# THE MEANING OF PURA AGUNG SURYA BHUVANA ON THE RELIGIOUS LIFE IN JAYAPURA IN THE GLOBAL ERA

**I Wayan Rai S[1]; I Gusti Made Sunartha[2]; Ida Ayu Made Purnamaningsih[3];
Ni Made Ruastiti[4]\*; Yunus Wafom[5]**

[1]Papua Institute of Art and Culture, ISBI Tanah Papua
Raya Abepura Street-Sentani, Waena, Jayapura City, Papua 99225, Indonesia
[2]Singaraja Institute of Hindu-Mpu Kuturan, STAHN Mpu Kuturan Singaraja
Paket Agung, Buleleng Regency, Bali 81118, Indonesia
[3]Denpasar Institute of Hindu Dharma, IHDN Denpasar
Ratna Street No. 51, Tonja, Denpasar City, Bali 80237, Indonesia
[4]Denpasar Institute of Indonesian Arts, ISI Denpasar
Nusa Indah Street, Sumerta, Denpasar City, Bali 80235, Indonesia,
[5]Cendrawasih University
Camp Wolker Street, Jayapura City, Papua 99358, Indoesia
[1]iwayanrais@gmail.com; [2]raisunartha@gmail.com; [3]gekade96@yahoo.com;
[4]maderuastiti@isi-dps.ac.id; [5]wafomyunus@gmail.com

## ABSTRACT

*The aim of the research was to be able to understand the meaning of the Pura Agung Surya Bhuvana for the harmony of religious life in Jayapura in the global era. Lately, people's lives in Jayapura had been highlighted by frequent turmoil. The research problems were (1) why did non-Hindus in Jayapura often visit the Pura Agung Surya Bhuvana? (2) How did they understand the Agung Surya Bhuvana temple in this global era? The research applied a qualitative method. The data source was the life of a multicultural society in the Agung Surya Bhavana temple in the global era. The selected informants included the chairperson of Parisada Hindu Dharma Indonesia Jayapura, chairperson of Parisada Hindu Dharma Indonesia Papua, stakeholders, pengempon, penyungsung, and temple visitors both Hindus and non-Hindus who often come to visit the temple. All data collected through observation techniques, interviews, FGDs, and documentary studies that were analyzed interpretatively using religious theory, symbol theory, and structural-functional theory. The results show that (1) Non-Hindus in Jayapura often visit the Agung Surya Bhuvana temple because Hindus at the temple are very kind, friendly welcoming them, often involved in religious activities at the temple, for sightseeing, for meetings between residents. (2) The people in Jayapura in this global era interpret Agung Surya Bhuvana temple as a place of worship, a meeting place for religious followers, a place of art, a place to strengthen multicultural life (multiculturalism), and as a vehicle to strengthen national integration.*

*Keywords: Agung Surya Bhuvana temple meaning, religious harmony, global era*

## INTRODUCTION

Papua is the easternmost part of the territory of the Republic of Indonesia (NKRI), which borders directly with Papua New Guinea (PNG). Papua, known as Bumi Cenderawasih, is divided into two provinces, namely Papua province with the capital city of Jayapura, and West Papua province with the capital city of Manokwari (Winara & Mukhtar, 2011). Papua province is the parent province, while West Papua is a division province since 2003.

The name Papua is derived from Portuguese sailors when they first saw the island in 1511. They later named ilhas dos Papuas which means more or

less an island inhabited by fine-haired people (Rohim, 2014). Dutch sailors later referred to Papua as New Guinea because the skin of Papuans was black, reminding them of Guineans in Africa, while New meant (Rollason, 2008). After New Guinea, during the Dutch administration, Papua was known as Dutch New Guinea. Subsequently, when this region became part of the Unitary State of the Republic of Indonesia in 1963, its name was changed to Irian Barat, then changed again to Irian Jaya. During the reign of President Abdurrahman Wahid (Gus Dur), the name of the island was returned to Papua.

Papua, as the territory of the Republic of Indonesia and PNG, is the second-largest island in the world after Greenland Canada. The residents include the Melanesian family, who have characteristics such as black skin, curly hair, and wavy; they have a muscular body and tall (Kalalo, Salle, & Pide, 2017). In contact with the outside world, especially the occurrence of cross-marriages has resulted in offspring who have physical characteristics that are different from the native population (Mote & Rutherford, 2001). That fact is evident in the population who live in coastal or coastal areas.

Regions can be divided into zoning based on certain criteria (Karmini, Ruastiti, Pradana, 2019b). Based on its cultural characteristics, Papua can be divided into seven cultural regions, namely Mamta, Seireri, La Pago, Mi Pago, Anim Ha cultural areas that are located in Papua province. While the cultural areas of Bomberei and Domberei are located in West Papua province (Deda & Mofu, 2014). The population of Papua consists of various ethnic groups, living in groups in small units, having its own customs, cultures, and languages. A tangible manifestation of culture and customs can provide particularities and prominence to ethnic and collective identity (Ruastiti & Pradana, 2020). Geographical location, natural wealth, biodiversity, and diversity of cultural arts cause Papua to have its own identity and uniqueness as a tourism object in Indonesia.

Along with the changing times, now Papua is also inhabited by migrants from outside Papua. This fact has given its own color for Papua. One example is the existence of ethnic Balinese in Papua. Based on information from the Chairman of the Parisadha Hindu Dharma province of Papua and Jayapura city, Komang Alit Wardhana and Ida Bagus Suta Kertya, there are currently around 6.300 Balinese in Papua. They work as farmers, civil servants, and the Indonesian National Police. The most number of Balinese people are in Keerom regency, Papua province. They are the dominant Balinese transmigrants from Karangasem regency. A large number of Balinese in Papua appears to have an indirect effect on many temples in the area.

Until now, in Papua, there are more than 36 temples, scattered in the provinces of Papua and West Papua. One of the biggest and grandest temples in Papua is Agung Surya Bhuvana temple (Paisal, 2017). The temple is located in the skyline area, Jayapura. Agung Surya Bhuvana temple is a sacred place for Hindu that is unique with a fascinating phenomenon in the era of the industrial revolution 4.0 today. This phenomenon shows unusual and normal public conditions (Pradana, 2012). According to Friedrich Engels and Louis-Auguste Blanqui, the industrial revolution has run from time to time through four phases. The change from phase to phase gives an articulate difference in terms of use. The first phase (1.0) involves the discovery of a machine, which stresses the mechanization of production. The second phase (2.0) has moved to the mass production phase, which is integrated with quality control and standardization. The third phase (3.0) enters the stage of uniformity *en masse*, which relies on computerized integration. The fourth phase (4.0) has presented the digitalization and automation of the integration of the internet with manufacturing (Lasi et al., 2014).

The entry of West Irian into the lap of the Unitary Republic of Indonesia (NKRI) causes several Balinese as well as other Indonesian citizens to participate in this easternmost region of Indonesia. The profession also varies from the army, police, regional employees, bank employees, and farmers. For those who are Hindu, prayer activities are first carried out at the home of a family, for example, at I Made Matra, an employee of the Governor of Papua. This was done because, at that time, no temple had been built yet. Over time, more Hindus have served in Papua, especially in Jayapura. Through long twists and turns in 1979, the construction of a temple in skyline Jayapura was pioneered. At first, it was built just a barn turns. Furthermore, the temple building could be realized gradually thanks to the hard work of the leadership, community leaders, and the entire community as well as assistance from several Balinese who had served in Papua and the local government.

The temple, named Agung Surya Bhuvana, is located in Kelurahan Vim, South Jayapura sub-district, Jayapura city, Abepura street No. 38 Skyline, Jayapura. Agung Surya Bhuvana temple is built on a land area of 7,790 M2. The construction of the Agung Surya Bhuvana temple is based on the Tri Mandala concept, which consists of Main Mandala (*Offal*), Middle Mandala (Jaba Tengah), and Nista Mandala or side profit (Article 5, Awig-awig PASB, 2017).

As the pengempon (the person in charge) of the Agung Surya Bhuana temple is Parisada Hindu Dharma Indonesia Jayapura city with a local Hindu temple. As the largest public temple in Papua today, the Agung Surya Bhuvana temple has been established by the Parisadha Hindu Dharma center as Padma Bhuana Nusantara (Awig-awig PASB, Article 7, paragraph 1). Agung Surya Bhuana temple was inaugurated by the Governor of Papua, Barnabas Suebu, on October 4th, 1990. Furthermore, the Mandala Praja Balai was inaugurated by J.P. Solosa, Governor of the Papua province, on April 20th, 2002 (PHDI Jayapura City, 2018).

At the entrance of the temple, a sign that reads Agung Surya Bhuvana Temple will be seen clearly. The temple nameplate was made in the form of a *tifa* and

very clearly visible from the highway. Furthermore, *tifa* ornament can also be found on reliefs on the shear wall of the temple. It is unique because the Balinese wall-bearing temple walls are decorated with ceritra Tantri episodes. A lion's fight with an ox is described side by side with *tifa's* ornament, even though *tifa* is not mentioned in Tantri's story. In every episode of the Tantri story depicted, tifa's ornaments are always added, both tifa independently and *tifa* with the *cenderawasih* bird. *Tifa* is an ethnic traditional musical instrument that originates from the land of Papua (Rai et al., 2019). It can be seen in Figure 1.



Figure 1 *Tifa* Decoration on the Name Frame of Agung Surya Bhuvana Temple
(Rai et al., 2019)

The use of local cultural elements in Agung Surya Bhuvana temple gives a distinct impression to the relationship of local communities with Hindus in Papua, who come from Bali or other regions in Indonesia, such as from Banyuwangi and Blitar. The uniqueness of the cultural form can give its impression (Pradana, 2018a; Pradana, 2018b). The impression of Papuan residents and non-Hindu communities are realized by accepting and appreciating the Agung Surya Bhuvana temple as cultural heritage or building a holy and artistic sanctuary that is worth visiting as a tourist attraction in the city of Jayapura, Papua. The research is conducted because of the imbalance between assumptions and reality that occurred in the field. Temple should be one of the places of worship for Hindus that are only visited by Hindus to carry out prayers. However, this reality is different. Even though Agung Surya Bhuvana temple is a place of worship for Hindus, people in Jayapura who adhere to other religions often visit this temple. The question is, why do non-Hindu communities in Jayapura often visit the Agung Surya Bhuvana temple? How do they interpret the Agung Surya Bhuvana temple in this global era?

The research uses several literature studies obtained from tracking research results that have been produced by previous researchers. As for some of the referred libraries include the following. Rahmawati (2018) has said that the struggle for religious ideology in the Katingan Dayak family in the Tewang Tampang village has implications for traditional practices as an arena for practice contestation. It is shown in the use of sacrificial animals as a marker of the increasing success of the family concerned.

Andini, Suardiana, and Antara (2018) have said that the narrative structure that builds the Dewi Hariti myth in Candi Dasa Temple, Bugbug village, Karangasem district that is seven, is synopsis, incident, plot, character, theme, message, and setting. Ariyanti (2014) has concluded that most of the people of Tirtayoga Hamlet are reluctant to carry out Purnama and Tilem temple prayers in Tirtayoga Hamlet, Trimulyo village, Mataram, Seputih subdistrict, Central Lampung district. It concludes that most of the people of Tirtayoga Hamlet are reluctant to carry out Purnama and Tilem temple prayers in Tirtayoga Hamlet. In Puseh and Pura Dalem temples because the people lack understanding of the meaning of Purnama and Tilem prayers in Puseh and Pura Dalem temples. There is no counseling from the community and religious leaders about the meaning of the prayers because they are busy with their work, and because of the distance between the temple and the community's residence is far.

Adhisti (2008) has said that the establishment of the Maospait temple complex was established in the 13th century AD and resumed in the 14-15th century AD. It has the relationship and influence of Majapahit when viewed from buildings and the legacy. Liana (2016) has said that all religions are adopted by the community lived side by side in harmony in Gampong Keudah, namely Islam, Hinduism, and Buddhism. Rodrik and Subramanian (2005) have said that the mystery of the Indian growth transition, the Hindu philosophy, which is the basic order in the communal system of life. It gives rise to the principle of a homogeneous communal system that tends to deny religious pluralism.

Based on these literature reviews, it can be understood that almost all studies examine the harmony of religious communities' live side by side. However, no one has discussed the multicultural life in Pura Agung Surya Bhuvana Jayapura.

## METHODS

The research applied qualitative methods from the perspective of cultural studies. According to Sugiyono (2010), a qualitative approach is a research strategy that can be used to produce data that can describe social realities and various related events in people's lives. The qualitative research process is a non-linear cycle, as applied in quantitative research. Because of the nature of the cycle, research applied this qualitative approach is carried out repeatedly on the same object and subject so that objective and consistent information can be extracted. The material object of this research is the Agung Surya Bhuvana temple in Jayapura city. The determination of the object and location of the research is based on consideration because this temple is the main place of worship for the largest Hindus in Jayapura, and sometimes it is

visited by many non-Hindus.

In general, the types of data used in the research are primary data and secondary data. Primary research data in the form of knowledge about matters related to multicultural life in the Agung Surya Bhuvana temple Jayapura is obtained through observation and in-depth interviews with relevant parties directly in the field. Intensive observations are made by observing the activities of the Agung Surya Bhuvana temple with the photo camera. Intensive observations are made by observing the activities of the Agung Surya Bhuvana temple with the help of using a photo camera. While in-depth interviews are conducted together with selected informants based on interview guidelines at each informant's home. Selected informants include chairperson of Parisada Hindu Dharma Indonesia of Jayapura city, stakeholders, pengempon, and penyungsung Agung Surya Bhuvana temple. While secondary data from research in the form of books, documents, laws and regulations, scientific works, and articles from the internet related to the research is obtained from literature studies.

The main instrument in the research is a focus group discussion guide (FGD) and an interview guide that is assisted by a voice recorder and pictures, cameras, and stationery. The FGD is held involving five informants, namely the chairman of the Parisada Hindu Dharma Indonesia, a pengempon, a refugee, and two temple visitors once at a time in a building near the shrine. The informants are selected by purposive sampling based on certain characteristics that are considered relevant to the characteristics of the research population that had been determined previously. All data collected through observation, interview, FGD, and literature study techniques are analyzed using religious theory, structural-functional theory, and semiotic theory.

## RESULTS AND DISCUSSIONS

The Hindu community presents in Jayapura by upholding tradition and respecting local customs. According to T Parson's functional theory, Hindus carry out the process of adapting well so that it can be accepted by the people in the area. The adaptive attitude of Balinese Hindus, among others, is manifested in the form of the construction of an artistic Agung Surya Bhuvana temple. This temple has now adorned the face of the city of Jayapura, which is now even an object of cultural tourism in the area.

Cultural tourism covers all types of tourism, which involves culture, both in terms of *ideofact, sociofact,* and *artifact*, so that tourism on cultural objects or historic buildings is part of cultural tourism. Cultural heritage in the form of archeological remains can be utilized by the community for the benefit of tourism development as the existence of the Agung Surya Bhuvana temple. In addition to being attractive, the temple administrators and Hindus are also known to be open and friendly towards the residents who visit the temple. They seem to serve the temple visitors politely and friendly. This hospitality has built a positive image among local people and tourists who come to visit the Agung Surya Bhuvana temple.

In the global era that is being imbued with online information systems and digitalization today, the existence of Agung Surya Bhuvana temple is increasingly known to many people. Not only from the environment of the Papuan people themselves but also from outsiders. The intensive online information making this temple is increasingly known to the people of Nusantara, even the world community. Positive news related to the existence of Agung Surya Bhuvana temple becomes the promotion of the temple as an artistic Hindu worship place in Jayapura.

The Agung Surya Bhuvana temple has now developed into a tourist attraction in Jayapura. It begins to be recognized nationally and internationally through promotions carried out directly or indirectly through social media such as YouTube, Google, Facebook, Whatsapp, and Telegram. Online news presented on the internet has a positive impact amid fears of eruptions in various fields of human life. In this global era, the Agung Surya Bhuvana temple turns out to be an example in sowing civilization (Results of an interview with the temple administrator, August 25, 2019). Figure 2 shows the Agung Surya Bhuvana temple, which stands majestically and beautifully in Jayapura city.



Figure 2 Agung Surya Bhuvana Temple
(Rai et al., 2019)

The Agung Surya Bhuvana temple is now increasingly recognized by the wider community as an object of cultural tourism in Jayapura. Visitors to Surya Bhuvana temple each year are accompanied by tourists (Pradana, 2019; Pradana & Pantiyasa, 2018). This temple, as a tourism object, is classified as unique that attracts domestic and foreign tourists. Foreign tourists often come and visit temples because they know them through social media. As stated by Ladia, Afifuddin, and Abidin (2020), the foreign tourists are citizens who visit tourist attractions outside the country of origin while domestic tourists are citizens who visit tourist attractions that are still in the territory of the country of origin.

Aside from being a tourism object, *Agung Surya*

*Bhuvana* Temple is now also developing into a center for socio-cultural studies of Balinese Hindu traditions. This is reflected by the visit of school children ranging from PAUD, kindergarten, elementary school, junior high school, high school to university to this place. For PAUD children through high school, they are guided by their teachers who are also pastors. It can be seen in Figure 3.



Figure 3 The Visitors' Activities in Agung Surya
Bhuvana Temple
(Rai et al., 2019)

Besides hearing explanations about Hinduism during the visit, they also pray even though their religion is different. For students, they come to relax and also do research, as stated by the chairperson of Papua province's PHDI, as the informant as follows. Generally, non-Hindu visitors and students who come to *Agung Surya Bhuvana* temple want to know the temple as well as to know the Hindu religion both in theory and religious practice. At the time, there are certain ceremonies in this temple. However, some young people come to enjoy the wonderful scenery and capture the visit through photos and videos, and some even make films specifically by taking locations in *Jaba Pura*.

The basic material that is always delivered in the context of the socialization of Hinduism to students visiting the Agung Surya Bhuvana temple is about planting the concept of Tri Hita Karana, the three concepts of balance and harmony. They are (1) Parahyangan, which is a harmonious concept between man and the creator through religious ceremonial activities; (2) Pawongan, namely the concept of balance and harmony between fellow human beings and God's creation through social activities; and (3) Palemahan, which is maintaining the balance between humans and the natural environment. The example is how people together protect the natural environment of the temple so that it is clean and holy through the activities of planting trees and cooperation.

In addressing the increasing number of tourists who are interested in visiting Agung Surya Bhuvana temple, the chairperson of Jayapura PHDI at every meeting and prayer always reminds the importance of continuing to maintain the sanctity of the temple, the compassion of the temple, and the environment. Pengempon, who guards the temple together, pays attention to the sanctity of the temple both on a scale and noetic basis at the Agung Surya Bhuvana temple (Article 35, Awig-awig PASB, 2017). Every day, some officers and stakeholders are always on standby at the temple to receive tourist visits as well as explaining Agung Surya Bhuvana temple and Hinduism more broadly.

Agung Surya Bhuvana temple based on Hindu theological values and local cultural values are Hindu symbols in Jayapura. Value is an appreciation or quality of something that can be the basis for determining a person's behavior because it is interesting, fun, satisfying, useful, beneficial, or it is a belief system. Thus, Ruastiti et al. (2018) have said that the sustainability of culture is created because it is useful, satisfying, pleasant, and beneficial. Values are judgments obtained by individuals in people's lives when responding to certain stimuli about what is desired and which is not desired. Value fosters attitudes towards individuals, namely the tendency that individuals learn to answer or respond to stimuli present in front of or around themselves (Hatu, 2011). In other words, this tendency depends on the values that individuals maintain.

The cultural value system is an abstract conception of the basic problems that are important and valuable in social life so that the cultural values become a goal for the supporting community. According to Tejayadi, Laba, and Pradana (2019), organizational culture is needed in achieving organizational goals and the realization of values about something that is institutionally important. Therefore, values are referred to like everything that is concerned with humans regarding good and bad in the abstraction of human views and society.

The value base that underlies harmony between the Hindu refugees of Pura Agung Surya Bhuvana, Jayapura, Papua, and local Papuan communities, including theological values, cultural values, and political-ideological values. Humans as social creatures who need social interaction with fellow human beings. As social beings, humans need to work together with others in meeting their needs, both material and spiritual. Hindu refugees of Pura Agung Surya Bhuvana, Jayapura, together with local non-Hindus, can live in harmony and peace. They can work together in a harmonious model of social life. This harmonious model of interfaith religious life is inseparable from the understanding and appreciation of the religion they believe in (Arniati, Atmaja, & Pradana, 2020; Pradana et al., 2016). In this connection, Max Weber (1864-1920) has offered a thesis that religion with a set of teachings is a spirit to determine social harmony in the socio-cultural life of the community (Lin, 2011). In contrast, Durkheim (1947) has stated that social reality (social harmony) is the spirit to determine the governance of religious life.

Following Max Weber's thesis, the attitudes, behavior, and reality of religious harmony in Jayapura is an expression of the religious values they believe in. Hindus have basic religious values, which they then

apply as a reference in everyday social life. Likewise, local Christians have a religious value that they believe is part of the reference in ensuring cooperation with others.

Pura Agung Surya Bhuvana is a Hindu symbol in the city of Jayapura, which is based on Hindu theological values. Many Hindu theological teachings or values are related to human harmony in the Vedas (the Hindu Scriptures). Among them are theological values that command humans always to run *Tri Hita Karana*, namely always devoted to Hyang Widhi, living in harmony with the natural environment, and living in harmony with fellow human beings. In establishing relations with humanity, it is always ordered to get along well regardless of race, nationality, ethnicity, religion, foreigners, natives, or migrants. So that Hindus always say the following prayers: "*Samjnanam nah svebhih, Samjnanam aranebhih, Samjnanam asvina yam, ihasmasu ni 'acchalam*." It means that "May we have the same harmony with those who are known intimately, May we have the same harmony with strangers, may You bless us with harmony" (Atharvaveda VII.52.1). "*Janam bibhrati bahudha vivacasam, nanadharmanam prthivi yathaukasam, sahasram dhara dravinasya me duham, dhruveva dhenur anapasphuranti*." It means "Everyone speaks different languages, and embraces different religions (beliefs), so that the Mother Earth is like a family that carries the burden. May He bestow prosperity on us and grow respect among us, like a female cow to her offspring" (Atharvaveda XII.I.45).

Hindus also pray for the safety and well-being of all living things, such as the 5th temple of the Puja Trisandya, which must be recited three times a day by devout Hindus "*Om Ksamasva mam mahadewa, sarwaprani hitangkara, mam moca sarwa papebyah, palayaswa Sadasiwa meaning: Hyang Widhi*", forgive me, may all living beings (*Sarwaprani*) obtain salvation (*hitangkara*), free me from all sin and protect me.

As Hinduism, *Hyang Widhi's* orders to humans to collaborate and develop their lives in harmony. According to Hindu leaders in Jayapura, in the holy book of Vedas, there are *Hyang Widhi's* instructions about harmonious life, including *Tri Hita Karana*, *Tat Twam Asi, Tri Kaya Parisudha,* and *Catur Paramita*.

First, Tri Hita Karana is a philosophy related to the inner and outer happiness of the Balinese Hindu community. Philosophy is a way of life (Pradana, 2017b). The happiness of safe life can be achieved if human; (1) they are able to develop harmonious relations with Hyang Widhi Wasa (Parahyangan), (2) foster harmonious relations between humans and humans without distinguishing between origin, race, ethnicity, religion, nationality (Pawongan), and (3) fostering a harmonious relationship between humans and the natural environment (Palemahan). These three harmonious relationships can bring happiness, peace, and harmony to human life. Tri Hita Karana is centered in humans; in other words, Tri Hita Karana can be realized if humans have a strong determination to carry it out (Roth & Sedana, 2015; Pradana & Arcana,

2020). A strong determination must be accompanied by a deep understanding and togetherness of fellow human beings. Tri Hita Karana cannot be realized only by one person or a group of people. It must be done together by all human beings, even any religious man. Humans whose spiritual climb is enough will love God as Sang Hyang Widhi (Sudarsana & Arwani, 2018). Love for something higher and wider is called devotional service. This scope, for example, is devotion to God, country, nation, and people. A special review of devotion is to Sang Hyang Widhi; his form is love for all of His creations, that is, living things; humans, animals, and plants, as well as other God's creations.

Second, *Tat Twam Asi* is an attitude of life that assumes that the condition of others is his condition. *Tat Twam Asi* means that "it is me" or "you are me". In the association of daily life, humans are instructed to always refer to *Tat Twam Asi*, so it is not easy to carry out actions that can offend or even hurt others and ultimately cause jealousy, hatred, and anger. Assuming other people are themselves, then humans will treat other people like what he wants to do. *Tat Twam Asi* refers to *Tepa Selira* that guides people in thinking, speaking, and behaving, so that they do not think negatively of others, do not speak words that can offend others, and do not behave that can harm others.

Third, *Tri Kaya Parisudha* is three behaviors that must be purified. It includes; (1) *Manacika Parisudha* that is purifying the mind, such as always thinking positively of others, thinking calm (*manah prasadah*), gentle (*saumyatwam*), quiet (*maunam*), self-control (*atma winigraha*), holy soul or righteous heart (*bhawasamsuddir*). (2) *Wacika Parisudha* is purifying speeches, such as saying the meek, saying that does not hurt/does not offend/does not cause others to get angry (*anud wega karam wakyam*), say the right (*satyam wakyam/satya discourse*), say pleasant words (*priyahitam wakyam*), trustworthy and useful. Moreover, (3) *Kayika Parisudha* is sanctifying actions, including behaving politely, respecting saints/priests, respecting teachers, respecting those who wise, behaves sacred (*saucam*), right (*arjawa*), does not hurt/kill other beings (*ahimsa*).

*Tri Kaya Parisudha* is *Hyang Widdhi*'s instructions to humans in achieving the perfection of life (BG.XVII.14-16). *Tri Kaya Parisudha* is ordered so that everyone always thinks positively of others, speaks gentle things and pleases others, and avoids behaving that makes others unhappy. Carry out the *Tri Kaya Parisudha* is to avoid the lack of respect for human dignity and dignity that can cause prolonged anger and resentment among fellow human beings.

Fourth, *Catur Paramita* is the four behaviors of Hindus that must be carried out in social intercourse. These four behaviors include (1) *Maitri*, developing compassion, (2) *Mudhita*, making people sympathetic, (3) *Karuna*, helpful, and (4) *Upeksa*, realizing harmony and balance. According to I Made Suama, former *Bendesa* of Pakaraman Lokasari village, these four teachings are Hindu values that can be implemented in developing interfaith harmony. He has underlined that

in general, Tri Hita Karana's teachings, for example, have arranged how Hindus are obliged to maintain a harmonious relationship with God, namely by offering prayers to Hyang Widi Wasa (parahyangan). Besides, it also arranges how Hindus obligate to preserve and preserve the environment (palemahan) and do good or establish a harmonious life with other fellow humans (pawongan).

Harmony and cooperation among Hindu refugees in the Agung Surya Bhuvana temple are also based on socio-cultural values. Cultural values are a very important element in people's lives. Someone in his life cannot be separated from cultural values. Thus, these values are very broad that can be found in behavior in life that is widespread in the universe. Every society has cultural values. In this connection, Barlow (2001) has said that cultural values are the most abstract level of the customs or culture of a society. A cultural value system consists of concepts that live in the minds of most members of the community regarding things that they consider valuable in life so that it can function as a guide that gives direction and orientation to the members of the community.

The construction of the Agung Surya Bhuvana temple is based on respect for local cultural values by way of life of Papuans, who respect the arts and culture. It is an important part of the lives of Papuans, which have inherited from their ancestors for generations. The cultural heritages that have been embedded in their souls until now are still practiced sustainably according to the development of the people, and it is supporting the community. This can be seen in the local wisdom "*Nggo Wor Baido Na Nggo Mar*". The phrase in Biak language means "if we do not sing and dance, we will die" (Rai et al., 2019).

Also, there is still local wisdom in the form of expressions related to tifa, a single-headed frame drum. The phrase says that tifa is a part of Papuan culture. If there is no tifa sound, there is no life. Tifa is always attached to people's lives because this instrument is believed to contain the power of the creator, the ruler of the sky, the ruler of the sea, air, nature, fire, women, men, and other forces that protect them from danger. Therefore, tifa is always taken wherever they go, like when they go to sea, work, and garden as local wisdom has cultural value for life and social life (Pradana & Parwati, 2017).

In addition to tifa, the cenderawasih bird is also sacred because it is believed that the cenderawasih bird is not an ordinary bird but a paradise bird. It is said that when this world was created, angels from heaven descended accompanied by two birds, one of which was a bird of paradise. The task of angels descending to earth is to teach humans ways to improve civilization. After the task is completed, the angel returns to heaven but only accompanied by a bird. In contrast, the bird of paradise is tasked with staying on earth to oversee the progress of human civilization while at the same time reporting to angels. Since then, the earth where they descended from heaven was called Bumi Cenderawasih, which is Papua now. In addition to

Bumi Cenderawasih, Papua also has the nickname as the Rising Earth because for Indonesia; the sun rises for the first time in Papua, then it moves westward.

Until now, Papuans' trust in *tifa* and the birds of paradise is still very strong. Trust is an influential factor in the continuation of traditional ceremonial traditions and the educational process (Karmini, Ruastiti, & Pradana, 2019a). In the context of traditional ceremonies, for example, the appointment of an Ondoafi (chief), tifa, and the cenderawasih bird is significant icons. Not just anyone can hit Tifa, and not just anyone can use the cenderawasih bird attribute. Tifa and cenderawasih are now made icons of Papua. Agung Surya Bhuvana temple is a Hindu symbol in the city of Jayapura, Papua, based on Hindu theological values and cultural values that are respected by local Hindu and non-Hindu communities.

The presence of Hindus in Jayapura has been through the process of acculturation Balinese Hindu with the local culture. This is reflected in among others, the use of tifa and cenderawasih birds in some physical parts of the Agung Surya Bhuvana temple. Local Papuans feel respected and valued by the presence of tifa and cenderawasih birds in the temple building. The acculturation of Balinese Hindu culture with local culture in the temple building is able to strengthen the sense of togetherness of the citizens of Jayapura. It has a positive meaning for the integration of the Indonesian people in the land of Papua. According to (Pradana, 2018c), meaning can provide more value to the social existence of culture.

Publication of virtual media (cybermedia) about the existence of a temple outside the island of Bali is usually only valuable as information or ordinary news, but it is different from the news or information on cybermedia about Agung Surya Bhuvana temple. It is received very positively by the people non-Hindus in the archipelago. The information or news about the existence of the Agung Surya Bhuvana temple is known from online (internet/cyber media). Today, its existence is not only a place of worship for Hindus, but it has become a new icon or tourism object in Jayapura.

The sophisticated information and communication technology (cybermedia) in the era of the 4.0 today plays an important role, the integration of art and culture that takes place at Agung Surya Bhuvana temple makes it is increasingly widely known. The temple has now developed into a tourist attraction that is tangible or intangible. In daily practice, the Agung Surya Bhuvana temple has become a medium of multicultural education. Religious activities (*pesantian, pasraman*) and arts and cultural activities (dance training, traditional harbor, bourgeois), which is carried out in the Hindu community of Jayapura, directly become tourist attractions for the tourists. Religious social and arts-cultural activities become a medium of entertainment as well as a medium of multicultural education.

Multicultural education is an approach to teaching and learning based on democratic values

that encourage the development of cultural diversity. Multicultural education in the 4.0 era is now a commitment to foster an understanding of the importance of upholding human values as well as the efforts to form the next generation (millennial), who are ready to compete in global competition (Karmini et.al., 2020). The fourth industrial revolution today is characterized by automation and megatrends, developments in physical, digital (cyber-physical), and biological aspects. Physical aspects have been developed, for example, vehicles without drivers, three-dimensional printing machines, and advanced robotics. In the digital aspect, artificial intelligence, big data, and the Internet of Things have been developed (Lasi et al., 2014). The current era of the industrial revolution 4.0 is marked by digitalization and automation in all fields of life.

Efforts to become a moral person and have competence in the global competition are still demanded in the 4.0 era. Ruastiti, Pradana, and Karmini (2019) have revealed that the emancipation of Balinese Hindu women can be seen through the reconstruction of the role of women from wayang stories. It is carried out for moral enforcement amid the increasingly competitive climate in global competition. Because of this, the millennial generation of Papuan Hindus is not only required to be capable and skilled. They are asked to be willing to behave in a right (behavioral attitude) and still want to improve self-competence in the global era. They are also expected to be good at organizing themselves and ready to compete globally, play an active role according to their interests and talents, and to communicate, collaborate, think critically, creatively, and innovatively.

Agung Surya Bhuvana temple as a cultural heritage and its activities is a vehicle for multicultural education. According to Paccione (2000), multicultural education is full of respect and togetherness in a plural community. Multicultural education includes an understanding, appreciation, and assessment of one's culture and respect and curiosity about the ethnic cultures of others. It includes evaluating other people's cultures, not in the sense of agreeing to all aspects of these cultures, but trying to see how certain cultures can express value for their members. In this connection, in general, there are three things that need to be emphasized in multicultural education, namely; (1) asserting one's cultural identity, studying, and valuing one's cultural heritage; (2) respect and desire to understand and learn about ethnic/cultures other than their culture; and (3) assessing and feeling good about cultural differences themselves; that is, viewing the existence of different cultural groups in one's society as a positive good to be valued and nurtured.

In general, tourists have a positive impression of attractions in the Agung Surya Bhuvana temple. There are no forms of complaints from tourists in this temple. The positive impression and attitude of tourists towards the traditions and religious ceremonies of the Balinese Hindu community are forms of those who respect the Hindu culture (Bali). Instead, ornaments and the bird of paradise on the relief of Agung Surya Bhuvana temple is an appreciation of the Hindus for the culture of the Papuan people. Recognition and respect for the beliefs of other religious communities is a form of their respect for cultural and religious.

Agung Surya Bhuvana temple as tourism object has been able to arouse awareness of the plurality of religious life and multicultural awareness. Pluralism is a recognition that life in this world is indeed plural, such as nation, tribe, and level of life. However, it is not just understanding and acknowledging differences, but also willing to socialize in a civilized, peaceful, polite, and good manner. Living diversity is by way of mutual respect (Chaves & Gorski, 2001). Understanding pluralism in this context includes the understanding; first, the existence of several groups of people in a society that comes from different races, religions, political choices, and beliefs. Second, the principle that these different groups can live together peacefully in one society (Arifin, 2009).

Pluralism is an understanding or view of life that recognizes and accepts the existence of diversity in society, be it differences in terms of religion, ethnicity, race, customs. Accepting pluralism and multicultural awareness means accepting differences. However, it does not mean generalizing, but rather recognizing that things are not the same. Furthermore, religion is the rules that bind man in his/her relationship with his/her God, human relations with fellow humans, and human relations with nature. It makes a religious person is an organized person and a peaceful person both with himself and with others from all aspects of their life.

Religion is essentially covered by three main issues, namely; (1) the belief in the existence of a supernatural power that is believed to govern and create nature, (2) the worship that is human behavior in dealing with the supernatural power as a consequence or recognition and submission, (3) a value system that regulates human relations with other humans or the universe that is associated with these beliefs. Thus, religious pluralism is an attitude of acknowledging, respecting, maintaining, and even developing or enriching the plural situation. Every religion is required not only to recognize the existence and rights of other religions but to engage in efforts to understand differences and similarities to achieve harmony in diversity (Yunus, 2014).

The harmony of the Hindu followers of the Pura Agung Surya Bhuvana and non-Hindus in Jayapura is based on their open and dialogical cultural attitudes with multicultural awareness. In this connection, Lynch (2000) identifies five categories of a person or group that has implications for his cultural attitude. The first is an exclusive attitude, namely glorifying the superiority of one's belief system and emphasizing the right to spread the system as widely as possible. The second is an apologetic attitude both in terms of defending the doctrine when challenged from outside and in the sense of trying to show that the doctrine itself is superior to other doctrines. The third is a syncretic attitude, namely recognizing the diversity of religious

traditions that are not only in a multicultural society but also exist in a person. The fourth is an inclusive attitude. While affirming the superiority of the belief system itself, the inclusive attitude accepts the validity or other rights of the belief system to exist. However, other belief systems are considered to be imperfect and incorrect. The fifth is the pluralist attitude, namely recognizing that truth is diverse and being positive towards the common goals and functions of all religions. Pluralism takes the position that religion alone cannot represent the fulfillment or perfection of other religions (Hastuti & Wardana, 2017). According to (Atmaja, Arniati, & Pradana, 2019), positional stems from a view or position.

Theologically, a person's attitudes and views on religious life will be more tolerant if he/she has a theological view that can accept differences and support tolerance of religious life. In accordance with the criteria of attitude identified by Lynch (2000), the Hindu people in the Agung Pura Surya Bhuvana with non-Hindus in Jayapura has an inclination towards an inclusive attitude, accepting the validity or rights of other belief systems to exist. However, other belief systems are considered less perfect and less true. Agung Surya Bhuvana temple and non-Hindus in Jayapura also have a pluralist attitude, namely recognizing that truth is diverse and being positive towards the common goals and functions of all religions.

The practice of the plurality of religious life is reflected through the tolerant behavior. A person or a group of people is called tolerant if he has the following attitudes or views, namely; (1) allowing others to freely embrace a different faith or religion; (2) allowing others to freely change their religion; (3) allowing others to practice their religion or beliefs; (4) refusing discrimination in work, service, and others; (5) being able to accept religious adherents who consider their religion to be true; and (6) making reasonable efforts to accommodate the religious needs of others (Bakar, 2016).

Multiculturalism is a fact of cultural diversity, while multiculturalism is a normative response to diversity. Lücke, Kostova, and Roth (2014) have proposed three propositions in understanding multiculturalism. First is human attachment culturally. It is humans develop and lives in a world that is culturally structured and carries out their lives and social relations within a framework of culturally derived meaning systems. Pradana (2017a) has said that culture is a source of relational relations. Second is the cultural plurality. It is where cultural differences represent different systems of meaning and vision for a good life. It is because each culture is aware of the limitations of the range of human capacities and emotions, and can only understand a part of the totality of human existence. It needs another culture to be able to understand itself in a way slightly, to broaden his/her intellectual and moral horizons, stretch his/her imagination, and save himself/herself from the

tendency to make him/her absolute self-less. Third, each culture is formed in a plural and multicultural manner. Culture grows as a result of conscious and unconscious interactions with other cultures, and it reflects the continuous conversation between different traditions and schools of thought (Lücke, Kostova, & Roth, 2014). Cultural differences here are seen as something positive and a source of creativity and capital for economic, social, and political growth.

The harmony of the Hindu refugees of Agung Surya Bhuvana temple and non-Hindus in Jayapura is a model of a multicultural archipelago community. In general, multicultural societies divide the space of cultural movements into two. They are the public space for all ethnicities to articulate political culture and express their social and political participation, then the private space in which they express their ethnicity culture freely (Azzuhri, 2012).

This multicultural awareness is important in intercultural relationships that mutual respect for one another is needed. It also upholds the importance of attitudes and behaviors of tolerance in multi-ethnic life in Indonesia. This tolerance is important in fostering the life of a multicultural nation. The cultural diversity of the Indonesian archipelago is a consequence of cultural, ethnic, and sectarian or religious diversity.

## CONCLUSIONS

Based on these descriptions, it can be concluded that the Agung Surya Bhuvana temple is a place of worship for Hindus in Jayapura. This Hindu place of worship, which has the status of Pura Padma Bhuvana, is accepted by non-Hindu communities in Jayapura and visited by many non-Hindus people in the area. They visit the temple because non-Hindus in Jayapura often visit because Hindus at the temple are very kind, friendly to greet them, often involved in religious activities at the temple for sightseeing and a meeting between citizens. The people in Jayapura in this global era interpret Pura Agung Surya Bhuvana as a place of worship, a meeting place for religious followers, a place for art, a place for the establishment of multicultural life, and as a vehicle to strengthen national integration.

Agung Surya Bhuvana temple Jayapura is a cultural heritage resulting from the acculturation of Balinese Hindu culture with the adaptive local culture. This adaptive cultural acculturation process is reflected in, among others, the use of tifa and cenderawasih birds in some physical parts of the temple building, which are able to strengthen the sense of community among the citizens and strengthen the integration of the Indonesian people in Papua. The existence of cultural heritage, the Agung Surya Bhuvana temple, which strengthens the integration of the nation for the sake of the establishment of the Republic of Indonesia, should be maintained and developed.

## REFERENCES

Adhisti. (2008). *Kajian arkeologis dan arsitektur pura Maospait Gerenceng Bali*. (Thesis). Depok: Fakultas Ilmu Pengetahuan Budaya Program Studi Arkeologi UI.

Andini, M. D., Suardiana, I. W., & Antara, I. G. N. (2018). Mitos Dewi Hariti di pura Candi Dasa desa Bugbug Karangasem: Analisis struktur, fungsi, dan makna. *Humanis: Journal of Arts and Humanities, 22*(1), 228–235. doi: https://doi.org/10.24843/JH.2018.v22.i01.p34.

Arifin, S. (2009). Kontruksi wacana pluralisme agama di Indonesia. *Jurnal Humanity, 5*(1), 80-92.

Ariyanti. (2014). *Persembahyangan Purnama dan Tilem: Studi tentang persembahyangan masyarakat Bali ke pura Puseh dan pura Dalem di dusun Tirtayoga desa Trimulyo Mataram kecamatan Seputih Mataram kabupaten Lampung Tengah*. (Thesis). Lampung: Fakultas Ilmu Sosial dan Politik, Universitas Lampung.

Arniati, I. A. K., Atmaja, G. M. W., & Pradana, G. Y. K. (2020). Moral and religious values in the Geguritan Dharma Prawerti song in Bali. *International Journal of Innovation, Creativity, and Change, 12*(1), 432-446.

Atmaja, G. M. W., Arniati, I. A. K., & Pradana, G. Y. K. (2019). Implications of the enactment of Law number 6 of 2014 on the position of villages in Bali, Indonesia. *Asia Life Science, 28*(2), 295–310.

Azzuhri, M. (2012). Konsep multikulturalisme dan pluralisme dalam Pendidikan Agama (Upaya menguniversalkan Pendidikan Agama dalam ranah ke-Indonesiaan). *Edukasia Islamika, 10*(1), 13–29.

Bakar, A. (2016). Konsep toleransi dan kebebasan beragama. *Toleransi: Media Ilmiah Komunikasi Umat Beragama, 7*(2), 123–131. doi: https://doi.org/10.24014/trs.v7i2.1426.

Barlow, K. (2001). Working mothers and the work of culture in a Papua New Guinea society. *Ethos, 29*(1), 78–107.

Chaves, M., & Gorski, P. S. (2001). Religious pluralism and religious participation. *Annual Review of Sociology, 27*(1), 261–281.

Deda, A. J., & Mofu, S. S. (2014). Masyarakat hukum adat dan hak ulayat di provinsi Papua Barat sebagai orang asli Papua ditinjau dari sisi adat dan budaya: Sebuah kajian Etnografi kekinian. *Jurnal Administrasi Publik, 11*(2), 11-22.

Durkheim, E. (1947). *The elementary form of the religious life*. Croes Nest: George Allen & Unwin.

Hastuti, R. P., & Wardana, A. (2017). Multikulturalisme dalam pluralisme agama (Islam, Buddha, Kristen) untuk menciptakan integrasi sosial. *E-Societas, 6*(7), 1-13.

Hatu, R. (2011). Perubahan sosial kultural masyarakat pedesaan (Suatu tinjauan teoritik-empirik). *Jurnal Inovasi, 8*(4), 1-11.

Kalalo, J. J. J., Salle, A., & Pide, A. (2017). Legal policy of customary right protection: A case study in border area of Southern Papua. *Journal of Law, Policy, and Globalization, 63,* 117-124.

Karmini, N. W., Ruastiti, N. M., & Pradana, G. Y. K. (2019a). Tumpek Uduh ceremony as an education medium in the preservation of natural environment in Bali: A case study in Canggu village, Kuta Utara district, Badung regency, Bali, Indonesia. *Asia Life Science: The Asian International Journal of Life Sciences, 28*(1), 115–139.

Karmini, N. W., Ruastiti, N. M., Pradana, G. Y. K. (2019b). Discursusing of the zonation system in accepting new student in 2018: Case study in Denpasar city. *The Proceeding of Posibilities and Probabilities in Higher Education of Asia*. Denpasar, Bali. pp. 152-160.

Karmini, N. W., Dyatmikawati, N. P., Suasthi, G. A., Wardhani, N. K. S. K., & Pradana, G. Y. K. (2020). Objek wisata pura Tirta Empul sebagai media pendidikan multikultural bagi generasi milenial pada era 4.0. *Ganaya: Jurnal Ilmu Sosial Humaniora, 2*(2-3), 21-29.

Ladia, F. H., Afifuddin, A., & Abidin, A. Z. (2020). Peran Dinas Kebudayaan dan Pariwisata dalam pengembangan potensi wisata Teluk Triton kabupaten Kaimana provinsi Papua Barat. *Respon Publik, 14*(1), 72–89.

Lasi, H., Fettke, P., Kemper, H. G., Feld, T., & Hoffmann, M. (2014). Industry 4.0. *Business & Information Systems Engineering, 6*(4), 239–242. https://doi.org/10.1007/s12599-014-0334-4.

Liana, S. (2016). *Kerukunan umat Muslim, Hindu dan Budha di Gampong Keudah Banda Aceh*. (Thesis). Aceh: UIN Ar-Raniry.

Lin, K. (2011). The prototype of social quality theory and its applicability to Asian societies. *The International Journal of Social Quality, 1*(1), 57–69. doi: https://doi.org/10.3167/IJSQ.2011010106.

Lücke, G., Kostova, T., & Roth, K. (2014). Multiculturalism from a cognitive perspective: Patterns and implications. *Journal of International Business Studies, 45*(2), 169–190.

Lynch, R. (2000). High school career and technical education for the first decade of the 21st century. *Journal of Vocational Education Research, 25*(2), 155–198.

Mote, O., & Rutherford, D. (2001). From Irian Java to Papua: The limits of primordialism in Indonesia's troubled East. *Indonesia, 72,* 115–140.

Paccione, A. V. (2000). Developing a commitment to multicultural education. *Teachers College Record, 102*(6), 980–1005. doi:10.1111/0161- 4681.00089.

Paisal. (2017). Minoritas Katolik dan Hindu dalam layanan Kementerian Agama di Jayapura. *Mimikri, 3*(1), 78–90.

Pradana, G. Y. K. (2012). Diskursus fenomena hamil di luar nikah dalam pertunjukan Wayang Joblar. *Online Journal of Cultural Studies, 1*(2), 11-27.

Pradana, G. Y. K. (2017a). Deconstruction powers of relations behind the shadow puppet performance for tourism in Ubud village, Bali. *Building Collaboration and Network in the Globalized World, 1*(1), 115–124.

Pradana, G. Y. K. (2017b). *Filsafat Ilmu Pariwisata.* Denpasar: STPBI.

Pradana, G. Y. K. (2018a). Implications of commodified Parwa Shadow Puppet performance for tourism in Ubud, Bali. *Journal of Bussiness on Hospitality and Tourism, 4*(1), 70–79. http://dx.doi.org/10.22334/jbhost.v4i1.103.g111.

Pradana, G. Y. K. (2018b). Innovation in Cenk Blonk performance: A strategy of empowering local language through Balinese Shadow Puppet. *International Conference on Local Language, 1*(1), 173–181.

Pradana, Gede Yoga Kharisma. (2018c). The meaning of Makotek Tradition at the Munggu village on the global era. *The Proceeding of The International Bali Hinduism, Tradition and Interereligious Studies.* Bali, Indonesia. pp. 122-128.

Pradana, G. Y. K. (2019). *Sosiologi Pariwisata.* Denpasar: STPBI Press.

Pradana, G. Y. K., & Arcana, K. T. P. (2020). Balinese traditional homestay in a sustainable tourism entering millennial era. *Journal of Xi'an University of Architecture & Technology, 12*(3), 4208-4217.

Pradana, G. Y. K., & Pantiyasa, I. W. (2018). Makotek as tourist attraction in Munggu village. *The Proceeding of 2nd The International Conference on Tourism, Gastronomy and Tourist Destination (ICTGTD).* Jakarta, Indonesia.

Pradana, G. Y. K., & Parwati, K. S. M. (2017). Local-wisdom-based spa tourism in Ubud village of Bali, Indonesia. *Russian Journal of Agricultural and Socio-Economic Sciences, 8*(68), 188-196.

Pradana, G. Y. K, Suarka, I. N., Wirawan, A. A. B., & Dhana, I. N. (2016). Religious ideology of the tradition of the Makotek in the era of globalization. *Electronic Journal of Cultural Studies, 9*(1), 6-10.

Rahmawati, N. N. (2018). *Pergulatan ideologi keberagamaan dalam keluarga Dayak Katingan di desa Tewang Tampang, kabupaten Katingan, Kalimantan Tengah.* (Dissertasion). Bali: Fakultas Ilmu Budaya Universitas Udayana.

Rai, I. W., Sadguna, M. I., Sadguna, I. G. A. J., & Pradana, G. Y. K. (2019). Tifa from the land of Papua: Text and context. *Asia Life Science, 28*(2), 335–354.

Rodrik, D., & Subramanian, A. (2005). From "Hindu growth" to productivity surge: The mystery of the Indian growth transition. *IMF Staff Papers, 52*(2), 193–228.

Rohim, N. (2014). Optimalasi otonomi khusus Papua dalam peningkatan kesadaran hukum masyarakat guna meredam konflik dan kekerasan. *Fiat Justisia, Jurnal Ilmu Hukum, 8*(1), 80–97. doi: https://doi.org/10.25041/fiatjustisia.v8no1.289.

Rollason, W. (2008). Black skin, white yacht: Race opposition in Panapompom tourist encounters. *Tourism Culture & Communication, 8*(2), 109–121. doi: 10.3727/109830408785070686.

Roth, D., & Sedana, G. (2015). Reframing Tri Hita Karana: From 'Balinese culture' to politics. *The Asia Pacific Journal of Anthropology, 16*(2), 157–175. https://doi.org/10.1080/14442213.2014.994674.

Ruastiti, N. M., Pradana, G. Y. K., Purnaya, I. K., & Parwati, K. S. M. (2018). The royal dinner party Puri Anyar Kerambitan Tabanan: A sustainable cultural tourism attraction based on local community. *International Conference on Social Science, 1*(1), 1448–1459. https://doi.org/10.2991/icss-18.2018.305.

Ruastiti, N. M., Pradana, G. Y. K., & Karmini, N. W. (2019). Rekonstruksi peran perempuan Hindu Bali era 4.0: Meneladani emansipasi perempuan dalam seni pertunjukan Wayang. *Prosiding Seminar Representasi Kesetaraan Gender Dalam Hindu Menuju Revolusi Industri 4.0.* Bali, Indonesia.

Ruastiti, N. M., & Pradana, G. Y. K. (2020). The ideology behind Sesandaran dance show in Bali. *Journal of Sociology and Social Anthropology, 11*(2), 78-85.

Sudarsana, I. K., & Arwani, G. P. Y. (2018). Internalisasi Pendidikan Karakter melalui pelaksanaan Dharmagita pada Sekaa Teruna. *Kamaya: Jurnal Ilmu Agama, 1*(1), 1–18. http://orcid.org/0000-0001-5800-6841.

Sugiyono. (2010). *Metode penelitian kuantitatif, kualitatif, dan R&D.* Bandung: CV Alfabeta.

Tejayadi, I. P. W., Laba, I. N., & Pradana, G. Y. K. (2019). The effect of organization culture on employee satisfaction in Mercure Resort Sanur Bali Hotel. *International Journal of Green Tourism, 1*(1), 1–11.

Winara, A., & Mukhtar, A. S. (2011). Potensi kolaborasi dalam pengelolaan Taman Nasional Teluk Cendrawasih di Papua. *Jurnal Penelitian Hutan Dan Konservasi Alam, 8*(3), 217–226. doi: https://doi.org/10.20886/jphka.2011.8.3.217-226.

Yunus, F. M. (2014). Agama dan pluralisme. *Jurnal Ilmiah Islam Futura, 13*(1), 213–229. doi: http://dx.doi.org/10.22373/jiif.v13i2.72.