Strengthening Ideological Values through *Pasantian* Singing: Problematizing the Nexus Between Local Cultural Practices and Globality in Bali

I Komang Sudirga¹, Made Mantle Hood², Ni Ketut Dewi Yulianti³*
¹,³ The Indonesian Institute of The Arts Denpasar, Indonesia
² Tainan National University of the Arts, Taiwan
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Abstract: This article aims to explore the traditional cultural practices of *pasantian* reading clubs in facing globality and subjective perceptions of modernity, transformation and change. *Pasantian* members sing and interpret conventional Balinese texts, thus playing a crucial role in maintaining the artistic and ideological identity of Bali Hindu people. However, engagement in these practices is significantly challenged by rapid sociological changes, which have led to a notable decline in the number of people involved in *pasantian*. The study focused on understanding how *pasantian* interact with notions of globality and how these groups can be strengthened to preserve local cultural and ideological values. A qualitative approach employed ethnographic methods such as participant observation and in-depth interviews to explore the practices of *pasantian* in terms of continuity and change. Findings highlight the importance of practitioners of traditional art forms in negotiating the local-global nexus and suggest strategies for revitalizing *pasantian* groups.

Keywords: *pasantian*; globality; ideology; cultural preservation; Bali

1. Introduction

Pasantian, also known as *mabebasan*, is an activity that involves in-depth study and interpretation of literary works, including reading, reciting, translating, and analyzing traditional Balinese texts such as *kakawin*, *geguritan*, *palawakya*, and *sloka*. *Pasantian* as a presentational media provides a forum to negotiate a dynamic preservation of Balinese customs, religion, language, and culture (Medera, 2002; Septiningsih, 2003). Initially, *pasantian* practice was limited to the aristocracy but has been 'sociologically decentered' though its

current performance practice (Hood, 2021). However, with social changes and increased critical awareness in the community, it has spread to various levels of society throughout Bali, making it an essential media for processing and sense-making of restoration and preservation efforts among Balinese classical literature practitioners (Sudirga, 2013).

Pasantian, as the primary means of preserving Balinese oral literature and script, faces significant challenges amid social, economic and political facets of globalism affecting perceptions about the island. Through empirical observations made after the global Covid-19 outbreak that hit Bali, researchers noted the tendency of *pasantian* practice decreasing in the community. This phenomenon can be traced back to the urgent economic priorities post-pandemic, where traditional art activities were considered to have less significant economic benefit. As a result, many young people who previously had the potential to inherit and develop these traditional arts prioritized revenue generating employment to meet familial economic needs amid the great reduction in opportunities during the pandemic. After the restart of the tourism industry, Balinese people have tended to overlook the enriching socio-religious role of *pasantian* practice, relegating it to an irrelevant activity in comparison to meeting daily economic needs. Moreover, the frequency of implementation is considered very minimal because *pasantian* is often only performed as a *yadnya* (holy offering) in connection with Bali Hindu ceremonies, which have a very limited schedule (Sudirga, 2017).

Globalization is a complex phenomenon that involves the intrinsically interconnected and inseparable social, political, economic, and cultural aspects of human life (Held & McGrew, 2003; London, 2010). The impact of globalization can be seen in changes to people's mindset and behaviour, especially in the context of traditional culture and arts. Ideologies introduced from outside the local cultural purview, the influence of media, technology and popular culture often affect the existence of traditional arts. This in turn requires traditional artists to adapt their work to the demands of tourism, sometimes with the consequence of losing their local inherited ideology and cultural essence (Parmadi & Benardin, 2021). In addition, the degree to which younger generations prefer more popular and contemporary expressive art forms over established traditions has the ability to threaten the sustainability of traditional arts (Islamy et al., 2021). Empirically, the phenomenon of globalization has brought significant changes to Balinese life, including in the field of traditional arts such as the text-based vocal practices of *pasantian* groups, that have been central to the transmission and development of belief systems, ideology and Hindu teachings. The fading interest of the younger generation as agents of Hindu ideology in *pasantian* may have a severe impact on the preservation of

Balinese vocal forms. Extinction of *pasantian* may result in the degradation of traditional Balinese aesthetic approaches to vocality, expressive media, and cultural identity (Hood, 2013), along with values and ideologies passed down from generation to generation.

Few research articles explicitly explain the interaction of *pasantian* and Turino's idea of globality, based in a subjective consciousness of 'the-world-as-a-whole' (Turino 2003), especially about the strategy of instilling ideology in *pasantian* to counter the modernist-capitalist cosmopolitan formation (Turino, 2003 in Langlois (ed.), 2012: 187, 192). Earlier studies related to educational aspects such as the strengthening of the Balinese language (Mastini, 2017; Medera, 2002), religious *kawi* pedagogic literature, and its role as a guide to life (Geria & Astuti, 2023; Widnyana et al., 2022), shaping views and perspectives among Balinese people (Oktaviani & Sudarsana, 2022; Suyono & Indrayani, 2022), as a forum for the preservation of Balinese culture and its relationship with globalization (Geria & Astuti, 2023; Septiningsih, 2003; Sugita, 2019; Wirata & Putera, 2022), as well as the transformation of social status in *pasantian* activities (Sudirga, 2013). Others take up factors that hinder the implementation of *pasantian* as a non-formal educational activity for Hindu teachings, such as gaps in education levels, differences in economic levels, lack of competent role models and guides, negative public stigma towards *pasantian* as a hobby, and lack of support from the government (Sanjaya, 2020; Sudirga, 2017; Utami & Kusuma, 2021). Other articles focus on aesthetic and ethical aspects of *pasantian* (Bawa & Sukartha, 2021; Sugita, 2019), as well as its ability to promote tolerance and inculcate conflict resolution (Paramartha, 2022).

Although some studies have acknowledged the critical role of *pasantian* in preserving Balinese cultural values and traditions, they have yet to thoroughly analyze how ideological elements inherent in *pasantian* actually interact with and respond to the challenges of an increasingly intense globalization.

And finally, Thomas Turino (2003:58) notes that the discourse of globalism "hijacks the totalized space of the Earth for a particular cultural formation" implying that culture bears, migrants, diasporic communities, and cosmopolitans do project understandings about the world wide web, internets, tourism, modernity and other keywords triggering globalization discourse do so to their own subjective detriment. Indeed, the discourse of modernity and the subjective views in globalization discourse continue binary constructions. For example, primitive and civilized used to be terms applied in the colonial era for cultural comparison. However, by the mid-twentieth century this binary was replaced with traditional versus modern but was nonetheless a dyad that lacked a multiplicity of views, nuanced analysis or critical analysis. Today the terms global and local continue this binary leaving researchers to be mindful of

their application as objective constructs. In this way the discourse of global and local "assigns peoples and practices designated as *traditional* to the past and a kind of timelessness; those designated as *modern* are the present and future, *our time*" (Fabian 1983). Thomas Turino writes, "The discourse of globalism hijacks the totalized space of the Earth for a particular cultural formation – leaving people with alternative lifestyles with no place to be and no place to go" (Turino, 2000: 6).

The thematic focus of this study was to examine how ideology in the practice of *pasantian* is strengthened and upheld and then analyze its interaction with the growing phenomenon of globalization. Two research gaps form the basis for the novelty of this study. First, there needs to be an in-depth study that explicitly investigates aspects of ideological reinforcement in the context of *pasantian* practices. Second, there is a need for more research that explores the interaction between the ideology contained in *pasantian* and the increasingly massive influence of modernist-capitalist-cosmopolitan. This research contributes to the development of theory and practice in the field of cultural preservation, particularly to provide new insights into efforts to maintain and revitalize traditional cultural heritage amid rapid social change.

2. Literature Review
2.1 Ideology Formation in the Art Community

Based on *Art as Experience* by philosopher, psychologist, and educator John Dewey (1934), art is no longer a matter of objects and aesthetics alone but rather an everyday experience that collectively occurs in society. Dewey's view opposes the conventional perspective of art, thus providing an inclusive and democratic view of art in a society (Graña, 1962). On the other hand, Walter Benjamin argued that the aesthetic and symbolic power present in art activities can make the interests of the dominant class legitimate for everyone. This condition goes beyond mere communication that includes authority marked by certain collective symbols. Thus, the symbolically present aesthetics can be used to maintain or challenge existing power structures (Loesberg, 1993). These two statements provide a more complex view of art as not only about beauty and aesthetics but also about experience, power, and social structures.

Art, in its role as a medium that reflects aesthetic values, often goes hand in hand with ideology as an inherent aspect. Aesthetics are often utilized as a tool to gain consent and consensus, sometimes by disguising or obscuring underlying political and ethical issues. Aesthetics, in this case, acts as the primary channel through which ideologies can be conveyed and accepted by the wider public (Duncum, 2008). Therefore, art activities have great potential to transfer ideologies, depending on the methods and approaches used in the

art practice itself. One argument that supports the assertion that art often goes hand in hand with ideology is that art is often used to convey political or social messages. For example, many songs are created to protest social injustice or to promote specific political movements. Based on Turner's (2004) view, in this context, some people believe that art should be free from ideology, while others believe that art should be used to promote social change.

An art community functions as a forum that encourages and facilitates the promotion of particular ideologies. In the context of nationalist rhetoric, artworks have a significant duality: first, as a medium of expression that has the potential to improve economic aspects, and second, as an instrument capable of conveying and reinforcing ideologies, perhaps even shifting the dominance of religious values (Zhu, 2018). With its interactive characteristics, an art community can act as a platform that facilitates artistic interaction while simultaneously being a means to transfer ideology to its members. This is because, within the structure of art communities, members are often trained to develop skills that support their processes of information delivery and production, with an emphasis on collective rather than individual achievement (van Robbroeck, 1992). The sense of belonging to shared values and ideals within the art community becomes the foundation for the transfer and formation of ideologies. It is not uncommon for art communities to act as an antithesis to mainstream government policies through artistic activities that are laden with group ideology (Bowman, 2020; Cranny-Francis, 2024; Wolff, 1981a).

An art community is an arena where individuals who have constructed similar worldviews and values come together to explore creative expressions and expand their subjective ontological understanding of the world through the lens of a particular artform (Hood 2020). Within this environment, certain ideologies can be deeply reinforced and transferred. For example, in an art community dominated by religious views, spiritual and life values can be central to the creation of artworks and the conversations that take place. However, art communities can also become battlegrounds for opposing or controversial ideologies. Ideological conflict in the context of art can lead to productive disagreements, encourage artworks that challenge existing norms, and provide deep reflections on complex issues in society. To illustrate, in an inclusive art community, conflicts between various social views may occur, but from these conflicts artworks that question and expand the community's view of complex social realities can emerge.

An art community serves not only as a platform for the promotion and transmission of ideologies but also as an arena where these ideologies are contested, reflected upon, and implemented in everyday practices. Through this dynamism, the art community plays a vital role in shaping and championing

ideologies within society. However, in a more specific context, such as *pasantian*,–the research which informed this article addresses this knowledge gap by delving more deeply into the formation of ideology within a specific art community.

2.2 Ideology in Traditional Art

Traditional art often emerges as a result of reflections on the historical journey of ancestors rich in ideologies about human existence. Over time, traditional art has not only been considered an expression of beauty but also a means of conveying and projecting ideological values. In this context of primarily descendant-based cultural communities, traditional art often becomes an exclusive channel that expresses the local wisdom and worldview of a community towards the world that surrounds their culture (Dutton, 2009; Fiske, 1989; Kozbelt, 2021; Wolff, 1981b).

For example, traditional music, in practice, is able to shape and express values, history, symbolic representation, social norms, education, identity, and cultural preservation (Ogli, 2023; R. E. Putra, 2016). Even in modern times, traditional music is seen as a living and changing art form that can accommodate and celebrate diverse and transgressive identities, both past and present (Laoire, 2020).

Political forces can also influence traditional arts in a society. Governments or powerful groups can use conventional arts as a tool to reinforce and legitimize their ideologies, as well as to control or manipulate cultural narratives and identities (Carruthers, 2001; Jeong & Santos, 2004; Noyes, 2014).

While traditional arts are often perceived as guardians of established ideologies, they can also function as tools of resistance to dominant ideologies. Changes in conventional arts can reflect social and political changes in society, as well as resistance to established norms (Baker et al., 2004; LeVine, 2015).

As such, traditional arts often reflect and transmit the ideologies of past societies in diverse and complex ways. Through the symbols, themes, and narratives contained in traditional artworks, ideologies such as religious, political, or social values can be deeply expressed and maintained. For example, in conventional sculpture or painting, certain symbols are often used to convey moral or political messages relevant to the social context at the time. In addition, rituals or cultural celebrations associated with traditional arts are also a platform for maintaining and transmitting ideologies to the next generation.

Based on the literature review above, this article discusses traditional *pasantian* reading clubs to foster a deeper understanding of their role in passing on societal ideologies to the next generations.

3. Research Method and Theoretical Framework

3.1 Ethnography

This research used a qualitative approach to explore the traditional art practice of the *pasantian* in the context of ideological struggles and global culture. This framework aided the researchers to understand the meaning and cultural context embedded in *pasantian* practices, as well as how these practices interact with global ideologies and cultures.

The researcher used an ethnographic approach to study *pasantian* directly within its community involving participatory observation and in-depth interviews with *pasantian* practitioners, community leaders, and other stakeholders. By engaging directly in *pasantian* activities, researchers were able to gain a richer understanding of the practice and how its practitioners interpret it.

Researchers also documented *pasantian* activities through photos, videos, and field notes. In-depth interviews researchers conducted in-depth interviews with *pasantian* actors, community leaders, and other stakeholders to explore their experiences, perspectives, and knowledge about *pasantian* ideology and global culture. Interviews were conducted openly and flexibly, allowing the researcher to explore various topics that emerged during the conversation.

Data obtained through observations and interviews were analyzed qualitatively using sorting techniques based on interpolation and extrapolation. This technique involved organizing the data based on themes and categories that emerged from the data itself. The researcher then analyzed the data in more depth using ideological theory to understand how ideology is manifested in the practice of *pasantian* and how globalism discourse affects the dynamics of local culture and life.

It is important to note that this research has limitations in that it does not compare with other variables, such as similar traditional arts affected by globalization. Nevertheless, it is expected to make a significant contribution to understanding conventional *pasantian* art practices within the context of ideological struggles and global culture

3.2 Ideology

This research uses the perspective of ideology theory to investigate the conflict between traditional values found in *pasantian* practices and emerging global values. Ideology is a set of ideas, beliefs, opinions, and values that 1) Exhibit recurring patterns; 2) Are held by important groups; 3) Compete in providing and controlling public policy plans; and 4) Are carried out with the aim of justifying, opposing, or changing the social and political arrangements and processes of a social and political community. On the other hand, ideology also acts as a symbolic symbol that has various social meanings (Hopping, 1976).

Thus, ideology is not just a collection of abstract ideas but has a real influence on the formation of public policy and social and political arrangements. Ideology can also be seen as an expression, invitation, and symbolic persuasion that is loaded with social meanings, which ultimately forms a communal bond that upholds ideology as a collective symbol.

Another view of ideology is as an action-oriented concept to shape the future of social life (Freeden et al., 2013). Ideology can also be seen as a fundamental instrument in managing society and directing social processes. This view focuses on the function of ideology as a medium of socialization for individuals, where interpretative frameworks are provided to negotiate reality and information in the process of social work (Hopping, 1976; Parsons, 1951). This statement emphasizes the central role of ideology in the governance of society and social dynamics. Ideology is not just a collection of ideas but an active instrument that represents and legitimizes social order, values, and power structures.

An understanding of ideology helps one to understand the factors that cause individuals and groups to behave in specific ways, as well as how they interact with each other against the background in which public policies are made and the projection of these policies in reflecting the values and beliefs of the dominant group.

By using this approach, researchers can delve deeper into the ideological elements inherent in the vocality of expressing literary narratives through these sung vocal practices and identify how the interaction between local and global values shapes complex cultural dynamics. The ideological theory approach allows researchers to explore the complex dynamics between local traditions and globality, the subjective view of its binary oppositions, to understand the conflict and harmony between the spaces in between this dyad in influencing the development and sustainability of Balinese traditional arts. Thus, this approach allows the researcher to reveal the complexity and depth of the cultural dynamics that occur in the practice of *pasantian* in Bali.

4. Results and Discussion

4.1 Result

4.1.1 Ideological Reinforcement in "Pasantian"

Pasantian, as a traditional art community, functions as a vehicle for the transfer of knowledge and ideology, especially those derived from Hindu teachings. This process of knowledge transfer is manifested in three main stages in *pasantian* activities: introduction, translation (from Kawi), and review (*negesin/masanin*). These stages are interrelated and form a unified sequence that supports the ideological projection to the audience. The importance of reading, translating, and reviewing Hindu religious texts in *pasantian* groups not only

is a tool to convey ideology but also plays a crucial role in the audience's understanding and acceptance of that ideology.

In addition to these three stages, texts regarding Hindu religious teachings play an essential role in the ideological transfer process. These texts become the main foundation in shaping the worldview that is passed down from generation to generation. Apart from containing advice and reminders, these texts also include implications for norms and order in worldly life. Therefore, the discussion of ideology related to the *pasantian* begins with an exploration of the literary texts studied and sung therein, especially those relevant to the challenges of globalization, which these authors consider to be external ideologies capable of shifting long-held values passed down from the ancestors of Balinese society.

4.1.2 Ideological Reinforcement through the "Nitisastra" Text

Nitisastra, a *circa* fifteenth century literary work in the form of *kakawin*, is a compendium that provides moralistic maxims that provides guidance to achieve humanitarian perfection. In a broad sense, this literary work contains practical advice that directs its readers in living wisely and meaningfully. This "*Nitisastra*" is a copy of the book "*Nitisastra*" published in 1933 by R. Ng. Dr. Poerbatjaraka with a copy in Dutch (Bibliotheca Javanica 54 No. B 1483). The "*Nitisastra*" was composed around the end of the Majapahit period in the Old Javanese language in verse form as was customary in the Javanese-Hindu period. In 1960, it was translated into Javanese by R.M.B. Djajahendra and published by Balai Pustaka (Poerbatjaraka, 1933, 1978). One of the ideologies embedded in this text, concerning materialism in the context of globalism, can be found in stanza 4 verse 7, based on the compilation by Padmodihardjo and Resowidjodjo (1978: 19; trans Padmodihardjo and Resowidjodjo) stated as follows:

> *Singgih yan tĕkaning yugānta kali tan hana lĕwiha sakeng mahādhana*
> *tan wāktan guṇa śūra paṇḍita widagdha paḍa mangayap ing dhaneśwara*
> *sakwehning rinahasya sang wiku hilang, kula ratu paḍa hīna kāsyasih*
> *putrādwe pita ninda ring bapa si śūdra baṇija wara wīrya paṇḍita.*

Translation:

Truly, when the age of Kali arrives at the end of a *yuga* (epoch), only wealth is esteemed. It needs not be said again that the pious, the brave, the priests, and the clever will serve the wealthy. All the mystical teachings of the priests will be forgotten by people, good families and kings will be insulted fathers. Children will deceive and curse their parents, the riffraff will become merchants, gaining nobility and cleverness.

The verse refers to the changing social values that occur in the age of Kali, posing a critical challenge to Hindu belief traditions. In this era, it is explained that the focus of society shifts from spiritual values and ethics derived from religious teachings to the pursuit of material wealth and social prestige. This phenomenon is not only happening locally but also reflected in the dynamics of globalization. The influence of capitalist ideology that prioritizes wealth accumulation has spread through global cultural exchanges, significantly impacting societal perspectives and values.

In the context of globality, the emergence of materialistic culture is reflected in the emphasis on material exchange value and wealth as determinants of status and social success (Hood 2021). Economic and commercial interests dominate the mindset of modern society, disregarding the spiritual values and ethics that form the foundation of traditional culture. However, this dyad creates a paradox where one's self-esteem and dignity are often measured based on subjective ideas about wealth and social prestige, rather than on virtues and moral depth.

The impact of materialism driven by the subjective views inherent in globalism also manifests in the degradation of traditional values, including respect for elders and social ethics that govern human interactions. The influence of money and wealth has led to a shift in social dynamics, wherein individuals with greater access to financial resources receive recognition and respect, while those who are more talented and possess high moral qualities are often marginalized.

If analyzed ideologically, stanza 4 verse 7 in the *Kakawin Nitisastra* can be implicitly interpreted as a representation of communitarian ideology. This ideology encompasses criticism of capitalism and emphasizes communal values within society. In this context, the verse indicates concerns about the erosion of traditional values and communal identity due to the dominance of capitalism and globalization. Additionally, through the contemplation of balancing modern progress and traditional values, the verse reflects an effort to find harmony between economic development and the sustainability of local culture. This line of thought highlights the importance of preserving cultural and social heritage in the face of globalism that often cause practitioners to feel threatened in their traditional values. Thus, the ideological analysis of the verse highlights the conflict and challenges between capitalist individualism and community solidarity in contemporary society.

4.1.3 Strengthening Ideology through the "Geguritan Pati Jlamit" Text

The *Geguritan Pati Jlamit*, a rich traditional sung text with religious values, ethics and morals from Bali, serves as a sort of living archive containing

profound insights into the passage of time and the continuous evolution of ideologies. Based on the data compilation of "Geguritan Pati Jlamit" compiled by Ida Peranda Ktut Sidemen in 1995 (Sidemen, 1995), there are the following stanzas:

Yen gama adate buyar, torise tuna ke Bali,
Ne dot nawang gama adat, tusing ya ke Bali iku
Liyu hotele metalang, mara cening, mrasa pocol liu pesan.

Translation:
The modernization of tourism should not go overboard to the extent that it disrupts traditional customs and culture. If this happens, the number of tourists visiting will decrease, as they seek to experience Bali's characterful cultural arts. When they are reluctant to come, the consequences are certainly detrimental; hotels will be empty, the economy will stagnate, and only then will we regret our actions.

In the context of globalization, it is important to acknowledge that traditional texts like the *Geguritan Pati Jlamit* serve as custodians of cultural richness that need to be preserved and continuously studied. Through understanding its content and messages, the Balinese society is reminded of their rich cultural roots, thereby resisting the temptation to merely pursue fleeting tourism euphoria. Instead, they are directed to comprehend and uphold the cultural values that have served as the ideological foundation of their identity as a unique cultural entity in the eyes of the world.

In an era of rapid change, the *Geguritan Pati Jlamit* sung text also functions as a guide that demonstrates how to navigate the progress of time and ideological upheavals without losing one's identity. By understanding the essence contained within this traditional text, the Balinese community can maintain a balance between adaptation and the cultural values passed down from generation to generation. This is crucial to prevent negative impacts that could disrupt social structures and undermine the cultural values that constitute their identity. Thus, the *Geguritan Pati Jlamit* serves not only as a valuable cultural heritage but also as a moral guide for the Balinese community in facing the challenges of an evolving era.

Therefore, preserving and understanding traditional texts like the *Geguritan Pati Jlamit* is not merely a task but rather an obligation for every individual who cares about their cultural heritage and national identity. By using traditional texts as a foundation for action and thought, the Balinese community can maintain the uniqueness and authenticity of their culture amidst the continuous flow of globalization. The *Geguritan Pati Jlamit*, with all

its wisdom and insights, serves as a valuable reminder of the importance of preserving cultural roots in facing the challenges of an ever-changing era.

4.1.4 Strengthening Ideology in the Text of "Kakawin Putra Sesana"

The verses in *Kakawin Putra Sesana* implicitly critique materialistic hegemony and exalt knowledge, reflecting cultural ideological resistance against the capitalist ideology brought by the currents of globalization. Based on the data compilation conducted by Purna et al. (1993:30,58,59), *kakawin putra sasana* or complete *kakawin putra sasana marti* is estimated to have been written in 1895 saka or 1973 AD. In stanza IV *Praharsini* verse 19 and 20, there is the following text:

Apan ring dhana rajatadhi rukma ratna/
pandenglih kinaharepan tekapnya meweh/
yang sampun katemu yayan hilang wekasnya/
na marmmanya ta rahateng dhanandi dhanya//

nghing widdhyadhika dhana yeka kahyun ni ngwang/
dening cora tuwi taman anang bhayanya/
tan mangadika tarayan maweh sukeng rat/
marmayan kinaharepan tekapku mangke//

Translation:
Because wealth, gold, silver, and precious gems will make them intoxicated and troublesome when desired by them, when it is obtained and then finally lost, such wealth causes disaster.

However, the ultimate knowledge is the treasure of wealth that I desire because its nature has no danger and does not reveal gaps in the world, which is why I desire it now.

Capitalism, with its emphasis on materialism and consumption, often displaces traditional cultural values that prioritize spirituality, community, and knowledge. *Kakawin Putra Sesana*, with its clear message, offers an alternative to capitalist ideology. Worldly possessions revered in the capitalist system are depicted as transient and unable to provide true happiness. On the other hand, knowledge is positioned as an eternal treasure that can benefit oneself and others. Knowledge, in this context, is not merely academic knowledge but also wisdom and understanding of the world.

The call to earnestly pursue knowledge in *Kakawin Putra Sesana* can be seen as an effort to strengthen cultural resistance against capitalism. By

equipping oneself with knowledge and wisdom, individuals are expected to critically assess materialistic values and choose a more meaningful way of life. In the era of globalization, where information and cultural flows are so intense, ancient texts like *Kakawin Putra Sesana* become increasingly relevant. The traditional cultural values contained within them can serve as a source of strength and inspiration for the Balinese community to resist the hegemony of capitalist ideology and build a more just and sustainable future.

4.2 Discussion

4.2.1 Navigating Globalism Currents: Ideological Turmoil in "Pasantian"

The presence of *pasantian* can be considered as a political representation of an ideal Bali reminiscent of the period of time when tourism was just beginning. During that time, Bali possessed a genuine cultural allure that, according to our research, appears to have been untainted by capitalist economies. However, today, there exists a dichotomy: on one hand, there is a desire to restore Bali in accordance with the noble values of ancestral teachings and Hindu religion, while on the other hand, there is a tendency to put forth Bali as a cultural tourism attraction. The ideological struggle between the socio-religious and capitalist sides overlaps, creating a grey area and bias between the discourse of Ajeg Bali that advocates ancestral values versus that which sides with material gain. *Pasantian*'s position in this regard is on a very thin line. Without *pasantian*, the values of ancestral teachings will fade, followed by the decline of one of Bali's important ideologies as a cultural tourism magnet. It is because of these ancestral ideologies and religion that the Balinese people market themselves with the label Ajeg Bali, solely for the circulation of capitalist profit in the global tourism industry.

Based on data obtained from observations and interviews in the field, the process of ideological turmoil within *pasantian* can, according to Sudirga (2013) be characterized by three phases of *pasantian* resurgence. These characteristics are classified based on the evolution of media, processes, and the form of ideological dynamics in *pasantian* practice.

4.2.2 Early Resurgence Phase (1979-1990)

The early resurgence of *pasantian* in Bali marked a new era in the culture and traditions of the island. The hegemony of *pasantian* belonging to the nobility began to fade, paving the way for broader participation from the community. Two major ideological upheavals colored this period. Firstly, the dismantling of noble hegemony in *pasantian* practices. The *pasantian* tradition, once exclusive to the nobility, such as the Brahmana and Ksatria social classes, is now accessible to all strata of Balinese society. This sociological change in attitude and approach to singing addressed the shortage of successors in this traditional art

and ensured its continued practice. Hence, the Balinese people can study, better understand, and apply philosophical values embedded in Hindu religious texts. The Balinese people have the right to understand and apply these values in their lives. Secondly, slowing the pace of globalization. The increasing influx of tourism in Bali during in the 1980s and 1990s raised concerns about the degradation of classical regional arts due to commercialization. This sparked an ideological struggle to protect Bali's cultural values from excessive change. As a form of support for the preservation of regional literature, the Balinese central government established the Widya Sabha guidance council in 1979. This institution serves as a bastion safeguarding Bali's classical art amidst the onslaught of globalization.

The preservation efforts of *pasantian* do not stop there. As Sudirga (2013) noted, since the 1990s the Bali Arts Festival (PKB) has provided a platform for the Balinese community to showcase and celebrate various cultural arts, including *pasantian*. This helps strengthen the cultural existence of Bali and increases awareness among the people about the importance of the *pasantian* tradition. The emergence of Sandyagita art, a fusion of *pasantian* and modern drama, breathes new life into the *pasantian* tradition and attracts the interest of the younger generation. Taman Penasar has been transformed into a venue for *pasantian* performances and cultural education, reaching a wider audience and enhancing access to this tradition. The organization of *Utsawa Dharma Gita* as a choir competition based on Hindu sacred texts helps preserve the religious and cultural values contained within *pasantian*.

The early resurgence of *pasantian* in Bali was a crucial period in the island's cultural history. The ideological turmoil and preservation efforts successfully strengthened the existence of *pasantian* and ensured its sustainability as an integral part of Balinese culture. The *pasantian* tradition is not only about performing arts but also about cultural and spiritual values passed down from generation to generation. Preservation efforts symbolize resistance against cultural homogenization and the determination of the Balinese people to maintain their identity amidst globalization.

In the early stages of the *pasantian* resurgence in Bali, ideological turmoil not only revolved around power struggles but also extended to the realm of philosophical values of Hindu religious teachings. More than just an art tradition, *pasantian* has become a symbol of unity for the Balinese community. Thus, the ideology of communal ownership of these philosophical teachings serves as a solid foundation to confront the increasingly intense process of globalization. In the context of the resurgence of *pasantian* in Bali, this ideology of unity has proven capable of uniting the community and providing collective strength to confront the challenges of globalization.

4.2.3 Second Resurgence Phase (1991-1998)

A second resurgence of *pasantian* in Bali underwent a significant phase with a media transformation that brought this tradition into the realm of radio broadcasting. Talk shows on Radio Yudha and Radio Republik Indonesia (RRI) became new platforms for preserving the *pasantian* tradition through an interactive format called "interactive *gegitaan*." This interactive *gegitaan* featured singers (*pangwacen*) and interpreters (*pengartos*) as in traditional *pasantian*, but with an engaging interactive touch. The popularity of interactive *gegitaan* expanded further, as seen in the "*Dagang Gantal*" program on RRI hosted by Gde Tomat and Luh Camplung and attended by approximately 9,000 participants: according to Luh Camplung (pers. comm., 2003). The ease of access to telecommunications at that time also played a crucial role in the development of interactive *gegitaan*, allowing the Balinese community to enjoy and engage in the *pasantian* tradition in new ways.

Table 1. Radio Stations broadcasts of Interactive Geguritan

Num	Radio Station	Program	Schedule (WITA)
1	RRI Denpasar	Dagang Gantal	Monday-Friday (10.00-12.00)
		Tembang Warga	Monday-Friday (17.00-18.00)
		Taman Penasar	Saturday (10.00-12.00)
2	RRI Singaraja	SLJU	Monday-Friday (10.30-11.45)
		Penglipur Sore	Monday-Friday (17.00-18.00)
		Widyasabha	Saturday-Sunday (10.30-11.45)
3	Radio Pesona Bali (Singaraja)	Manah Egar	Wednesday (09.00-10.00)
4	Radio Singaraja FM	Dharma Gita	Monday-Saturday (18.00-19.00)
5	Radio Genta Bali (Denpasar)	Warung Bali	Monday-Saturday (17.00-18.00)
		Dharma Kanti (Pasantian)	Monday-Saturday (19.00-20.00)
		Gegitaan (Belajar Mewirama)	Sunday (19.00-20.00)
6	Radio Swara Besakih	Salak Bali	Monday-Saturday (17.00-18.00)
7	Radio Yudha (Denpasar)	Gegitaan	Monday-Sunday (13.00-15.00)
		Cecantungan	Monday-Sunday) (17.00-19.00)

Num	Radio Station	Program	Schedule (WITA)
8	Radio Dipa Cantik (Denpasar)	Sancita Dipa	Monday-Saturday (11.00-13.00)
		Dipa Santi (live group)	Monday-Sunday (19.00-21.00)
9	Radio Pemkot Denpasar	Gita Sancaya	Sunday (16.00-18.00)
10	Radio Mega Nada (Tabanan)	Mega Nada Gita Santi	Sunday-Friday (15.00-17.00)
11	Radio Global (Tabanan)	Dharma Kanti	Monday, Wednesday, Friday, Sunday (18.00-19.00)
12	Radio Gelora (Gianyar)	Panglila Cita	Monday-Sunday (15.00-17.00)
13	Radio Jegeg Bali (Gianyar)	Gita Santi	Thursday-Saturday (14.00-17.00)
		Parade Pasantian Setiap Purnama dan Awal Bulan	Sunday-Wednesday (15.00-17.00)
14	Radio Mandala Gianyar	Lila Cita	Monday-Sunday (15.00-17.00)
15	Radio Dunia Besakih (Klungkung/Bangli)	Budaya Bali	Monday-SundayexceptThursday (18.00-20.00)

Source: Putra (2009)

This development is also accompanied by a transition in ideology and the transmission of cultural heritage. Interactive music performances serve as a significant bridge in passing down the cultural heritage of the *pasantian* to the younger generation. In the past, songs sung by *pasantian* groups were considered the exclusive domain of the older generation and were less favored by the youth. The presence of interactive music performances in popular media opens up access to and stimulates the interest of the younger generation in *pasantian* culture (Hood, 2014).

On the other hand, the interactive era marked a new era in Bali's cultural ideological struggle, where the concept of secularism began to overshadow the traditional role of *pasantian*. The *pasantian* tradition, once believed to be a means of transmitting the values of Hindu religious philosophy, underwent a shift in meaning with the emergence of interactive media. The role of *pasantian* transformed from a medium of spiritual transmission to a showcase of skills and entertainment. This phenomenon gave rise to a complex paradox: on one hand, *pasantian* received broader exposure and attracted the interest of the general public, yet on the other hand, the quality of *pasantian* practices in the opinion of senior practitioners experienced degradation.

4.2.4 Peak Resurgence Phase (1999-2010)

The political upheaval in Indonesia during the Reform era, which ushered the country towards democracy through decentralization, had a significant influence on regional identities in various areas. This is particularly evident in Bali, with the emergence of local media such as Bali TV and TVRI Bali playing a crucial role in strengthening the existence of Balinese culture, including in the practice of *pasantian* (Photo 1).

The emergence of local media such as Bali TV and TVRI Bali served as a crucial momentum in the revival of *pasantian* practices. These media platforms broadcast various Balinese cultural programs, including *pasantian*, which help preserve and disseminate this tradition to a wider audience. One notable example is the "Gegirang" program on TVRI Bali. This program consists of two sessions: the first session featured invited *sekaa santhi* groups by the television station, and the second session involved interactive participation from the audience. The "Gegirang" program has had a significant impact on *pasantian* practice, particularly in the utilization of *geguntangan* gamelan as its accompaniment. The uniqueness of this *geguntangan* gamelan was later widely adopted in *pasantian* practices in various other regions of Bali.

Photo 1. The presentation of *Pasantian Mageguritan* at the *Memungkah* Ceremony in Pekraman Negara-Batuan Village, February 26, 2009 (Photo by Sudirga, 2009).

The resurgence of *pasantian* during the Reform era is also characterized by transformations through innovative new forms. Some examples include *gita shanti*, *arja negak*, and *tembang guntang* (Photo 2). *Gita shanti* focuses on *macapat* materials accompanied by music, offering a calmer and more meditative atmosphere compared to traditional *pasantian*. *Arja negak*, on the other hand, is a transformation of *pasantian* taking the form of *arja* dramatic dance. Presented in a seated position, it provides a different and more relaxed experience for the audience. Its existence not only transmits the philosophical values of Hindu religious teachings but is also interspersed with spontaneous jokes, making it more appealing and favored by the community. *Arja negak* also serves as an economically accessible entertainment alternative for the society of that time. *Tembang guntang* combines *pasantian* practices with *geguntangan* songs in formats such as films or soap operas. The dynamic backgrounds and expressions of the performers in *tembang guntang* give a distinctive characteristic to this television-based *pasantian* practice. Moreover, this program also popularized various Balinese textile patterns by showcasing traditional clothing such as *cepuk*, *gringsing*, and *rembang*.

Photo 2. *Sekaa Geguntangan*, under the Gianyar Regency Culture Department, at the Pasantian Suara Shanti Competition held at RRI Denpasar (Photo by Sudirga, 2009).

Ideologically, this resurgence is linked to several ideological concepts such as nationalism, democracy and decentralization, freedom of expression, local wisdom, and cultural pluralism. Thus, the resurgence of *pasantian* in the era of democracy and decentralization not only impacts the preservation of Balinese culture but also has broader ideological implications. This serves as a rejection of the cultural homogenization brought about by globalization. Globalization, with its rapid flow of information and culture, has the potential

to erode the diversity of local cultures. The resurgence of *pasantian* represents the Balinese community's effort to preserve and strengthen its cultural identity amidst the onslaught of global culture.

The digital presence of recorded and live-streamed performances simultaneously expands *pasantian*'s presence while subjecting it to indifference and passive consumption. The expansion of the vocal practices' presence online (Putra and Creese, 2020) means lay practitioners have access to a variety of regional and stylistic vocal forms that may serve as valuable resources for comparison and creative innovation. However, passive consumption on Facebook and Youtube can lead to modern urban cultural formations becoming indifferent to the sound of Balinese traditional vocal aesthetics and relegate it with labels such as 'tradition', 'village', or the often-condescending term 'kuna' or 'old-fashion'. Yet despite these problematic descriptors stemming from globality's grasp on Balinese changing worldviews, high standards of performance practice among professional level performing artists consistently yield enough steadfast renditions as well as new innovations to strengthen Balinese ideological values through *pasantian*.

5. Conclusion

This study highlights the important role of art in conveying and reinforcing cultural values and beliefs. Findings indicate that *pasantian* serves as a medium for transferring knowledge and ideology, especially rooted in Hindu teachings, from one generation to the next. The study emphasizes the importance of understanding the cultural context in which *pasantian* is practiced, as it is closely related to the values and beliefs of the community.

The research findings have implications for understanding the role of art in preserving cultural heritage and transmitting ideology. This study underscores the importance of considering the cultural context in which art is created and consumed, as well as the potential of art as a tool for social change. Further research is needed to explore how traditional art forms like *pasantian* continue to evolve and adapt to changes in cultural and social contexts. Further research can also explore the integration of *pasantian* into modern educational frameworks and its impact on the preservation of cultural heritage in the global world. Additionally, comparative studies with other traditional arts impacted by the subjectivity of globalist discourse can provide broader insights into cultural preservation strategies.

Vocality and the sounding of inherited literary sources such as the *Nitisastra*, *Kakawin* practiced by *pasantian* groups has become a platform to articulate ideological views about globality on the Indonesian island of Bali. Compendiums of both written and aural traditions, *Pasantian* and related

vocal forms provide moral guidance for practitioners to achieve a sense of equilibrium in the midst of modernity's mix of global cultural flows. Respect for elders, social ethics and communal ideologies embedded in practices can strengthen ideals. *Pasantian* is such a practice as evidenced in the diachronic links reinforced historically in the three resurgence phases (1979-2010) outlined in this essay. In *pasantian*'s absence, Balinese values about ancestral teachings, spiritual practice and moral guidance has the potential to fade if the subjective vies in globality misinform ideology and perception of change (Turino, 2003).

In conclusion, this research demonstrates the importance of *pasantian* as a medium for transmitting ideologies and cultural values within Balinese society. These findings underscore the importance of preserving traditional art forms like *pasantian*, not only for their cultural significance but also for their potential to serve as agents of social change and community cohesion.

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Authors' Profile

I Komang Sudirga is professor of music at the Denpasar Indonesian Art Institute. With a PhD in Cultural Studies at Udayana University, he is active as a researcher, writer and arts practitioner lecturing and performing in Europe, Asia and the Americas. He is currently Vice Rector for Planning and Cooperation, teaches at the ISI Denpasar Postgraduate Program, and composes, conducts research, and conducts graduate seminars.

Made Mantle Hood is professor of ethnomusicology, Chair of the Graduate Institute of Ethnomusicology and Director of the Asia-Pacific Music Research Centre at the Tainan National University of the Arts, Taiwan. He serves as Chair of the ICTMD PASEA study group. His research interests include ontologies of sounded movement, endangered forms of vocalisation, and music and social justice. He is currently the lead researcher in a Taiwan Ministry of Science and Technology-funded project (2022–2025).

Ni Ketut Dewi Yulianti is Associate Professor and International Affairs coordinator at the Indonesian Institute of the Arts. She has won several research grants, is an active lecturer in presenting articles on the local, national and international levels and in 2009 she presented her paper in Songkhla Rajabhat University Thailand. Her current research interests include translation analysis, metaphor in performing arts, character education and religious text including dance dramas in English.