

TUMPEK WARIGA AS AN ECOLOGY BASED LOCAL GENIUS IN SUPPORTING SUSTAINABLE TOURISM (CASE STUDY OF PLAGA VILLAGE, BADUNG, BALI)

By Denok Lestari

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**TUMPEK WARIGA AS AN ECOLOGY BASED LOCAL GENIUS
IN SUPPORTING SUSTAINABLE TOURISM
(CASE STUDY OF PLAGA VILLAGE, BADUNG, BALI)***

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ABSTRACT

As an international tourist destination, Bali has always been a main target of modern capitalists, both domestic and international. Massive construction of tourism facilities occurred in Bali, which directly affects and threatens the environment and changing social patterns of local communities. It is an irony, because Bali's tourism relies on environment sustainability, natural landscapes and its unique cultural richness. *Tumpek Wariga* is one of the Balinese's local genius, particularly in the context of maintaining harmony with all creatures, nature and environment, in form of cultural activities or Hindu rituals. These activities are summarized in Bali sublime philosophy which is recognized by UNESCO, namely the *Tri Hita Karana*. In various region of Bali, *Tumpek Wariga* is also called *Tumpek Pengarah*, *Tumpek Uduh* and *Tumpek Bubuh*. In this ceremony, the offerings are dedicated to the presence of *Ida Sang Hyang Widhi* (The Almighty God) in His manifestation as Lord Sangkara (Lord Shiva), the ruler of vegetation and environment in Balinese tradition. The purpose of this study was to assess the ultimate meaning and the implementation of *Tumpek Wariga* as a Balinese local genius in supporting ecological-based sustainable tourism in Bali. This case study took place in Plaga Village, which is one of the tourist villages developed by the government of Badung regency. This research uses qualitative approach, with data collection methods such as observation, in-depth interview and literature study. Hopefully, this research can be beneficial to all stakeholders and academics of tourism, especially in studies of Balinese local genius, as well as a new reference for the development of ecological based sustainable tourism in Bali.

Keywords: *Tumpek Wariga*, local genius, sustainable tourism, ecology.

BACKGROUND

Indonesia is well known as one of the countries in the world which has high biological diversity. Convention of Biological Diversity (COB) claims Indonesia as a *mega bio-diversity* country among 17 other countries, with abundant natural resources, whether on land, air, or sea (COB, 2017). Indonesia's strategic location, situated between Australia, Asia and Pacific archipelago, enriches the number and

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type of the vegetation and animal species within the country. Indonesia was once known as the 'lungs of the world' (WWF, 2012) for its large tropical rain forest. Environment and tourism industry are very closely related and they are bound to each other. Unfortunately, in the last decades, Indonesia's bio diversity encounters a lot of threats, such as: illegal animal trading, deforestation, forest fires, pilferage by certain parties, and feeble law enforcement for the those who commit crime to the environment. These threats have definitely great impacts to the growth of tourism in Indonesia.

Bali is the main tourist destination and the icon of Indonesia's tourism. In addition, Bali is the only province in Indonesia which is dominantly inhabited by hindu communities, side by side with the muslims. This makes Bali a unique island as the symbol of tolerance in diversity in Indonesia. Bali has various local potentions which are vital for tourism development. Natural richness, local culture and society create its own charm and uniqueness. In 2017, Bali was rewarded as the best tourist destination in the world in "2017 Travelers Choice Awards for Destinations" by the renowned tourism site, TripAdvisor, beat out Paris and London (The Jakarta Post, 2017).

Bali's tourism industry directly rely on its living environment. Natural resources are the most vital asset for tourism. Nevertheless, tourism is also a very fragile sector since it relies very much on other factors and the supply of resourcess. Theoretically, the connection between natural environment with tourism must be mutual and beneficial. The fact, however, the connection between them is not always harmonic and beneficial. There are conflicts and exploitations frequently occur for the sake of tourism. To build sustainable tourism, the sustainability of ecology must also be noticed and carefully preserved. Therefore, any efforts of conservations, appreciations, and educations of ecology should be gradually improved in every level of stake holders of tourism. Internationally, the awareness of the importance of natural resources for tourism is rising up. It makes ecology-based sustainable tourism development becomes one of the hottest issues worldwide for the last decade.

Balinese community has some local genius to maintain the continuity of the ecology in their surroundings. The most well known is the philosophy of *Tri Hita Karana* (THK) which is based on Hindu's principles. UNESCO, since 2012, has acknowledged THK as the world philosophy from Balinese community which is aimed

to maintain good connection between God, the members of community, as well as to preserve the local environment. THK consists of three components, namely *Parahyangan, Pawongan, and Palemahan* (UNESCO, 2012). *Parahyangan* relates to God, *Pawongan* relates to the harmonic relationship between humans, and *Palemahan* refers to the relationship between humans and the environment. One representation of THK's philosophy in ecology preservation can be seen in the rituals of *Tumpek Wariga*.

In Bali, *Tumpek Wariga* is also called *Tumpek Pengarah, Tumpek Uduh, or Tumpek Bubuh*. The main offerings in the ceremony of *Tumpek Wariga* is rice porridge, which is later offered to *Ida Sang Hyang Widhi Wasa* (God Almighty) in His manifestation as *Dewa Sangkara, the ruler of vegetations and nature*. Since a long time ago, the relationship between Balinese people and their surrounding can be seen from many kinds of rituals or sacred ceremonies. In Hindu's beliefs, the holly offerings are dedicated to *Ida Sang Hyang Widhi Wasa* (God) in His manifestation as the ruler of the universe and all creatures. For the Balinese ancestors, preserving the nature is a holly obligation as the implementation of Hindu's values which are bound in *Tattwa, Susila, Ritual* (Beliefs, Norms, Ceremonies).

A village in Bali, named Plaga, still conducts this ritual up to present time. Plaga is a popular tourist destination in Petang district, Badung regency. The village is located in the highland of North Bali, between two other popular tourist destinations, Bedugul and Kintamani. Plaga is 3545,20 Hectars and is situated 47 kilo meters from Denpasar. The topography of Plaga is mountainous highland with very fertile hills. The average rainfall is 2135 mm per year with the temperature of 24,2 degree Celcius. Plaga's agriculture is running well with various crops, such as vegetables, vanilla, coffee, corns, and other vegetations. The nature is fertile and magnificent so that it can support the development of agrotourism, by combining the success in agriculture with the tourism sector which grows rapidly in the village.

The purpose of this study was to assess the ultimate meaning and the implementation of *Tumpek Wariga* as a Balinese local genius in supporting ecological-based sustainable tourism in Bali. Hopefully, this research can be beneficial to all stakeholders and academics of tourism, especially in the studies of Balinese local genius, as well as a new reference for the development of ecological - based sustainable tourism in Bali.

LITERATURE REVIEW

A research concerning Hindu's concepts in preserving the nature has been done by Suda (2016), who stated that the basic procedure for *Tumpek Wariga* ceremony was the implementation of the philosophy 'giving before enjoying'. In the context of preserving the nature, the philosophy means that humans, before being able to enjoy or consume the natural resources, must firstly plant, grow, or preserve the nature. This is also the representation of gratitude for every grace that God gives to humans. Conceptually, Balinese society has several local genius in the context of preserving the environment, which are accumulated within the philosophy of Tri Hita Karana, consisted of *Parahyangan* (relationship between human and God), *Pawongan* (harmonic relationship between humans), and *Palemahan* (relationship between humans and the nature). The fact is, however, the concept above is frequently stop simply at the level of concept and is far away from the expectation. Ecocentrism, which relies very much on the nature and is being hollistic, now has changed into anthropocentrism, which considers humans as the centre of every thing (Suda, 2016).

Titib (2016) argued that the globalization improved the intensity of conflicts between the values of local cultures and the global ones. The values of local cultures which has been used as referrence by the society is gradually changing due to the influences from the values of global culture, especially the modernization of information technology which accelerates the changing of values. This idea was supported by Chang (in Suda, 2016), who stated that modernization made the idea of ecology became the philosophy utiliarinism and pragmatism, in which the followers of this philosophy always tried to get benefits as many as possible without considering the impacts. Thus, disruptive culture of consumerism is getting closer to every part of the society.

Nowadays, consumerism is no longer viewed as a part of the objective traditional culture. Piliang (2004:307 in Suda, 2016) states that in the culture of consumerism in the society, consumption has been viewed as a social arena for competing social symbol and status, personality formation, imaging, life style, and a differenciator of varied social ranks in the society.

Tourism is the biggest industry of service in the world (Wahab and Cooper, 2001), and is world widely spreaded. Tourism cannot be separated from Balinese people. It has become an essential part of Balinese culture, or even a 'tourism culture' (Picard, 2006, in Narottama, 2012). *World Tourism Organization* (WTO, 1995) states that tourism activities have been done since a long time ago, but they are newly known as an important phenomenon in economy and social. Tourism is a vital and essential activities for a a country, since the activities have direct impacts on the society's social, culture, education, and economy nationally, they also influence the relationship between nations internationally (WTO,1995 in Narottama, 2012). In the context of relationship between Balinese culture and tourism, the role of Hindu principles is extremely vital. Balinese culture is the representation of Hindu principles, thus there is a close relationship between the religion and the culture. Balinese culture will be meaningless or even unable to develop without the spirits of Hindu principles, on the other hand, Hindu principles will not expand without being supported by Balinese cultures (Titib, 1998).

Concerning the importance of nature for human beings and the obligations of humans to preserve the nature, the holly book of *Bhagavad Gita*: Chapter 3, Verse 14 mentions that:

annād bhavanti bhūtāni parjanyaḍ anna-sambhavaḥ, yajñād bhavati parjanyo yajñāḥ karma-samudbhavaḥ

(Translation BG 3.14: *All living beings subsist on food, and food is produced by rains. Rains come from the performance of sacrifice, and sacrifice is produced by the performance of prescribed duties.*)

Responding to the growth of Balinese culture and tourism, Vinod C. Khanna (former Indian ambassador) and Malini Saran who have visited Bali several times, as cited by Dharma Putra and Windu Sancaya (2005:XV in Titib, 2006) stated that Bali is a good example for Asia's tourism, since Bali is famous for its local genius, its ability to adapt traditional culture along with the global one, modernity and its tourism growth, as stated below.

The island of Bali never lost sight of this truth while facing up to the relentless onslaught of tourism on its rich artistic heritage, and can be an example to the rest Asia for its skill in adapting traditional cultural practices to suit a modern context. (Vinod C. Khanna and Malini Saran, in Dharma Putra and Windu Sancaya, 2005:XV)

Therefore, the concept of 'sustainability' in this present study focuses on the importance of preserving the resources – natural resources which are owned and required for the future without reducing the values that already exist within the context of sustainable tourism. This goal could be achieved through systematic and sustainable revitalisation, careful watch and holistic preservation. The awareness of sustainable natural resources, culture, and tourism in Bali for the next decades, enables Balinese people to keep maintaining and preserving their culture, including balancing the ecology in their environment. Balinese community always try their best to implement and apply the principles of Hindu in their local genius in daily life, even though there are sometimes adjustment need to be done to fit the place and situation at certain time.

RESEARCH METHOD

As described previously, this present study was aimed to analyse the main meaning and implementation of *Tumpek Wariga* as a local genius of Balinese people, for the sake of supporting the ecological-based sustainable tourism in Bali. For this reason, this study applied qualitative method. According to Bogdan and Taylor (in Moleong, 1991: 3), qualitative method is defined as the research procedure results in descriptive data, for example written or oral speech from people as well as attitudes that are observable.

The type of data is qualitative. It is not in numbers, but in detailed description in order to draw conclusion about the form, function, and meaning of the ceremony *Tumpek Wariga*, directly from library research. The data source can be classified as primary and secondary. Subagyo (1997: 87) said that the data which were obtained through interview and observation belonged to the primary data, while the data obtained from library research were called the secondary data. The primary data in this study were collected through the observation and interview of the members and public figures as well as tourism practitioners. Secondary data were obtained indirectly from documentation and files which could support this study. The informants were selected based on their knowledge about the ceremony of *Tumpek Wariga*, and they should represent the social status of the community in Plaga Village, as well as the public figures of tradition and religion, and tourism practitioners. Subagyo (1995: 34) defined interview as an activity of collecting data for getting information directly by questioning the informants. In this study, the in-

depth interview was given to the informants who understand the ceremony of *Tumpek Wariga*. This case study took place in Plaga Village, a tourist-village developed by the government of Badung regency, specifically in eight *Banjar Adat* (local communities), namely: *Banjar Adat Plaga, Tinggan, Bukian, Kiadan, Nungnung, Auman, Semanik and Tiyingan*.

RESULT AND DISSCUSSION

In Indonesia, to facilitate the comprehension of Hindu followers about their religion, the intellectuals frequently creating some popular local genius in order to make them more easily accepted by common people. For example, the story of Ramayana and Mahabharata from India, has been adopted into old Javanese literature which is later improved as a popular story in the form of puppet performances with additional local figures which are not exist in the original version.

Titib (2006) stated that there were many terminologies or local names given to certain principles of Hindu. However, if we trace the original source, i.e. the holy book of *Veda* and other Hindu's literatures, we will not find those terminologies or names. Many examples are mentioned, such as: the purpose of Hindu, i.e. *Jagadhita* and *Moksa* (*Moksartam Jagadhitàya ca iti Dharma*), *Panca Craddhà* (five believes in Hindu), *Catur Purusa Artha* (four goals of life), *Tri Warga* (three classes of life goals), *Tri Kaya Parisudha* (three holly conducts) and others, as well as the term *Tri Hita Karana* (three causes of happiness). Nevertheless, the creativity is corrected in the holly book of *Veda* and other Hindu literatures, that everything which can cause prosperity should be done.

The most popular terminology as Balinese local genius, that is *Tri Hita Karana*, is actually neither mentioned in the holly book of *Veda*, nor in other Hindu literatures. The term *Tri Hita Karana* was firstly mentioned by Dr. I Wayan Mertha Suteja which later was popularized by I Gusti Ketut Kaler and I Made Djapa, BA. around year 1968-1970. The three public figures were Hindu intellectuals, they were the leader of Indonesian Hindu Organization, the Head of Hindu and Buddha Organization in Bali Province, and the Head of Prajaniti Indonesia Organization (Titib, 2006).

Narottama, *et al* (2016) stated, almost all Hindu holidays in India, also celebrated in Bali with Bali local names. For example, *Sraddha Vijaya Dashami* or *Durgapuja* ceremony, in Bali they called it *Galungan* (means victory) and *Kuningan*

(consciousness), *Ayudhapujà* ceremony, in Bali called *Tumpek Landep* and on that day all the weapons and objects made from metal are purified. *Pashupatipujà* called *Tumpek Uyé*, because *Pashupati* associated as king of animal/ livestock. On that day the animals (pets) are purified. *Shankarapujà* in Bali known as *Tumpek Uduh* or *Pengarah*, when all the plants in the yard and in the garden are purified, in order to be fruitful.

According to Bhasham (1992: 338), the ritual activities can generally be categorized into two, namely: *Yajna* (sacrifaction) and *Puja* (service). One of manifestations in Hindu rituals is the ceremony of “*Tumpek*”. The word “*Tumpek*”, derived from “*tu*”(metu), means birth, while “*pek*” means end or finish. This terminology is taken from the ceremony of *Tumpek* which is the combination of the two ends of *wewaran*, i.e. *Saptawara* that is Saturday or *Saniscara* as the seventh day, and *Kliwon* that is the fifth (or the last) in Balinese lunar callendar. When *Saniscara* meets *Kliwon*, then that particular day will be used to celebrate the ceremony of *Tumpek*. *Tumpek* is celebrated as the coming of *Sang Hyang Widhi Wasa* (God), creating *Sang Hyang Dharma* and *Tattwa*, or knowledge.

The ceremony of *Tumpek* is a good day for praying and asking for being safe in life to God or His manifestations as the ruler of the environment. A nice living environment is needed for the sake of human's live in this world. The ceremony of *Tumpek* is specifically held based on *Naimitika Karma*, certain good times according to *Saptawara*, *Pancawara* and *Wuku*, which can also be regarded as the birth day (*oton*, *paweton*) of the nature, for example *Tumpek Wariga* is the birth of plantations, or *Tumpek Uye* (in India known as *Pashupatipujà*, because *Pashupati* associated as king of animal/ livestock) is the birth of animals or livestock. The objective of celebrating this *Tumpek* is to pray for safety so that *Sang Hyang Dharma* is willing to come and soothen human's mind in struggling with their problems of lives by preserving their environment, because humans cannot live alone and are very much dependent on others.

The ceremony of *Tumpek Wariga* is held on *Sabtu Keliwon Wuku Wariga* or the seventh *wuku*, as the birth of all kinds of plantations which is dedicated to *Dewa Sangkara* as the manifestation of God for plantations. *Tumpek Wariga* is celebrated as the beginning of the rituals in welcoming *Galungan* day as the sign of *Dharma*'s victory over *Adharma* that is 25 days prior Galungan day. The objective is to pray and ask for safety to the plantations, as the same creatures created by *Sang Hyang*

Widhi Wasa, which always assist humans in providing foods. In addition, plantations with all their products can be used to prepare offerings in ceremonies. *Tumpek Wariga* (in India, it known as *Shankarapūjā* but in Bali known as *Tumpek Uduh* or *Pengarah*) is also called as *Tumpek Pengarah*, *Pengatag*, *Bubuh*, and *Uduh*. Each name has their own meanings and closely related to the survival of the plantations.

Pengarah means to announce the plants that the ceremony is happening, usually represented by one type of the plants but basically the announcement is for all plants. This concept is simply described in Balinese proverb. In the Balinese language of prayer (*sehe*), to please God Almighty that all the trees are even called grandma and grandpa

(*nini-nini, kaki-kaki malih selai lemeng mangkin Galungan, elingang mabuah ngeed ngeed*, grandmothers and grandfathers, remember 25 days from now is *Galungan*, remember to be fruitful-dense) (Titib, 2013: 2 in Narottama, et al 2016).

The meaning of this prayer is to tell all plantation, represented by one of each (mostly plants which are considered to bring most advantages), that in 25 days they should be fruitful, so that their fruits, flowers and leaves can be used as the material for ceremony in welcoming *Galungan* day. In the prayer above, the plantations are treated like human, the grandparents whom are loved by their grandchildren. It shows that plantation also need love and affection from human beings, and on the other hand, humans cannot live without them. By give love to the plants, the nature will provide all humans' basic needs. This is the real representation from Hindu's theology of love.

Pengatag means that after the plantations are given prays, they are then being '*atag*', that is told directly by touching, tapping or hitting and peeling part of the bark of the trees, then they are given '*sasap*' (hanging ornaments, made from coconut leaves as the symbol of purrifying), then they are also given '*bubuh*' (mild porridge made of rice flour which is placed on the peeled part). This is functioned as the 'food' for the plantation during the ceremony. The use of porridge here symbolically means giving the food or fertilizer which contains enough water. The offerings then put on the tree trunks or near the roots.

In Bali, the Lord *Siwa* (*Shiva*) is manifested as the God *Sangkara*, the ruler of plantation, and symbolized as green colour, situated on the northwest side and placed in the *Penunggun Karang*. But when the plantation are not been maintained,

this manifestation will change into what is called as *Sanghyang Kala* (a destructive and negative power). This suits the nature of plantation that is green in colour, which can give happiness and prosperity, but if they are abandoned they can bring damage. The offering in this ceremony is called "*Chakragen*" (in Sanskrit: *Chakragñi*) (Goris, 1935), is made from the trunks of coconut trees. Related to the procedure and the rituals of the *Tumpek Wariga*, during the ceremony, people are forbidden to climb any trees. In the holy book of *Sundarigama*, it is mentioned that :

Wariga Saniscara Keliwon ngaran puja kertinira Sang Hyang Sangkara, apan sira umerdiaken sarwaning tumuwuh, kayu-kayu kunang, widi widanania peras, tulung, sesayut, tepung bubuk mwang, tumpeng agung, iwaknia guling dadi, patikwenang, saha raka, panyeneng tetebus, kalingania anguduh ikang tanem tuwuh, asetana sekar awoh agodong, dadiya urip ikang, sarwa janma.

The meaning is:

On Saturday *Kliwon*, *wuku Wariga* there is a worship to the *Sanghyang (Lord) Sangkara*, He brings all kinds of plantation to live, also many kinds of woods. The materials for the ceremony consists of: *Peras*, *Tulung*, *Sesayut*, flour porridge and *Tumpeng Agung* with ground meat and also cakes and fruits. *Penyeneng Tetebus*, is used as the media for asking all kinds of plantations so they can be fruitful with many flowers and leaves to help humans lives.

Based on this book, the materials for the ceremony are: (a) Two *tumpeng* (or the *adanan*, a cone shaped rice dish) based with *taledan* (square shaped mat, made from coconut leaves) and completed with cakes, fruits, peanuts/*rerasmen*, *sampian tumpeng* and *canang*. (b) *Tumpeng Agung* is made from a cone shaped grounded rice, and at the top is filled with a boiled duck's egg and based with *taledan*, filled with offering materials, such as *sampian nagasari/sampian jaet*. (c) The rice porridge, based with *suyuk* (mat made of coconut's leaves) also completed with cakes, fruits, and *canang* (flowers in small palm leaf's tray). These materials should be prepared for each kind of trees. (d) *Dapetan*, similar to the ceremony of *Tumpek Landep*, can be completed with *pemapag be guling* (suckling pig). (e) As the symbol of purrifying: *pengeresikan*, *sasap*, and also *caniga* and *gantung-gantungan* are hung on the trunk. (f) *Segehan cacahan* (lower offering) can be white, or sometimes five colors of rice, completed with *tetabuhan* (traditional liquor, made from rice wine).

In brief, the rituals are described as follows: before the ceremony started, the trees will be given *sasap*, *caniga*, and can also covered with cloth. The west or south

side of the tree, the offering is placed on a table. Then, the complete materials, the incense and holy water are arranged, except the *segehan* which is put on the ground and dedicated for the God *Sang Hyang Sangkara*. The process of purrifying uses *tirtha* (holy water). The ceremony is continued with the cleansing rituals, *penyeneng*, *tirtha pengelukatan* and other offerings, then the porridge and the *suyuk* are put on the trees, and finally the *segehan* and *tetabuhan* is offered. To finish the ceremony, the *banten peras* is disarranged and the *penyeneng* than hunged on the trees.

In Hindu tradition in Bali, the ceremony of *Tumpek Wariga* has *sekala* (*the seen*) and *niskala* (*the unseen*) meanings. The *sekala*, is to maintaining and taking good care of the plantation, cleans the trees, giving them fertilizer and enough water. The *niskala* means for showing our gratitude to *Ida Sang Hyang Widhi Wasa* (God Almighty) who creates all kinds of plantation and trees so that, in His manifestation as the *Dewa Sangkara*, to makes the plantation grow well and bring advantages for the human's life. For Balinese people, this ceremony will create the harmonic balance between humans and Gods (the upper world), among human beings (the middle world) and also between humans and the nature or the physical environment (the lower world).

CONCLUSION

For the Hindus in Bali, the ceremony of *Tumpek Wariga* is the actual representation of respect and affection from humans to the nature, a manifestation of Hindu's theology of affections. The awareness of the sustainability of the nature, culture and tourism in Bali in the future, enable Balinese people to keep maintaining and preserving their culture, including balancing the ecology. Balinese people always try their best to impllement and apply the principles of Hindu as the local genius in their daily life, even though there are sometimes adjustments need to be done to suit certain place and situation. The cycles of this process happens thorough Bali island and is proven to be a unique magnet for the foreign tourists. Therefore, this practice is proven to supporting the growth and development of Bali's tourism sustainability in the future.

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