

# Sate Renteng as a Cultural Tourist Attraction in Baha Tourism Village: Cultural Studies Perspective

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## ***Sate Renteng* as a Cultural Tourist Attraction in Baha Tourism Village: Cultural Studies Perspective**

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In the Hindu community in Bali, it is known that there are various kinds of satay that are used for complete ceremonies. One of the many satays is *sate renteng* or *jerimpen* from the Baha Tourism Village which has a unique value. This research was conducted with a qualitative method, aiming to examine *sate renteng* or *jerimpen* as a cultural tourist attraction and to find out the form, function and meaning contained in making *sate renteng* or *jerimpen*. This study found that if the *sate renteng* or *jerimpen* was made with the purpose of *manusia yadnya* and *dewa yadnya*, tourists could only see it as a tourist attraction. However, if *sate renteng* or *jerimpen* is made as a profane art performance, then tourists besides seeing can also participate in making *sate renteng* or *jerimpen* as a tourist attraction. *Sate renteng* or *jerimpen* at the ceremony in the Baha Tourism Village is formed with a banana tree trunk, on top of which satay is placed consisting of *sate lembat*, *satay katik 3*, *satay katik 4*, *satay katik 5*, *satay katik 7*, *pipid*, *apit surang*, *kepuh stump*, *squeezed*, *penyeneng*, *chakra*, *pennant*, *pajeng*, *garuda*, and *kekuwung*. As a complement to the offerings, you can get *tumpang 7*, *slashes*, *jerimpen jaja* and *gebogan*. The function of *sate renteng* or *jerimpen* is as a means to ask for or get happiness and success, to be kept away from all dangers, and to always be successful in life. While the meanings contained in the making of *sate renteng* or *jerimpen* are the meaning of *Tattwa* Education (philosophy), the meaning of Moral Education (ethics), and the meaning of Ceremonial Education (ritual).

*Keywords: sate renteng, jerimpen, tourist attraction, form, function, meaning, Baha Tourism Village*

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## ***Sate Renteng* Sebagai Daya Tarik Wisata Budaya di Desa Wisata Baha: Perspektif Kajian Budaya**

Dalam masyarakat Hindu di Bali, dikenal beranekaragam sate yang dipergunakan untuk kelengkapan *upakara*. Salah satu dari sekian banyak sate tersebut adalah *sate renteng* atau *jerimpen* dari Desa Wisata Baha yang memiliki nilai keunikan. Penelitian ini dilakukan dengan metode kualitatif, bertujuan untuk mengkaji pembuatan *sate renteng* atau *jerimpen* sebagai salah satu daya tarik wisata budaya dan menemukan bentuk, fungsi dan makna yang terkandung dari pembuatan *sate renteng* atau *jerimpen*. Penelitian ini menemukan bahwa jika *sate renteng* atau *jerimpen* dibuat dengan tujuan *manusia yadnya* dan *dewa yadnya*, wisatawan hanya dapat melihat saja sebagai daya tarik wisata. Namun, jika *sate renteng* atau *jerimpen* dibuat sebagai sebuah pertunjukan seni profan, maka wisatawan selain melihat dapat juga ikut membuat *sate renteng* atau *jerimpen* sebagai daya tarik wisata. *Sate renteng* atau *jerimpen* pada *upakara* di Desa Wisata Baha dibentuk dengan batang pohon pisang, di atasnya diletakkan *sate* yang terdiri dari *sate lembat*, *sate katik 3*, *sate katik 4*, *sate katik 5*, *sate katik 7*, *pipid*, *apit surang*, *kepuh tunggul*, *peras*, *penyeneng*, *cakra*, *umbul-umbul*, *pajeng*, *garuda*, dan *kekuwung*. Sebagai pelengkap *banten dapetan* berisikan *tumpang 7*, *tebasan*, *jerimpen jaja* dan *gebogan*. Fungsi *sate renteng* adalah sebagai sarana untuk memohon atau mendapatkan kebahagiaan serta keberhasilan, terjauhkan dan segala mara bahaya, dan selalu sukses dalam kehidupan. Sedangkan makna yang terkandung dalam pembuatan *sate renteng* atau *jerimpen* adalah makna Pendidikan *Tattwa (filsafat)*, makna Pendidikan Susila (*etika*), dan makna Pendidikan Upacara (*ritual*).

Katakunci: *sate renteng, jerimpen, daya tarik wisata, bentuk, fungsi, makna, Desa Wisata Baha*

### **INTRODUCTION**

Cultural tourism developed in Bali cannot be separated from the purpose of Hinduism, namely *moksartham jagadhita ya ca iti dharmah*. If the purpose of Hinduism is associated with modernity as a result of the development of tourism, it is hoped that Hindus will not be swayed or lose their identity caused by the development of tourism and advances in science and technology. In addition, Hindus are expected to be able to coexist with modernity caused by the development of tourism, and be able to reap the benefits of modernity by adhering to the basic framework of Hindu teachings.

According to Karda (2007:15) the basic framework of Hindu teachings consists of philosophy (*tattwa*), ethics (morals), and rituals (ceremonies). The three do not stand alone, but are a unity that must be carried out by Hindus. If the philosophy (*tattwa*) of religion is known without carrying out ethics (morals) it is not perfect. Likewise, if you only perform rituals (ceremonies) without any philosophical and ethical basis, then the ceremony becomes meaningless. Furthermore, according to Karda (2007:10) rituals (ceremonies) must be based on the guidance of sacred literature.

Hindus recognize five types of ceremonies called *panca yadnya*. *Panca yadnya* consists of: *dewa yadnya*, namely sacred offerings to *Sang Hyang Widhi Wasa* (God Almighty) in various *prabhawa* or its manifestations; *rsi yadnya*, namely sacred offerings to holy people and teachers who have given way to spiritual life by studying and implementing their teachings; *pitra yadnya*, namely sacred offerings to ancestors and serving parents who are still alive by prostration of devotion to them; *manusia yadnya*, namely sacred offerings to fellow human beings, by holding self-purification ceremonies or by giving alms or donations; and *bhuta yadnya*, which is a sacred offering to *kala* or *bhuta* with the intention of calming the destructive forces of nature and evil spirits, as well as caring for and loving animals by feeding and drinking (Karda, 2007:19).

In the life of Hindus in Bali, every ceremony always uses offerings or offerings with various facilities. The offerings are made of various types of materials or materials, arranged in such a way that an offering is formed which is full of symbolic and philosophical meaning and contains aesthetic elements, in this case according to Prasiasa and Widari (2021) aesthetic elements can be seen from postmodern aesthetics. One of the ceremonial means in the implementation of the *panca yadnya* is *satay*. There are quite a number of types of *satay* and their forms, which are based on their form, function and meaning in the ceremony.

From the variety of *satays* known by the public, especially the Hindu community, the use of *sate renteng* which is arranged in the form of a *jerimpem* in the *panca yadnya* ceremony in the Baha Tourism Village needs to be studied, especially how to make and how to assemble *sate renteng* or *jerimpem*. An assessment of how to make and how to assemble *sate renteng* or *jerimpem* needs to be done because it can be used as a tourist attraction, especially from the aspect of something to see and something to do. In addition, an assessment of the *sate renteng* or *jerimpem* is needed to find out the form, function and meaning contained in the making of *sate renteng* or *jerimpem*. Pitana and Diarta (2009:75) argue, the type of tourism that uses cultural resources as the main capital in tourist attractions is often known as cultural tourism. This type of tourism provides a wide variety of cultures ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. Therefore, the study aims to present *sate renteng* or *jerimpem* as one of the cultural tourist attractions and find out the form, function and meaning contained in making *sate renteng* or *jerimpem*.

## LITERATURE REVIEW

The word *sate renteng* comes from the words *satay* and *renteng*. According to Sudarsana (2001:12) *satay* is also referred to as rations, namely meat that is mixed or not, and uses a stalk made of bamboo (*katikan*) as a place to attach processed meat, has a variety of processed forms. Ration or *satay* is one of the complementary ceremonies that is no less important than other forms of ceremony. Furthermore, Sudarsana (2001:12-14) states that the word *ration* comes from the root word "*jata*" which means "solar", or "born", gets a long sound emphasis to become "*jataah*", then gets stressed the noun becomes rations, which means fine dining. While the word *satay* comes from the syllable *sari*, which means "source" or "core", while the vowel "a", is anonymous, so it becomes "no core or source", in other words the word can be interpreted as pure. Then the word "*sate*" gets the influence of the Balinese dialect to become *satay*. To get the meaning of rations or *satay*, it can be interpreted according to the context of the original meaning so that it gets its spiritual meaning, namely "to give the power of manifestation from its source (*Sang Hyang Widhi*) which is *purusa*,

so that it becomes a symbol of the phallus". Seeing from this meaning, it implies that the ration is a symbol (*niyasa*) as a gravitational force (*mudra*) to create the power of Hyang Widhi's manifestation in relation to its function in accordance with the purpose of a religious ceremony. If all kinds of processed foods (*urab*, *lawar*, *penyon*, *gegode*, mixed) are combined with satay into a series, then it becomes a symbol of the *penunggalan linga yoni*. The *penunggalan linga yoni* according to Hindu religious beliefs and beliefs is a symbol of the power of *Hyang Shiva* and from *Shiva* the power of the god *Batara* was born. Therefore, the culture of *ebat-ebatan* must be preserved for all Hindus, especially those in Bali, because processed treats for ceremonial needs are very meaningful in terms of achieving balance and harmony between *bhuwana agung* and *bhuana alit*.

*Sate renteng* has a different form in each village, it depends on the traditions of each village but the principle is the same. The different forms are also very much determined by the sense of art so that the form of *rebasan* also has a different aesthetic charisma. Making the *sate renteng* according to the quantity of the ceremony, for example in the ceremony that is included with the *bebangkit* ceremony, if you don't use a *banten bebangkit*, there is no need to make *sate renteng* or *jerimpen*, because *sate renteng* is a series of *sorohan bebangkit* which is generally called rations be. The meaning is as a sign language to ask *Sang Hyang Widhi* to be given the protective power or safety of the implementation of a ceremony. Besides that, to ask for *kasidian* and *amertha* in the form of *dasa guna pari karma* (skills according to work).

*Sate renteng* is a form of *bebanten* building made of meat, both pork and duck meat, with the shape and aesthetic value according to the level of ceremony. There are nine types of satay used in *jerimpen* or *sate renteng*, namely pork flops satay in the east as a symbol of *Iswara*, *sate serapah* in the southeast as a symbol of *Mahesora*, *sate lambat* in the south as a symbol of *Brahma*, *sate letlet* in the southwest as a symbol of the god symbolic of *Rudra*, *sate jepit balung* is in the west as a symbol of *Mahadewa*, *sate suduk ro* is in the northwest as a symbol of *Sangkara*, *sate asem* is in the north as a symbol of *Vishnu*, *sate jepit gunting* is in the northeast as a symbol of *Sambu*, and *sate kuwung/cepakan* is in the middle as a symbol of *Shiva*. These nine satays are plugged into the coconut trunk (for the base) as a symbol of the motherland (Triguna, 2002:78-79).

To beautify and so that the *sate renteng* has an aesthetic value, the *sate renteng* is added with decoration. The decoration that accompanies the satay is called *renteng/lanter*. *Renteng* (decoration) is only useful if there is satay according to the prince below. *Sate renteng* when viewed from the end, consists of *sate renteng* which ends in a rectangular shape (*bagia*) and *sate renteng* which ends in a triangular shape (*panyeneng*). Triangular-shaped *sate renteng* or called *panyeneng* is used specifically to accompany *pulegembal/pereman*. Meanwhile, *sate renteng* which has a rectangular shape or is called a section has three uses, namely (1) *sate renteng* section to accompany the *alit* (small) *bebangkit*, which is also called *gerombong*. It is determined by the number of *pangideran* satays, in this case each pair (two sticks) is needed, including two sticks of *sate kekuwung*, two sticks of *sate lambat*, two sticks of *sate letlet*, two sticks of *sate balung*, two sticks of *sate suduk ro*, two sticks of tamarind, and clip two sticks of scissors. (2) *sate renteng* to accompany the *mecagak bebangkit agung*. It is determined by the number of *pangideran* satays, in this case each needed *kelanan* (six sticks) including six sticks of *kekuwung*, six sticks of pork pins, six sticks of *serapah*, six sticks of *lambat*, six sticks of *letlet*, six sticks of rib clips (*balung* pins), six *sate ro*, tamarind six sticks, and clip scissors six sticks. (3) *sate renteng* to accompany *Bebangkit Agung Makaras*. It is determined by the number of satays (ten sticks), in this case ten sticks are needed each of which are ten sticks of *kekuwung*, ten sticks of pork pins, ten sticks of *serapah*, ten sticks of *lambat*, ten sticks of *letlet*, ten sticks of rib clips (*balung* pins), ten sticks of *sate ro*, ten sticks of tamarind, and ten sticks of clippers (Titib, 2001:88-90).

There are several studies regarding the means of satay in offerings, such as those conducted by Atmaja (2018), Wandri (2015), and Putra (2012). The research looked at the different types of satay ceremony facilities from a different point of view, but all of them provided an important explanation about the satay offerings. Atmaja (2018) describes the form and function of *sate renteng* used during the *piodalan* ceremony at Pura Dalem in Jagapati Village, Abiansemal, Badung Regency. In his study, Atmaja showed the form of *sate renteng* and its function as a side dish for offerings (*ulam banten bebangkit gerombong*). Hindu

religious values contained in *sate renteng* include (a) *tatwa* (philosophy teachings) of divinity known as *widhi sradha*, *atma sradha*, *karmaphala sradha*, and *punarbawa sradha*; (b) moral education about the teachings of *tri kaya parisudha*; and (c) ceremonial education related to the teachings of *bhakti marga*. Wandri (2018) emphasizes that the offerings with *banten bebangkit* used during the *melis* ceremony (purification to the beach) during the ceremony at the Gilimanuk Village Temple contain symbols that have meaning and function, as well as values, education. The symbolic meaning has existed since the manufacturing process to the offering process. Putra (2012) emphasizes the form of *sate tegeh* which is also known as *sate bangun* in the implementation of the *yadnya* god ceremony, which is related to *gayah* (a type of *sate tegeh*). The function of the satay in the offering is as a side dish for the *bebangkit* offering. The values of Hindu religious education contained in *sate bangun* in the implementation of ceremonies for gods (*dewa yadnya*) include *tatwa* education, the same as that conveyed by *Atmaja*. Putra also emphasized the value of moral education, which is about the installation of satay which follows the *bebangkit* level. The ceremonial education contained in the *sate bangun* is about the teaching to always sacrifice sincerely and selflessly.

According Pitana and Diarta (2009:75) the type of tourism that uses cultural resources as the main capital in a tourist attraction is often known as cultural tourism. This type of tourism provides a wide variety of cultures ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. Cultural participation is very important in tourism. One of the reasons why people want to travel is the desire to see other people's ways of life and culture and the desire to learn about other people's cultures. Cultural resources that exist in a tourist destination, allow it to be a major factor in attracting tourists to travel. Cultural resources that can be developed into tourist attractions include the following: (1) historical buildings, sites, monuments, museums, art galleries, ancient cultural sites, and so on; (2) contemporary art and sculpture, architecture, textiles, arts and crafts centers, design centers, artist studios, film and publishing industries, and so on; (3) activities, the way of life of the local community, the education system, studios, traditional technology, ways of working, and the life system of the local community; (4) trying local culinary (cuisine), seeing how to prepare, serve, and eat it is a very attractive cultural attraction for tourists; (5) religious relics such as temples, mosques, sites, and the like; (6) performing arts, dramas, ballet, folk songs, street theater, photo exhibitions, festivals, and other special events; and (7) trips to historical places using unique means of transportation (horse, gig, cikar, and so on).

## METHODS

The study of *sate renteng* or *jerimpèn* in the Baha Tourism Village used a qualitative method and was supported by a literature review based on an analysis of form, function, and meaning. As a methodology that is rarely implemented in research, according to Snyder (2019), literature review can be treated as a research methodology. The literature review method is also known as the literature method or also referred to as the Comprehensive Literature Review (Onwueg and Frels, 2016). This means that the literature review method is a theoretical analysis methodology that examines and discusses material theoretically and descriptively, and in certain contexts a comparison can be made with a concept (Comerasamy, 2012). In this study, the literature review is also supported by data from observations and in-depth interviews.

According to Margono (2003:158) observation is data collection which is done by means of observation and symbolic recording of the object of research. In this study, observations were made on the object of research, namely *sate renteng* or *jerimpèn*, by observing the shape and types of skewers (*katikan*), then documenting the *sate renteng* or *jerimpèn* in the form of photos (pictures). Interviews were conducted with makers of *sate renteng* or *jerimpèn* in the Baha Tourism Village, to obtain information related to the process of making *sate renteng* or *jerimpèn*. Analysis of the data was carried out descriptively qualitatively.

## RESULTS AND DISCUSSION

Judging from the elements of culture (Koentjaraningrat, 1977:2) which consists of religious systems and religious ceremonies, social systems and organizations, knowledge systems, languages, arts, livelihood systems, and systems of technology and equipment, then in a broader context, *sate renteng* or *jerimpen* entered as a supporting component of the religious system and religious ceremonies. Meanwhile, if it is associated with the form of culture (Koentjaraningrat, 1977:5) which consists of the form of culture as a complex of ideas, ideas, values, norms, regulations; the form of culture as a complex of patterned behavior activities of humans in society; and the form of culture as objects made by humans, so if it is associated with *sate renteng* or *jerimpen* in the Baha Tourism Village, it is a product of human work that uses knowledge and has aesthetic value, and *sate renteng* or *jerimpen* is a symbol of the manifestation of gratitude to God. This means that *sate renteng* or *jerimpen* is a cultural product that has aesthetic value, and it also means that talking about culture will always be related to talking about aesthetics. *Sate renteng* or *jerimpen* is considered a cultural product, because culture is a reality, something that has been created, has been produced, has been formed or has been institutionalized. If culture is seen as a process, then the process is also a process, as it already exists and has been running. Even if there are changes during the process, the changes seen are de facto changes, namely how the changes take place in reality, including the form, function and substance of the new product. This boundary was developed by social scientists (Kleden, 1987: 167–168). If it is related to the context of *sate renteng* or *jerimpen*, the change in the shape of *sate renteng* or *jerimpen* is a consequence of the initial function of making the satay. Even if the change in the shape of the *sate renteng* or *jerimpen* has an aesthetic value, then it is a follow-up impact.

Talking about cultural issues related to aesthetics, in line with the definition of culture according to Storey (2003:2–3) and Sari et al. (2021), states that culture is a general process of intellectual, spiritual and aesthetic development. Storey further stated that culture can refer to intellectual works and practices, especially artistic activities. If it is associated with *sate renteng* or *jerimpen* in the Baha Tourism Village, then the *sate renteng* or *jerimpen* was created as a development of the knowledge of local farmers about the religious system and religious ceremonies. In the process of making *sate renteng* or *jerimpen* there is an artistic touch from the makers.

In form, function and meaning, there is one very fundamental thing that form, function and meaning is an approach (Ratna, 2003:112). The approach of form, function and meaning is clearly a total understanding of the object being studied. This approach is in accordance with the qualitative method with the characteristics of natural data, and the object of research is not separated from the social background that produces it. Several things that need attention by using the form, function and meaning approach are that there must be an understanding of which includes form, function and meaning; research focused on meaning, not form and function; and the theory used must be able to unite the three components into a single unit. According to Mudana (2003:88), in general the form consists of a description of formal elements, material infrastructure and systems of physical culture. Function is related to social structure and social system, while meaning is related to ideological superstructure and cultural system.

In addition to the approach of form, function, and meaning, there are two approaches in aesthetics (Sutrisno and Verhaak, 1993:81), namely directly examining the beauty in objects and objects or beautiful nature, as well as works of art; and highlighting the situation of contemplation of the beautiful feeling that is being experienced by the subject (the experience of beauty in the person). In the postmodern framework of thought, the approach that is often used is the second approach which is related to the experience of beauty. This is in line with the credo of Clive Bell that aesthetics must depart from personal experience in the form of a special or special feeling (Sutrisno and Verhaak, 1993:81). In relation to the contemplation of the subject, the subject's sense (*taste*) of the object being appreciated will also determine his aesthetic judgment, so that the theory of taste (*taste*) can be used as an analytical knife for the experience of beauty.

### ***Sate renteng* or *Jerimpen* as a tourist attraction**

Tourist attraction as a tourism resource can be anything that is unique to be enjoyed by tourists visiting a tourism destination. One of the tourist attractions that can be presented to tourists is how to make *sate*

*renteng* or *jerimpen* in the Baha Tourism Village. This is in line with Pitana and Diarta (2009:75) which states that cultural resources as the main capital in a tourist attraction often known as cultural tourism can be in the form of trying local culinary (cuisine), seeing the preparation of how to make, serve, and how to eat it is a cultural attraction that is very attractive to tourists.

If *sate renteng* or *jerimpen* is a cultural product as well as an art product, then the cultural and artistic products in Bali consist of *wali* (sacred) art, *bebali* art (semi-sacred), and *balih-balihan* (profane) art. Meanwhile, if the *sate renteng* or *jerimpen* is seen from the method of manufacture and the purpose of making it, it can be seen from the method of making the skewer (*katikan*), the type of skewer used, how to process the meat of the satay ingredients, how to form satay that has aesthetic value, how to assemble satay, the purpose for the *manusia yadnya* and the purpose for the *dewa yadnya*. If the method of manufacture and the purpose of manufacture are related to cultural products and Balinese cultural arts products in the context of tourist attractions, they can be presented in Table 1.

Table 1. *Sate Renteng* or *Jerimpen* as a Cultural Tourism Attraction in the Baha Tourism Village

Activities	Balinese Art and Culture Products		
	<i>Seni Wali</i> (sacred)	<i>Seni Bebali</i> (semi sacred)	<i>Seni Balih-balihan</i> (profane)
How to make a skewer			√
The type of skewer used			√
How to process meat with satay ingredients			√
How to form satay that has aesthetic value			√
How to arrange satay			√
The goal for <i>manusia yadnya</i>		√	
The goal for <i>dewa yadnya</i>	√		

Source: Analysis Results, 2022

6 Based on Table 1, it can be seen that *sate renteng* or *jerimpen* as a tourist attraction, if made with the purpose of *manusia yadnya* and *dewa yadnya*, then tourists can only see it or in other words can not participate in the manufacturing process. However, if the *sate renteng* or *jerimpen* is made as a profane art performance in the Baha Tourism Village with the aim of attracting tourists, then tourists can come to see and participate in the process of making it, especially the day before *Galungan* or *Penampahan Galungan* day. Considering that the meat used for making *sate renteng* or *jerimpen* is pork, only tourists who are interested in non-halal tourism can witness and participate in the process of making this *sate renteng* or *jerimpen*. According to Prasiasa et al. (2021:31-33) *sate renteng* or *jerimpen* is one component of the Baha Tourism Village Tour Package. Other components of the tour package in Baha Tourism Village are trekking/cycling, traditional games of *metembing* and *mesorog-sorogan*, Japanese *tangsi*, *goa perjuangan*, *mepeed* tradition, folklore of *Men Brayut* and *Pan Brayut* and flowers market Taman Sari in Baha Tourism Village.

Baha Tourism Village as a tourism destination with agricultural and cultural potentials, has made the method of making *sate renteng* or *jerimpen* a tourist attraction and has been included as a tour package. According to Lew (1987:54) tourist attraction is something important in the tourism industry and must focus on preparing activities for tourists. Related to Lew (1987:54), by using the method of making *sate renteng* or *jerimpen* as a tourist attraction, there are several activities that tourists can do who buy tour packages to make *sate renteng* or *jerimpen* while in the Baha Tourism Village. Regarding the activities that arise from purchasing tour packages, making *sate renteng* or *jerimpen*, it is in line with Swarbrooke (1995) which states that several studies have shown the influence of tourist attractions on the preparation of tourism services. This means that the tourist attractions offered to tourists will lead to several activities that will be presented to tourists with satisfactory service standards. Several types of stages and activities resulting from the tour package making *sate renteng* or *jerimpen* in the Baha Tourism Village are as shown in Table 2.

Table 2. Stages and Activities of Tour Packages for Making *Sate Renteng* or *Jerimpen* in the Baha Tourism Village

Stages	Activity
Preparation	Selection of pork skin, pork ribs, <i>balung babi</i> , and offal
	Preparation of skewers ( <i>katikan</i> )
	Preparation of banana stems ( <i>gedebong</i> ) for sticking the satay
	Preparation of small banners and shade (umbrella)
	Preparation of work tools (cutting boards, knives or machetes)
Implementation	Preparation of palm leaves to wrap banana stems
	Boiling pork skin, pork ribs and offal
	Cutting pork skin, <i>balung</i> and offal that have been boiled
	Slice the pork skin and offal that have been boiled and form into a satay that has aesthetic value
	Sliced pork skin and offal that have been sliced as a <i>sate renteng</i>
	Clamping the boiled pork jars
	Arrange the satays together on banana stems that have been prepared, taking into account the amount of satay, the name of the satay, and the location of the satay according to the cardinal directions.
	Decorating multiple locations with <i>muluk jaringan</i>
Installing accessories such as banners and umbrellas ( <i>tedung</i> ) to make it look beautiful and lively	

Source: Observation Results, 2021

Based on Table 2, all of these activities can be carried out by tourists as a tourist attraction from the Baha Tourism Village. Regarding the time required for each activity, it really depends on the type of *sate renteng* or *jerimpen* that will be made. Based on its size, *sate renteng* or *jerimpen* can be divided into three namely small (*nista*), medium (*madya*), and large (*utama*).

#### The form of *sate renteng* in the Baha Tourism Village

The form of *sate renteng* in the *Dewa Yadnya* ceremony in Baha Tourism Village always follows the *bebangkit* form used in a *piodalan* ceremony, where the form of *sate renteng* is related to the *gayah* that follows the *banten bebangkit*. The number of satays used follows the pair's rules, including: four skewers or two pairs of *sate jepit babi* in the east (symbolic of *Dewa Iswara*), four skewers or two pairs of *sate serapah* in the southeast (symbolic of *Dewa Mahesora*), four skewers or two pairs of *sate lambat* in the south (symbolic of *Dewa Brahma*), four skewers or two pairs of *sate letlet* in the southwest (symbolic of *Dewa Rudra*), four skewers or two pairs of *jepit balung* satay in the west (symbolic of *Dewa Mahadewa*), four skewers or two pairs of *sate suduk ro* in the northwest (symbolic of *Dewa Sangkara*), four sticks or two pairs of *sate asem* in the north (symbol of *Dewa Wisnu*), four skewers or two pairs of *sate jepit gunting* in the east (symbol of the *Dewa Sambu*), and four skewers or two pairs of *sate kuwung* in the middle (symbol of *Dewa Siwa*). In *sate kuwung* also plugged in the share. At the top of the section contains one katih *sate kuwung* (Wijaya, 2004:30-31).

The study of *sate tegeh* or *sate renteng* can use the symbol theory. According to Huxley (2001), a symbol is a thing or condition that is a delivery of understanding of the object. Theoretically, every ritual is an aspect of divine reality. The relationship between symbols and facts is clearly defined and constant (Huxley, 2001:397). Characteristics of symbols are not limited to physical signs, but can also be in the form of the use of words, namely sound symbols that have a common meaning and are standard. Symbols can take the form



of verbal or nonverbal, signs, and also behavior. In short, the symbol serves to lead the understanding of the subject. In certain contexts, symbols often have deep meanings, namely a concept that is most valuable in the life of a society (Triguna, 2002:7).

If a comparison is made, joint *sate* in the marriage ceremony carried out by the people of Baha Tourism Village is not the same as *sate renteng* in the implementation of the *dewa yadnya* ceremony. *Sate renteng* at a wedding ceremony in Baha Tourism Village is *sate renteng* as a complement to the *nekaang* ceremony consisting of *tumpeng pitu*, *tebasan*, *jerimpen*, *jaja* and *gebogan* which are presented to the bride and groom the day before the *Galungan* holiday or at the time of *Galungan* ceremony. *Sate renteng* made by the family/relatives of the bride and groom from both male and female families for the bride and groom. *Sate renteng* before being offered to the bride's house, the sate jointly is first released by the maker, and during the *Galungan* holiday, the *sate renteng* in the form of a *jerimpen* is arranged by the bride and groomed by the *sonteng* holder. *Sate renteng* in a marriage ceremony in Baha Tourism Village is made on banana stems as shown in Figure 1.



**Figure 1.** *Sate Renteng* or *Jerimpen* in the Baha Tourism Village  
Source: Personal Documentation, 2021

According to Winansih (2020), the embodiment of aesthetics in terms of beauty as an intrinsic value (good nature of an object/object), is expressed by principles, principles of harmony, balance and others. To achieve this, the elements of line, shape, totality, color, texture, mass and space structure are used. In terms of beauty as an intrinsic value, *sate renteng* or *jerimpen* in Baha Tourism Village is physically symmetrical (almost the same width, almost the same height, and almost the same shape) and can be classified as adopting a collective style. This beauty as an intrinsic value will be consumed by visitors or tourists by following the process of making *sate renteng* or *jerimpen* as a tour package. In terms of postmodern aesthetics, the making of *sate renteng* or *jerimpen* is made in a uniform manner or adheres to a collective style that is contrary to postmodern aesthetics.

According to Prayatna et.al (2021) changes in the process and parts of *sate renteng* or *jerimpen* can cause cultural pollution. Related to Prayatna et.al (2021), the quality and sustainability of *sate renteng* or *jerimpen* in Baha Tourism Village needs to be maintained. Even though *sate renteng* or *jerimpen* is a tourist attraction, the philosophical value of *sate renteng* needs to be maintained and preserved. For this reason, according to Kamurahan et al. (2014), to maintain aesthetic quality, the manufacture of *sate renteng* or *jerimpen* needs to pay attention to the element of integration.

To create cohesiveness, the parts in *sate renteng* or *jerimpen* at the *dewa yadnya* ceremony in Baha Tourism Village consist of *bagia/penyeneng*, *peras*, *sate garuda*, *tunjung*, *katikan*, *pidpip*, *apit surang*, *kepuh tunggul*, *umbul-umbul*, umbrellas (*pajeng*), *chakra*, *jepit babi*, *jepit balung*, *bangun duren*, *waru* flowers, *lembat* satays, and *jejaringan*. Banana stems are used to stick the satay which is needed to make *sate renteng*. So that the banana stem does not collapse, a tripod is attached below it. The tripod is used as a support pole for

the banana stem to keep it upright. These poles are arranged/plugged in such a way in the available places in the traditional bale. If you look closely at the shape of the satay, then at first glance it will look like a plant with its roots. Bamboo is used as a skewer because bamboo is the easiest to shape. In addition, banana stems are also wrapped with palm leaves (*ron*) and underneath it is covered with a basket. The types of *katikan* or skewers used are as shown in Figure 2a and Figure 2b.

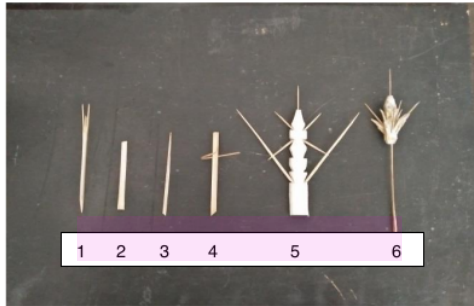


Figure 2a. *Katikan Sate Renteng*

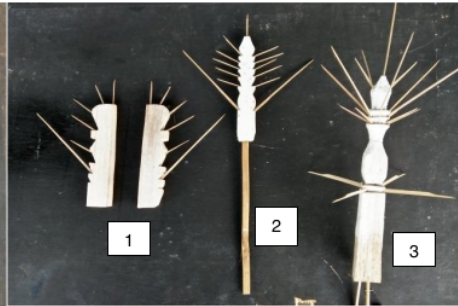


Figure 2b. *Katikan Sate Renteng*

Source: Personal Documentation, 2022

Information:

Figure 2a

- 1 : *katikan ben bebangkit*
- 2 : *katikan sate letlet*
- 3 : *katikan sate asem/kekuung*
- 4 : *katikan sate balung babi*
- 5 : *katikan sate pras*
- 6 : *katikan bunga cempaka*

Figure 2b

- 1 : *katikan apit surang*
- 2 : *katikan cecandian*
- 3 : *katikan penyeneng*

### The function of *sate renteng* in the Baha Tourism Village

According to Prayitna et al. (2021), a work of art is created not only thinking about the aesthetic aspect but also has a function attached to the work of art, in this case the *sate renteng* or *jerimpem* in the Baha Tourism Village. To understand the function of *sate renteng* or *jerimpem* in ceremonies at the Baha Tourism Village, this function can be related to the function of *sate renteng* or *jerimpem* in wedding ceremonies and *pidalan* ceremonies.

At the *pidalan* ceremony, the *sate renteng* in the *banten bebangkit* along with its sequence is aimed at Goddess *Durga*, the goddess *uma sakti* rather than *Dewa Siwa* in mastering the *bhuta kala* and the powers that are considered unfavorable. The rising *banten* is also accompanied by the *pulegembal* offering, which is addressed to *Dewa Gana*, the son of *Dewa Siwa* who is considered a liberator from all obstacles, a helper in times of difficulty, a guide to the gods, and other things that aim to obtain safety and welfare. Besides, *Dewa Gana* is also considered to be able to destroy all the powers (magic) of Goddess *Durga*, then return to being originally called *Dewi Uma* or *Dewi Parwati* or *Giri Putri* (Putra, 2000:60). In the state as *Dewi Uma*, she has the nature of virtue, as opposed to her qualities in the state as *Dewi Durga*. The collection of offerings (*bebangkit* and *pulegembal*) can be described as two opposing forces, namely positive (+) is *banten pulegembal* and negative power (-) is *banten bebangkit*, positive forces will try to compensate for negative forces so that at some point there will be a balance. The achievement of this balance is the goal for Hindus, according to Putra (2000: 60) it is realized by the *natab* ceremony, namely accepting and spiritually placing the balance that has been achieved. Thus, a balance can be created between *bhuana agung* and *bhuana Alit*.

The satay mentioned above is manifested in the form of *sate renteng* which is related to the level of *bebangkit*. The difference between the three levels of *bebangkit* in relation to the *sate renteng* related to *gayah* cannot be combined/exchanged. The use of different levels of *bebangkit* in a *piodalan* ceremony does not mean reducing the meaning in the essence of the *yadnya*. The division of these levels is a very wise meaning for every people who will carry out the *piodalan* ceremony because they can carry it out according to their respective abilities. Basically, the use of *banten bebangkit* along with *sate renteng* related to *gayah* has a symbolic meaning of presenting all the contents of the world before God Almighty.

The *sate renteng* made by the community in the Baha Tourism Village at the time of the *Galungan* ceremony is a *sate renteng* that is used to pray for the bride and groom so that the bride and groom are given courage, strength, happiness and success in navigating the household ark. As evidence of the realization to pray for the happiness of close relatives, all the *sate renteng* or *jerimpen* are placed in the *traditional bale*. During *Galungan*, the bride and groom *natab banten* at *bale delod* which is filled with *sate renteng* and its sequences. This *natab* offering is led by a stakeholder, and the next day the *sate renteng* is redeemed by a relative who gives the *sate renteng* by dividing the *sate renteng* to the family of the bride and groom and half of the satay is brought home by family or relatives, with the intention of sharing happiness and victory in the fight against *adharma* (Results of Interview with Bapa Pan Ngardi, 21 July 2022). The interviews with key informants are as shown in Figure 3.



**Figure 3.** In-depth Interview with Bapa Pan Ngardi  
Source: Personal Documentation, 2022

### **The meaning of *sate renteng* in the Baha Tourism Village**

Based on social conventions that have been built, meaning is a sign. Signs have meaning (significant) in relation to the reader and the reader connects the sign with what is signified (signifier). According to Permatasari (2018) in aesthetic research, meaning arises as a result of the relationship of interpretation before and after observing the object of research. The meanings that emerge from the *sate renteng* or *jerimpen* in the Baha Tourism Village are the meaning of *tattwa* education (philosophy), the meaning of moral education (ethics), and the meaning of *upakara* (ritual) education.

#### *a. The Meaning of Tattwa Education (Philosophy)*

*Sate renteng* contains the value of *Widhi Sradha's* belief, symbolized by the shape of the satay used in symbolizing the nine gods who maintain the balance of the universe and its contents. On the support, there is a coconut which is symbolic of the earth. However, it must be remembered that the ceremonial equipment is actually a symbol of something that is represented, so philosophically the coconut contains a symbolic meaning of the earth and all its contents, both living and non-living things. The earth contains the element of five *maha bhuta* which permeates a number of its contents, whose balance is regulated and maintained by the

nine gods who occupy the nine directions or directions of the wind. The existence of a certain procession in slaughtering animals, especially pigs gives an illustration that the pig is alive and is revived by the *atma* which is a small spark of God's holy light. The presence of *atma* in pigs represents that there is an *atma* that sustains all living creatures on this earth, and this belief by Hindus is called *atman sradha*. The ceremony which aims to give an excuse to the animal which is carried out at the time of slaughtering the animal for *yadnya* for making *sate renteng* contains a belief in the rebirth of the spirit/*atma* that animates the animal in the next life called *punarbhawa sradha* (Results of Interview with Bapa Pan Ngardi, 21 July 2022).

10

By carrying out the *yadnya* by offering the contents of nature in the form of animal sacrifices in the form of *sate renteng* or *jerimpen*, it is believed that you will get an abundance of grace from God and His manifestations. This belief in Hinduism is called *karmaphala sradha*, namely that all actions will surely get results. Overall or in its entirety the shape of the *sate renteng* resembles a large plant, such as a *banyan* tree. *Sate renteng* by some artisans offerings is also known as *sate ancak bingin* or *sate bingin*. In Bali, this large plant is called *banaspati*. Large plants can be sacred/haunted/*tenget*, and have authority, greatness/majesty so that they are sacred by Hindus by being given a sign in the form of a cloth (white/yellow/*poleng*/yellow white) wrapped around the stem. The impact is that many people become afraid when passing through a road that happens to be shaded by large plants, especially *banyan* trees.

Based on the shape of the *sate renteng* or *jerimpen* which resembles a large plant (*banaspati*), then *sate renteng* contains the educational value of *stiti* (God and his manifestations are in charge of preserving all of His creation), as a symbol of the maintenance of the balance of *bhuana agung* and *bhuana alit* or the balance that occurs in the family. So that in life always get balance and harmony.

#### b. The Meaning of Moral Education (Ethics)

In the *sate renteng* or *jerimpen* contained the teachings of *kayika parisudha*, namely carrying out a sacred act by using animals as a complement to the *upakara*, in this case helping to feed animals so that their spirits can incarnate at a higher level than before, namely being able to be reborn into humans. Offering the meat of animals that have been processed and plants/plant parts containing symbolic meaning is a request for the safety and balance of nature and its contents, or in other words the balance of *bhuana agung* and *bhuana alit*. Another educational value that exists in the offering of *sate renteng* in the Baha Tourism Village is the establishment of a sense of brotherhood (*meyamabraya*), and according Titib (2001:65) the concept of *saguluk sagilik sabayantaka*, which in the context of higher teachings is taught in the form of *tat twan asi*.

#### c. Meaning of Ceremonial Education (Ritual)

The offering of *sate renteng* or *jerimpen* contains the meaning of the teachings of *bhakti marga*, which is a tribute and thanksgiving to God and his manifestations as creator (*upeti*), preserver (*stiti*), and returner to the origin (*pralina*). Community members in the Baha Tourism Village believe that by making *sate renteng* or *jerimpen* on the day before *Galungan* aimed at families who have just got married, they teach the Hindu community in Baha Tourism Village that the ceremony is so important as part of the religious framework, as stated mentioned in Bhagavadgita III.10, which implies that "on the basis of *yadnya* you develop". Education to make ceremonial tools should continue to be built for the younger generation in the hope that local genius from Hinduism will be preserved. Local genius which is full of meaning, function and meaning, such as elements of *bhakti* clan education.

The three meanings found in *sate renteng* or *jerimpen* in the Baha Tourism Village are in line with the research of Atmaja (2018), Wandri (2018) and Watra (2019). According to Atmaja (2018), making *sate renteng* contains the meaning of *tatwa* (philosophy teachings) of divinity, moral education about the teachings of *tri kaya parisudha*, and ceremonial education related to the teachings of *bhakti marga*. Meanwhile, according to Wandri (2018), satay in offerings has meaning and function, as well as values, education. The symbolic meaning has existed since the manufacturing process to the offering process.

## CONCLUSION

*Sate renteng* or *jerimpen* in the Baha Tourism Village if made with the purpose of a *manusia yadnya* or *dewa yadnya*, then tourists only get something to see from a tourist attraction. Meanwhile, if the *sate renteng* or *jerimpen* is made with profane purposes (as a tour package), besides something to see, tourists will also get something to do and something to buy from *sate renteng* or *jerimpen* as a cultural tourism attraction in the Baha Tourism Village. For something to do, there are at least fourteen activities that tourists can do that make *sate renteng* or *jerimpen* a tourist attraction.

The form of *sate renteng* or *jerimpen* at the ceremony in the Baha Tourism Village is formed with a banana tree trunk, on top of which is placed satay consisting of *sate lembat*, *sate katik telu*, *sate katik patpat*, *sate katik lima*, *sate katik pitu*, *pipid*, *apit surang*, *kepuh stump*, *squeeze*, *penyeneng*, *chakra*, *pennant*, *pajeng*, *garuda*, and *kekuwung*. As a complement to the offerings, you can get *tumpeng pitu*, *slashes*, *jerimpen jaja* and *gebogan*. The function of *sate renteng* is as a means to ask for or get happiness and success, to be kept away from all dangers, and to always be successful in life.

While the meanings contained in the making of *sate renteng* or *jerimpen* are the meaning of *Tattwa* Education (philosophy), the meaning of Moral Education (ethics), and the meaning of Ceremonial Education (*ritual*).

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