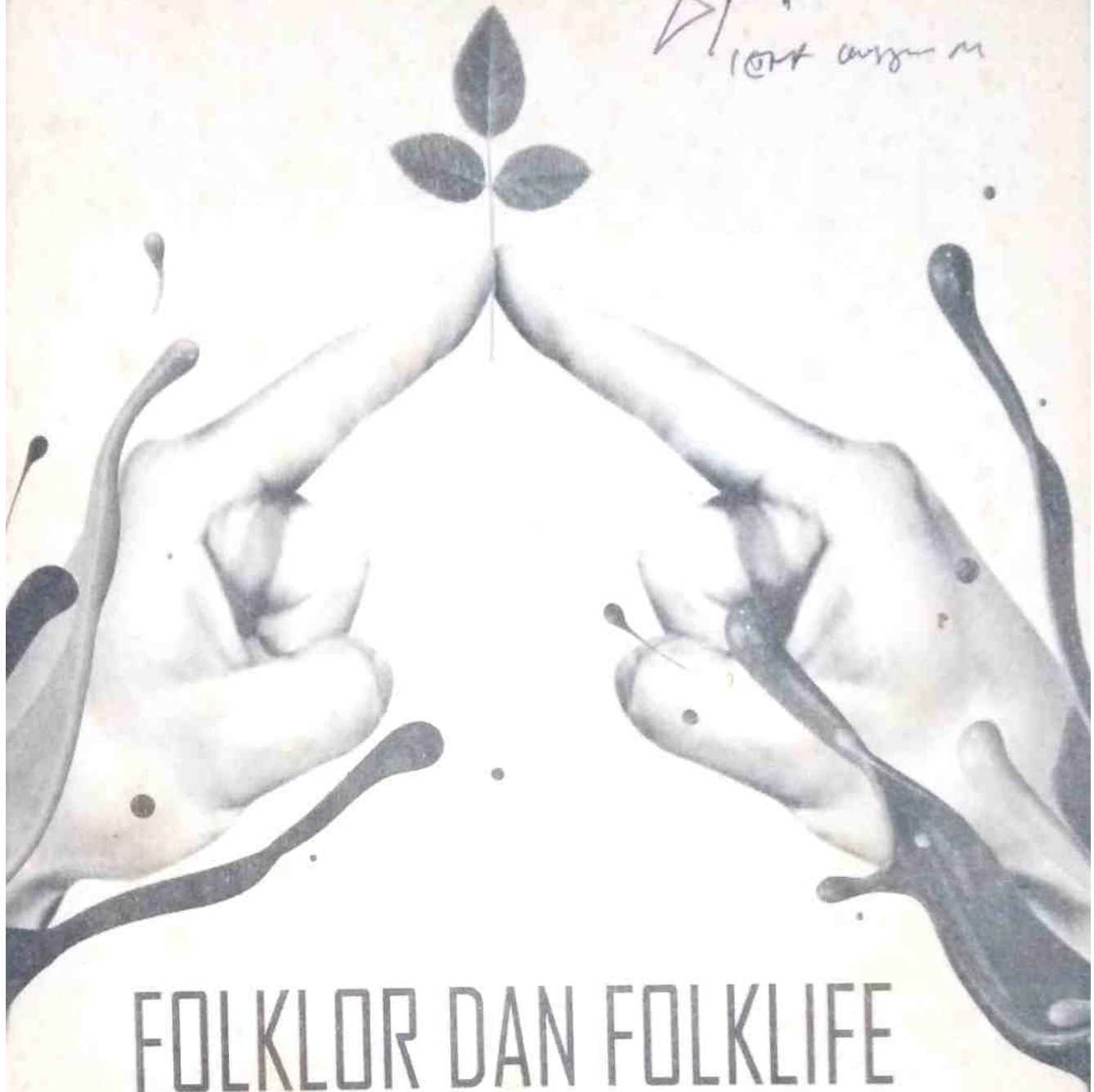
## KESATUAN DAN KEBERAGAMAN

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## KESATUAN DAN KEBERAGAMAN

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PENERBIT OMBAK  
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- 8 Kebinekaan Nilai-nilai Etika dan Moral dalam Tradisi Lisan Nusantara: Perspektif *Cultural Studies*  
Oleh: Setya Yuwana Sudikan ~ **269**
- 9 Cerita Rakyat sebagai Media Pendidikan ke arah Pembentukan Karakter Pemimpin politik  
Oleh: Tuan Nordin Tuan Kechik ~ **278**
- 10 Berbudaya dengan Tulisan dan Bertradisi dengan Lisan: Strategi membumikan *Babad Cirebon* dalam berbagai kebutuhan masyarakat dan muatan pendidikannya  
Oleh: Weli Meinindartato ~ **287**
- 11 Tradisi Lisan dan Pembangunan Karakter Bangsa: Melawan krisis moral dengan nilai-nilai kearifan lokal  
Oleh: Fatmahwati A ~ **297**
- 12 Ludruk Mojokerto: Eksistensi berkesenian yang terpinggirkan (Sebuah tinjauan edukatif folklor di Jawa Timur)  
Oleh: Hendratno ~ **303**
- 13 Perlindungan Hukum terhadap Folklor sebagai Hak Milik Kolektif Bangsa Indonesia  
Oleh: R Lungid Ismoyoputro ~ **311**
- 14 Konstruktivisme Karakter Bangsa melalui Folklor: Deskripsi dan analisis syair tarian pakarena Kerajaan Siang Kab Pangkep Abad XVI  
Oleh: Ery Iswary ~ **318**
- 15 Membangun Karakter Bangsa melalui Sastra Lokal (Suatu Kajian pada Pertunjukan Pantun Gorontalo)  
Oleh: Harto Malik ~ **331**
- 16 Folklor dalam Bingkai Kurikulum Berbasis Karakter Di SMP Negeri 2 Sungailiat  
Oleh: Tien Rostini ~ **340**
- 17 The Role of Elementary School Teacher in Developing Character in Elementary School Student Through Modeling Which is Indonesian Folklor  
Oleh: Aprilia Tina Lidyasari ~ **346**
- 18 *Satua Bali* And Character Education An Old Way For A New Approach ✓  
Oleh: Igna Wijaya Mahardika ~ **354**
- 19 Character Recognition Through Folklore For Early Childhood  
Oleh: Martha Christianti dan Nur Cholimah ~ **362**
- 20 Folklore As The Character Builder In Early Childhood Education  
Oleh: Nelva Rolina ~ **370**

### **BAGIAN III:**

#### **POLITIK IDENTITAS FOLKLOR ASIA ~ 375**

- 1 The Collection And Rewriting Of Captivating Folklores In The Indo-Malay World As Part Of World Cultural  
Oleh: Ding Choo Ming ~ **380**

# SATUA BALI AND CHARACTER EDUCATION AN OLD WAY FOR A NEW APPROACH

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## A. Introduction

The Indonesian government designated the year 2010 as the starting year for The National Policy on The Nation Cultural and Character Building 2010-2025. For the last 2 years schools throughout Indonesia have worked hard to incorporate the characters defined by the government into the teaching learning process. The character education process, however, does not stop at school. In order to achieve good results, character education must be done not only at school but also at homes. Schools cannot work alone in introducing and fostering education, they need support from parents. Therefore schools and homes, teachers and parents should work together hand in hand to ensure that the children can learn and practice the character they are suppose to have (Lickona, 2012: 57).

In Bali, parents are using *satua Bali* for introducing moral values for their children. *Satua Bali* is part of Balinese oral traditions. Consisting mostly of stories told and retold in various contexts and settings, from youth meetings to bed time stories. With the advent of the character education promoted by the government, Balinese teacher and students are now resorting back to the old ways for introducing moral values and character education through the use of *Satua Bali*. An old way of the Balinese to entertain, to introduce religious concepts, to describe and sometimes prescribe social ways, is now put to work to introduce characters to educate the next generation. The aim of this paper is to describe how this old way, used as a medium to introduce character education both in schools and at homes, and by this old way is a perfect choice for the Balinese setting. The next part of the paper will discuss about the nature of *satua Bali*, character education, and how *Satua Bali* is used to introduce the characters in character education.

## B. The Nature of *Satua Bali*

*Satua Bali* is an important part of the Balinese literary culture, as one part of the two forms of Balinese literary form, the *Kesusastraan gantian* or oral tradition and the *kesusastraan sesuratan* or written tradition (Bagus, 1979: 13). *Suastika*

(2011: 15) defines *satua Bali* as a form of short prose which are formed without any specific rules during its formation. On the other hand, Duija proposes similar definition by emphasizing on the oral form of *satua Bali*. *Satua Bali* is a form of Balinese oral short story, aimed at entertaining the audience and at the same time trying to transmit certain messages conveyed or implied within the story (Duija, 2011: 13-14).

Based on the above definitions, we can conclude that *satua Bali* is a form of traditional prose, particularly short story, mostly performed in oral performance by a story teller, aimed at entertaining and transmitting messages. It should also be noted that the term *satua Bali*, is a generic term which refers to the whole genre of Balinese traditional oral short story. It should be differentiated from the term "satua" which refers to a single particular story, such as in *Satua I Lutung* (The Tale of the Monkey). Other terms pertinent to *satua Bali* are *Mesatua*, which is the act of telling the story; and *tukang satua*, the person who tells the story or the story teller.

Most of Balinese children are raised through *satuas*, for the *satuas* work and serve numerous functions for the society. Even in this modern era, *Satua Bali* still holds a vital role in the society, despite the fact that they have to fight head on with their more modern and life like counterparts, the cartoons, movies, and 3D animations. It cannot be denied that there is a decrease in the use of *Satua Bali* in real life setting as pointed out by Martini (2012). However, Suastika came with a startling revelation, that *Satua Bali* is still widely used as a form of oral tradition in Bangli province (Suastika: 2011). *Satua Bali* is also still widely used in schools as a means of teaching, especially in Balinese Language and Hinduism subject matters, from the elementary school to high schools (Karsa: 2006; Pramayanti : 2012).

The Balinese uses *satua Bali* for diverse objectives thus became a sort of Balinese literary Swiss-knife. Suastika (2011) concluded that *satua Bali* serves numerous functions in the society, such as religious functions, social function, entertaining function and educating function. As one may have surmised *satua Bali* is stemmed from the ideals of Hinduism, in this case, Balinese Hinduism. Therefore *satua Bali* is serving the religious function because every single *satua Bali* has a direct linkage with Hinduism teachings. Careful examination upon any *satua* will reveal Hinduism concepts which are beautifully interwoven within the *satua* itself. The most common Hinduism concepts that were covered in *satua Bali* are the *Panca Sraddha* (the five basic beliefs of Hinduism), namely the Belief in *Brahman*, *Atman*, *Karman*, *Punarbhawa*, and *Moksa*. *Brahman* is the belief in *Brahman*, The One, the almighty omnipotent God; *atman* is the belief in *Atma*, the spirit or soul of human as a part of *Brahman*; *Karman* is the belief in the law of *Kharmapala* the causal law, *Punarbhawa* is the belief in the reincarnation or rebirth, and *Moksa* is the belief in the eternal freedom. Each time a parent or grandparent tells a story, one or even more concepts of Hinduism are embedded in the story and subtly



transmitted to the listener, i.e. children or grandchildren. For example the story of *Tuwung Kuning* which subtly incorporates the concepts of *Brahman* and *Karma* altogether.

*Satua Bali* serves the social functions, describing the daily life of Balinese, proposing guidelines for living a harmonious life among the Balinese. *Satua Bali* also describes, sometimes in great details, the paternal relationship of the Balinese, the dynamic of kings and subjects relationship, the rights and obligation of a Balinese in the society. One of the *satua* that greatly highlight the social functions of *satua Bali* is the *Pan Balang Tamak* tale. The story revolves around the life of *Pan Balang Tamak*, a very tricky and somewhat rebellious character, who keeps on scheming against the power of the government and order and the society in general. Yet latest research described a rather heroic understanding of said character as a pioneer of social criticism against the court and even the religious leaders (Wastawa, 2012).

*Satua* is also a form of entertainment, a literary work that aims at painting a vivid picture about the adventure of a little girl against a vicious giant (*I Timun Mas*), or the lamenting misfortune of a honest yet poor boy, who works hard succeeds as the kings doctor (*I Lacur*), or the bumbling and hilariously stupid deeds of a stupid and short-minded man (*I Lengeh*), or the heartbreaking struggle of the poor against the rich (*I Lacur Teken I Tiwas*), and the conflict between two sisters (*I Bawang Teken I Kesuna*). The *satuas* brought joy and amazement to the listener, and put the listeners in a land of magic. Children truly enjoy these *satua*, they cheered the victory of *Timun Mas* over the evil giant, and they laugh loudly at *I Lengeh* misfortunes. *Satua Bali* is a great way of passing the time, entertaining while at the same time educating the listeners.

One of the most interesting functions of *Satua Bali* is the educating function. *Satua Bali* is also aimed at educating the listeners, subtly transferring the values and educates the students about life and the society, as well as how to live their life. *Satua Bali* is full of examples on how to achieve one's goals rightfully and nobly, as well as the important value of education itself. In other words, the *satua Bali* does not only teach the listeners but also promotes education itself. *Satua Bali* gives fine examples on how education can change one's course of life and how one will benefit immensely from education. *Satua Bali* also delineates the good ways of living, the noble way of living, giving example of how a person can be a good person and be happy in life.

### C. Character Education

One of the most prominent proponent of the Character Education is Thomas Lickona, who defined character education as education which promotes the knowing, wanting, and doing good things. Or as Lickona put it, "character education is a deliberate effort to help people understand, care about, and act upon core

ethical values, even when dealing with internal temptation and external pressure" (Lickona, 2012: 82).

The Character Education Informational Handbook and Guide prescribed the characters or traits that should be included in character education, namely:

1. **Courage.** Having the determination to do the right thing even when others don't;
2. **Good Judgment.** Choosing worthy goals and setting proper priorities;
3. **Integrity.** Having the inner strength to be truthful, trustworthy, and honest in all things; acting justly and honorably.
4. **Kindness** Being considerate, courteous, helpful, and understanding of others;
5. **Perseverance.** Being persistent in the pursuit of worthy objectives in spite of difficulty, opposition, or discouragement; and exhibiting patience
6. **Respect.** Showing high regard for authority, for other people, for self, for property, and for country; and understanding that all people have value as human beings.
7. **Responsibility.** Being dependable in carrying out obligations and duties; showing reliability and consistency in words and conduct;
8. **Self-Discipline.** Demonstrating hard work and commitment to purpose; regulating yourself for improvement and restraining from inappropriate behaviors; (The Character Education Informational Handbook and Guide, 2002: 15)

In Indonesian setting, the government started the character education program as a part of The National Policy on The Nation Cultural and Character Building 2010-2025. The aim of The National Policy on The Nation Cultural and Character Building 2010-2025 is to, "construct and develop the citizens' character in order to create a society based on the values of Pancasila" (Pemerintah Republik Indonesia, 2010: 4). Thus, The Indonesian Government defined Character education as a conscious and planned effort to empower the potential and encourage the students to develop personal or group characters which will create citizens who embodies the values of Pancasila (Pemerintah Republik Indonesia, 2010: 29-30). The Indonesian Government specified that there are four main characters namely Honesty, Intelligence, Perseverance, and Care. Upon closer examination it is clear that the above four characters actually represent Lickona's 8 characters, Honesty incorporates Courage and Integrity, Intelligence incorporates Good Judgment, Perseverance incorporates Perseverance, Responsibility and Self-discipline, and Care incorporates Kindness and Respect.

The above characters should be incorporated in the teaching and learning process as well as the whole learning experience of the students, limiting not only to the classroom experience but the whole educational experience, involving not just teacher but all the stakeholders of education including parents and the society in general. This means that character building cannot and will not take place only in the classroom, but in every aspect of the students' life, at home, at school, and in

the society. This means that parent also share the obligation to promote character education at home.

#### D. Implementing *Satua Bali* for Character Education

Since character education takes place at home, at school, and in the society, *Satua Bali* plays a vital role. As an existing oral tradition, *Satua Bali* can act as both source of materials to introduce characters and also a way to implement said characters and at the same time explains how said characters are exercised in real life situation by the characters in the story.

In schools in Bali, *Satua Bali* is a part of the classroom instruction, especially in Balinese Language subject matters. In Balinese Language subject, *satua Bali* is used from the elementary school up to the high school level. It is mainly used as a part of the reading skill.

In real life practice, the teacher would usually take the following steps. The teacher would start by telling a *satua Bali*, usually a short one especially for elementary school students. Most teachers have no difficulties in retelling the stories, since they are coming from an older generation who received a higher dosage of *satua Bali* exposure during their childhood. After telling the story, the teacher would then ask the students to answer the teachers questions based on the story told. One of the main and most common, if not always, question is, "what are the moral or message of the story?" Students will respond by telling the teachers the morals or the messages of the story. This is actually a very important step, since in this step students will analyze the story to find the moral or message of the story thus subconsciously learning about the good characters as proposed by Lickona and the Indonesia government. Thus, by the simple action of telling a *satua Bali*, teachers are actually introducing and fostering character to the students. Lickona strongly encourage the use of stories in introducing and fostering character since, "a story is an instructional instrument loved by moral teachers in the world, since stories are interesting, and they attract attention instead of intruding" (Lickona: 2012: 125).

Other than at school, *satua Bali* also found good use at homes. Balinese parents and grandparents are still using *satua Bali* to transmit Balinese local wisdoms and values, even since the ancient time. *Satua Bali* is usually used as bedtime story for the children especially children of elementary school age (7-12 years old). *Satua Bali* is also used by parents to appease sad, upset, or crying children. Parents will try stop the cry by telling a story to the child, and the child would listen to the story instead of crying, as found by Suastika:

"I Wayan Radas, 48 years old, a farmer, usually retell *satua Bali* to his grandchildren, both during day and night, especially when the children are going to bed. He also tells *satua Bali* when his grandchildren are crying.

When his grandchildren stop crying, he usually tells the stories like *I Tuwung*, *I Siap Badeng*, and *I Lutung*. Radias also explain the moral and messages of the story to his grandchildren" (Suastika, 2011:11)

The use of *satua* in homes is highly encouraged by Lickona because the fact that "family is the main source of moral education, and parents are the first moral educator and they present the longest lasting effect upon children moral development". The *satua Bali* will also help in forming a bond between parents and their children. In a family setting, a story telling session can be very close and intimate experience, in which parents and children can share and discuss characters and morals of a story. This setting will even be more effective than the school session, since the closeness of the parents and familial setting will provide a safe and comfortable atmosphere for the children to learn and express themselves.

Paul Vitz (1990) elaborates the importance of stories in character education through his article "The Use of Stories in Moral Development". He states four principles and a hypothesis that:

1. Moral life is best understood by actual behaviors that arise from real experience, not verbal responses to hypothetical moral dilemmas;
2. Moral responses reflect a person's character, personality, and particular social situation in a way that is complex and not reducible to abstract propositions;
3. Children typically understand their actual moral behavior as having a narrative meaning in the context of their life;
4. Morally structured stories or narratives, often of a religious kind, provide strong support and inspiration for children and their own moral response are often deeply rooted in their previous experience with narratives.

Thus, Vitz hypothesized that a very effective way to introduce children to the moral story, is to have them to read, hear, or watch a morally challenging narratives (Vitz, 1990).

In the light of Vitz' opinion, *Satua Bali* is an excellent choice of means in implementing character education especially in Balinese language class, because *satua Bali* provides the morally challenging narratives needed by the students. Furthermore, it is perfect for the Balinese setting due to several reasons. 1) *Satua Bali* is readily available with a wide range of stories, and the stories cover the 8 traits that should be included in character education above, 2) *Satua Bali* is interesting and entertaining, 3) *Satua Bali* works subtly to the students, and 4) *Satua Bali* can be used by anybody anywhere at any time.

*Satua Bali* consists of numerous stories which are covering different themes. *Satua Bali* can be divided into four main genres, Legend, Myth, Sage and Tales, but the plots are numerous and vary. From the love story of Jayaprana and Layonsari, to the story of how the Goat defeated the mighty Tiger. Each story is unique and

contains messages about life and how to lead one's life. *Satua Bali* provides a nearly inexhaustible source of stories, all of which convey one or more characters as prescribed by The Character Education Informational Handbook and Guide above. In Sekardadi village alone, Suastika found 10 different stories that are read by parents and grandparents to their children and grandchildren. These stories cover all the traits above, and these stories are just the tip of the iceberg. These 10 stories are standalone stories which are not related with the stories of *Tantri Kamandaka*. The *Tantri Kamandaka* consists of 30 more stories, and then there are stories inspired by Mahabharata and also Ramayana, and stories from the time of the kingdoms.

The nature of *Satua Bali* is to entertain, to bring the listeners new experiences with the old ways such as the seemingly unlimited power of the kings (the *raja* in *Pan Balang Tamak*), in depth acquaintances with people of the past, romantic love story (*Jayaprana Layonsari*). *Satua Bali* provided an unlimited playing field for the listeners' imagination. Every listener will have their own imagination based on their understanding, experience, knowledge and even feelings for every part of the story. For example, every listener will have different mental picture of the evil giant in *I Timun Mas*, because of the loose description of said character. Every listener will construct in their mind a picture of a giant, particular to themselves. This freedom of imagination contributes a great deal of enjoyment for the listeners of the *satua*, even after the *satua* is finished.

Furthermore, *Satua Bali* works in a very subtle way, as the concepts in a *satua* embedded themselves in the listener minds, unconsciously. The *Satua Bali* has the unique property of *mengajar tanpa menggurui* (teaching without instructing). Which means that anyone can always lecture other people without the necessity of literally lecturing them, thus putting everybody involves as equals and not presenting the lecturer-student or better person - worse person relationship. By using *Satua Bali*, the characters in the *satua* act as both lecturers and students, nobody will have to endure the shameful position of being told what's right and what's wrong, nobody will be forced to tell others how to do things and possibly disgracing those people, yet everybody will have the lesson they need.

*Satua Bali*, in its purest form, is a very simple yet effective message delivery system. It can be used anywhere, at school in a formal educational setting, as a main part of the instruction out of which lessons are based upon or as a part of the lesson, inserted to confirm a point of instruction. It also works very well at introducing and fostering good characters, by describing said characters and putting said characters in play through the *Satua Bali*. To be able to transmit the message the story teller does not need any special training, for the message is contained within the story, although a good story teller will surely achieve more than the average Joe. Any teacher, any parents can tell *Satua Bali*, at school or in

...bedtime, it can even be told during long road trip, which will not only  
 ...and deliver messages for good characters but also form a unique bond  
 ...the parents and the children and the story teller and the listeners.

### Conclusion

Based on the above explanation we can draw the conclusion that *Satua Bali*  
 ...an excellent means to implement character education especially in Balinese  
 ...class in Balinese setting. *Satua Bali* can fulfill the role of introducing  
 ...the characters as described by both Lickona and the Indonesian  
 ...Furthermore it is perfect to be used in Balinese setting due to its  
 ...compatibility with the Balinese culture.

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