

Religious Tourism Area: Maintenance and Equity to Bali Mandara

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Abstract---Bali keeps various unique religious tourism areas. Religious tourism objects, natural, enchanting, and shining a peace sense were able to lure tourists coming to Bali. Therefore, the Balinese were obliged to maintain as best as possible to always exist in world tourism viewed. Bali tourist areas need to be preserved unlike, natural beauty, diversity of flora and fauna, diversity of traditions and culture, as well as ancient historical heritage. They would work to increase the tourist's attractiveness and new attractions development. The maintenance of Bali's religious tourism area should receive maximum attention, sake on the equal distribution of Balinese income towards Bali Mandara. Bali on its cultural tourism concept was expected to be able to contribute and progress in harmony and balance between the tourism and cultural sectors imbued with Hinduism. The maintenance of Bali's religious tourism mostly consisted of the number of the holy place (temples). It needs attention from various parties. *Desa Pakraman* as the center of Balinese culture development was able to maintain the sustainability of religious tourism areas for all the time.

Keywords---religious tourism, maintenance, equity, Bali Mandara

1. Introduction

Bali is a small charming island the world viewed. Due to it holds a variety of local cultural uniqueness that is religious. Its uniqueness in the fields of script, language, literature, and art, Bali has become famous unlike, natural tourist attraction and captivating tourists interests. The beautiful coastline has become a tourist area. It is capable of emitting a sense of peace. There is meaningful because it is fortified on the temple series (holy places). As if preserving the Balinese nature in a reckless way, therefore, it always becomes Bali to be *santhi* (peaceful). If it is deeply pondered, reflected the concept of the *mountain-sea* (sand-carved), *purusa-pradana* always creates the contents of nature for human maintenance. Therefore, Balinese are obliged to preserve Bali's nature as best as possible. Thus, it always seems to exist in world tourism viewed (Ratna, 2007).

Bali Tourism includes a variety of activities related to tourism, entrepreneurs, attractions, tourist attractions, and other related businesses. Bali tourism area, in essence, needs to be preserved, developed, and utilized as a tourist attraction and its attraction. It is manifested in the form of natural beauty, diversity of flora and fauna, diversity of traditions and culture, as well as historical relics. The integration of tourism objects and their attractiveness with the development of tourism service businesses and facilities will serve to increase the tourist's attractiveness and new tourism objects development (Ginaya *et al.*, 2019; Pemayun & Suderana, 2019).

Tourism nationally has a global scope. It has wide economic and socio-cultural influence. Being able to form, develop, and enhance cultural values and the wider community, tourism also has political, defense and security dimensions, involves all field of life, reflects the personality and nation values. They have spirit and ability to preserve the environment, and always coordinates with various related sectors (Bagus, 1975). It means the maintenance of the Bali tourist area should receive maximum attention, sake on the equitable distribution for the Balinese income towards Bali Mandara.

Tourism development requires the use of economic expertise, history, anthropology, culture, system planning, spatial planning, technology, and law, as well as skills in handling tourism service implementation and management activities. Bali on the concept of cultural tourism has been able to contribute and progress in harmony and balance between the tourism and cultural sectors imbued with Hinduism. Internally, the Balinese are growing increasingly proud of a culture. It is socially and economically functional (Pemayun & Brata, 2018; Pemayun & Maheswari, 2017). National development policies also provide a space and a clear policy basis for cultural development as a national identity. It was proven since 1979. Bali decided to hold a *Bali Arts Festival (PKB)* to explore, foster, preserve, and develop Balinese culture as a source of identity and pride of the Balinese people. Externally, the attention to culture grows due to the strong influence of foreign culture, among other things intrudes through tourism culture and mass media (Gusti, 2002).

The maintenance of the tourist area in Bali is, for the most part, stands a number of holy places (temples). It seems that is needed to get attention from various parties. Especially, the role of *desa pakraman* as the center of Balinese culture development is able to maintain the sustainability of the tourism area. They are aesthetic, enchanting, and able to attract domestic and foreign tourists. Balinese culture on the Hindu conception of the universe is actually very systematic. The

universe is a harmony created and regulated by *Brahma*. The planets are called *Brahmanda* (*Brahma eggs*) as revealed in the *Brahmanda Purana* book. Humans must always maintain harmony on the first understanding of their laws. The harmony of the universe is also called *Bhuta-hita* or *Jagat-hita* will also give the *Jagat-hita* to humans (Darmika, 2018).

Regarding the universe also appears in the *epic Ramayana*, it is identical with *lembu Nandini* (name of bull) as a vehicle for Lord Shiva. Nandini is a symbol of the universe with *Hyang Shiva* as the universe soul (*sira pinaka jiwaning praja*). As a symbol of the universe, *Hyang Shiva* must be purified and guarded for all time, because *Hyang Shiva* is the blessing of life on earth. Humans will not mean anything without nature. Therefore, humans should maintain the nature sanctity on a maximum including religious tourism areas throughout Bali (Purwita, 1993).

Its realization in Bali reflects how Bali is guarded by fortresses of holiness, visible from *Sad Kahyangan Temple* to *Dang Kahyangan* that stands majestically in strategic places and along the coast of Bali Island. Thus, a perfect is the realization of the temple as the Bali universe fortress. As if there is no empty place without a sacred area. In Sanskrit, the word “*Pura*” comes from the root word “*pur*” means *fortress*. Respecting the concept of the religious fortress, it can strengthen Hindu beliefs through three sacred behaviors (*Tri Kaya Parisuda*) to maintain the temple sanctity, as a *stana* (place) for *Ida Hyang Widhi* (God) in various manifestations or preambles (Umrah et al., 2018; Suryanata & Pemayun, 2018).

The temple has functions on unifying place for Hindus. It is marked on the coverage of both hands (*left-right*) *purusa-pradana* symbol with flowers at the tip of a finger, as a sense of prostration and *srada bakti* (devotion) based on *dharma* to the Creator (God). As a symbol of heaven on earth, the sacred nature of Bali is synonymous with the manifestation of *Hyang Widhi Wasa*. Therefore, the temple should be used as a *sesuluh* (mirror) for the people. As if they were in the world of the gods, therefore, all thoughts, words, and behaviors of *adharma* (bad things) must be ignored. This concept has been embedded since ancient times. Bali is currently nicknamed *seribu pura* (thousand temples) or *pulau surga* (heaven island). The ancestors legacy in the form of religious tourism area to hold various *adiluhung* (valuable thoughts). It must be guarded, preserved, nurtured, and passed on to the younger generation in a sustainable manner. Therefore, it is to maintain remained stable throughout the years (Amerta, 2017; Suniastha Amerta, 2017).

How natural Bali with its religious tourism area captivates domestic and foreign tourists. *Taksu* (virtual energy) and the sanctity of religious tourism areas must be maintained in harmony. There is based on the concept of cultural tourism and *Tri Hita Karana* (human-related to God, human-related to humans, and human-related to the environment). Regarding the following problems can be formulated. (1) What efforts must be conducted the Balinese people, therefore, the sustainability of the religious tourism area remains steady and sustainable throughout the ages? and (2) What tips can be conducted the Balinese people, thus, the tourism economic equality looks harmonious, as an effort to reduce poverty towards Bali Mandara?

The current study generally aims at participating in the framework of excavation, preservation, and fostering the concepts of religious tourism area maintenance and tourism economic equality. Specifically, this study relies on existing problems namely, firstly, to know the efforts that must be conducted by the Balinese people, therefore, the maintenance of the religious tourism area remains steady and sustainable throughout the ages. Secondly, to find out tips can be conducted by the Balinese people, thus the tourism economic equality looks harmonious, as an effort to reduce poverty towards Bali Mandara (Jelantik & Suamba, 2002).

2. Theoretical Framework

The present study begins on the framework of thinking about a number of aesthetic (*beautiful*) concepts and *taksu* Bali natural with a sacred religious tourism area. Therefore, economic maintenance, equity remain steady and sustainable based on the concept of Bali Mandara (Bali on advanced, safe, peaceful, and prosperous).

3. Concept of Aesthetic

The aesthetic concept implies *dulce et utile* (pleasant and useful). The concept originated from Bentley (1869). Ancient Greek philosopher. *Dulce* is related to the beauty of the *appeal of the form* to the five senses. *Utile* is related to the beauty of the *appeal of the content* to the mind. It is also added by the concept of *movere* (move). It calls for ability to carry out something. The aesthetic concept becomes a very classic view is Plato (1861) viewed or theory of *mimesis* (imitation), and Aristotle (2019) theory of *creatio* (creation). *Mimesis* and *creatio* are substantially the same.

Sancaya (2000), stated the aesthetic concept according to the Hindu viewed is *monism*, namely harmony, balance, and unity, between form (*prakerti*) and content (*purusa*). Furthermore, it is explained on *Bhisma Parwa* book. Wherein, there is the truth, there is beauty. Thus, *beauty* and *truth* are aesthetic concepts in Hinduism. The *form* and *content* are two things can not be separated. They realize the beauty and truth. Only the truth is beautiful. The concept of aesthetics in Hinduism is not only in the physical dimension but also in the spiritual and spiritual dimensions.

The concept of aesthetics in classical Balinese literature, once discussed by P.J. Zoutmulder (1984), a term in Old Javanese means “beauty”, as used in literary works of *kakawin* and *parwa*. It is conveyed aesthetic points in Old Javanese *kakawin*, namely: (a) *Sang Kawi* began worshiping the God (*istadewata*), it is worshiped as the *Dewa Keindahan* (*Beauty God*), who became the origin and destination of all “beauty”, and who incarnated in everything beautiful (*lango*); (b) Unity with *Dewa Keindahan* is a means and purpose makes *sang kawi alung lango* (sprouting beauty). It is then expected to succeed in creating

beautiful works (*kalangwan*), namely *kakawin*. Singling with God and *sang kawi* hopes to reach heaven (*moksa*). *Kakawin* is made as a *candi aksara*, a place to dwell for *Dewa Keindahan* and *silunglung*, the provision of death for *sang kawi*; (c) Unity with *Dewa Keindahan* and the creation of *kakawin* is typical yoga for *sang kawi*, namely *yoga keindahan* (beautiful yoga) dan *yoga sastra* (literary yoga). *Dewa Keindahan* is as absolute in the *niskala* (supernatural), respecting *samadi sang kawi* deigns down and dwells in the *sakala-niskala*, above the *padma* (lotus), in the heart or soul of *sang kawi*. The situation makes *sang kawi* can relate to the gods that appear on *sakala* for everything beautiful. In the context of yoga, *kakawin* is its *yantra*; (d) To find *Dewa Keindahan* that manifests in the *sakala*, *sang kawi* roams mountains and beaches, forests and *patirtan* while doing *tapa brata* (asceticism); (e) The beauty that *sang kawi* discovers in nature is imagined in the various events described it's work unlike, in the events of war, romance, women's beauty, and etc; (f) Nature and human beings become one natural beauty. It is faced unlike, a beautiful nature (*alango*), *sang kawi* is as a lover of beauty (*mango*), is enchanted, completely absorbed and immersed on seeing object; (g) *Sang kawi* can withstand lust, temptation, and has reached the stages of *dhyana* and *darana* and even *samadi*; and (h) the god that *sang kawi* worshiped also manifests to the king who is the patron of *sang kawi*. Worshiping the fame (*yasa*) of the king, *sang kawi* also performs services (*yasa*), and *kakawin* makes monument (*yasa*) who perpetuate the king's name and *sang kawi* name.

On *Kidung Rasmi Sancaya*, **Agastia (2000)**, stated that *kidung* (song) was born from the holy hand of Mahapandita who likes to go around the beach to unite with beauty. The work is loaded with beauty values can evoke "emotion" for the reader's feeling. Like getting *amerta* is able to give vitality to life while purifying mind. The aesthetic nuance is related to the sea and mountains (*sagara-giri*), especially, the white coral rocks are the place for many *sang kawi* (*mango*), to get beauty and compose literary works (*lango, kalangwan*). The beauty is related to *kartika* period (around October) when the flowers bloomed with a fragrant scent of fragrant rain drizzle falling from the sky. The *kartika* time can build an "emotion" for *sang kawi* feeling. Therefore, it can be felt *rasa rahasya*.

Granoka (2002), stated, "art as rite". It is viewed that art and religion are identical. There is in the Western separated view. However, on Bali tradition, having seen *art is religion and religion is art*. Religious activities are artistic activities. Conversely, artistic activities in the true sense are religious activities. God is stated to have the form of intelligence (*Cit*). it is presented in every human being. Any type of art is *ritus*, it is *yajna*. Due to *ritus*, art is a sacred and functions as *ruwatan*. This is evident on *mabebasan* tradition in Bali. There are learning activities carried out on appreciating texts in-depth, discussing them, and formulating teachings or values as guidelines for behavior. Balinese culture perspective and society regarding *mabebasan* tradition is always carried out by *pasantian* groups. As an informal study group, *pasantian* consists of a number of classical literature lovers who in their nature have the same goal, namely to achieve a peace sense on the heart (*santa rasa*). If the feeling has been peaceful, then someone will be free to step without fear. It means someone has arrived in a safe condition. Thus, it is possible to arrive at the goal of life that is *Jagadhita* (prosperous).

Chastity

Bali nature "*mandara*" is one of the vision and mission of Bali Governor. It is for developing Bali going forward. The term *mandara*, in addition to being an acronym form *maju, aman, damai, sejahtera* (*advanced, safe, peaceful, prosperous*) will remind someone of the name of a mountain in Java island (*Sangka Dwipa*), namely Mount Mandara (*Mandara Giri*) which rises high and is used as a powerful means in turning *ksirarnawa* (milk sea), forsaking on *tirta amerta/tirta kamandalu* (eternal life water) in this world. It is of course, through the maximum struggle carried out by the gods, *danawa*, and the dragons as the main character (*tri bhuwana leader*) as implied on *Adiparwa* text for a lofty ideal, namely the state of *Jagadhita* (developed and prosperous above a sense of security and peace) (**Geria, 2014**).

In order to maintain the sanctity of Bali nature as "*mandara*" Balinese *taksu* reminiscent the contents of the *Ronggha Sangharàra Bhumi* text. There basically contains the leadership teachings (*niti*) from Bhagawan Dharmaloka who was later received by the King Majapahit to Bali. The text contains a description when the earth is in a state of the monastery (*sanghara/kali yuga*). The time's signs mentioned that the Gods left this earth to heaven, the *bhuta* (*bebutaan*) penetrated every human mind. Therefore, the world became uncertain. War is unrelenting, the king is hostile to the king, *sasab merana* incessantly, sick to death suddenly due to endless vomiting. All kinds of traditional medicine (*usada*) and (*japa mantra*) have been tried but were unsuccessful. There was continued with an explanation of the efforts to save all that, on *mamarisudha bumi* (*cleaning/panglukatan*), held a complete *pecaruan* (offerings), including *banten* and equipment. If there was *sasih keenem* the arrival of illness comes with irreversible signs of heat, *sasab merana* everywhere is due to *dewata luhuring akasa murka*, thus, humans die. The same applies to other *sasih-sasih* (Balinese month). The text ends with the time's designation on the characteristics being wrong *wtu* (*manakan salah*), *salah rupa* (wrong appearance), wrong behavior. It is improperly justified. The king begins to be harassed, and signs of world destruction (**Geria, 2014**).

Listening and contemplating the contents of the text above, how Balinese needs to be preserved in its holiness. *Taksu* still permeates throughout Bali's nature. The temple is Balinese religious fort must be guarded by its holiness. In this holy place, a person will contemplate him/ her self and realize how stunted or lacking in front of the most perfect *Hyang Widhi*. Through *tirta yatra*, it is a mirror that humans draw closer to God, as well as, a form of spiritual mental development. It means that moral development is very important. It can be obtained from the results of *tapa, brata, yoga, and semadi*. It also means *mamarisudha* 'cleansing' the realm of the macrocosm and microcosm (*bhuwana agung & bhuwana alit*). At the universe

level, Hindus seem to be incessantly doing *bhuta yajna* (*pecaruan*) ceremonies before performing *dewa yajna* ceremony. On the *bhuwana alit* level, it is apparent that the people are fiercely conducting fusion or *malukat* in every holy water source such as *Tirta Empul Tampaksiring*, *pancoran Sudhamala Bangli*, and others. It is for healing as well as holiness. In this way, Hyang Widhi is believed to have re-possessed Bali with its *taksu*.

4. Discussion

Regarding two keywords as the main problems of this paper, namely: (1) the maintenance of the religious tourism area in Bali, and (2) equitable distribution of the economic sector as a tourism impact. The following will describe four ways of solving the problem as follows.

Program

Through the Bali Mandara program (advanced, safe, peaceful, prosperous Bali) as one of the main programs of Bali Governor. It can be predicted that the resilience of Balinese tourism objects based on *Tri Hita Karana* with the concept of religious cultural tourism is expected to run sustainably. In addition to maintaining the resilience of the tourist area in order to remain steady and sustainable. It is also the development of new areas or attractions are still being carried out in stages. This is to prove that the concept of “advanced” has been achieved as expected. The meaning of “safe” will be created if the tourists always feel uninterrupted their mind to witness the beautiful Bali attractions as they had hoped.

The tourist area has progressed, both in terms of hospitality services, environmental cleanliness, and adequate human resources. They create a sense of “peaceful” in the tourists feeling, as well as tourism services. Tourists will feel happy. If they get an explanation of a tourist object that is delivered systematically, full of manners as a mirror of the Balinese identity who uphold religious values (Hindu), for example: *bakti* (filial piety), *dharmapatut* (absolute truth), *sadu-budi* (honesty and holding on to truth), *pageh* (strong on the principle of truth in this life). Balinese people who are engaged in tourism should uphold social values. They are socio-religious in nature, e.g., *satia wecana* (faithful and honest with words), *paras-paros* (attitude of tolerance), *sagilik-saguluk* (united in a unified and whole), *salunglung sabayantaka* (together with both in a state of pleasure and danger), *ngandap kasor* (attitude of inferiority and courtesy). Finally, when advance, safe and a sense of peaceful have been achieved, economic equality as a result of the viability of the tourism sector can be realized by itself. All society levels will be able to enjoy equitable prosperity according to their respective positions (Hadi, 1983).

Bali Mandara program through the performing arts has permeated the whole of Bali, with all aspects of the program delivered through *bondres* (comedic) who greatly amazed the audience. There is also sometimes the two-way dialogue between performing arts figures and artists in Bali. This is, of course, a promotional event for the maintenance of the tourist area in Bali. Therefore, the sense of belonging and pride in the natural beauty of Bali is increasingly based on Balinese feelings. In the dialogues, it is sometimes conveyed by artists how important it is to have creativity in the field of Balinese arts to be enjoyed by tourists with a sense of security and peace. However, it must not ignore the old standard or *dresta* as well as the values of Hinduism and Balinese identity.

Strategy

For the maintenance of the tourist area and the results can be enjoyed by Balinese people evenly, it is deemed necessary to have a good management strategy for the tourism sector. Starting from the road to the tourist area, environment, to attractions must be carefully maintained. The tourist attraction at least is packaged in such a way that it does not diminish its authenticity and beauty. The perpetrators of tourism unlike, traders, guides, *pecalang*, and other related staff, should be friendly, smiling, and ready to convey information correctly with courtesy. A good understanding of English is absolutely necessary because what is conveyed to tourists becomes communicative. It is hoped that will be preceded an understanding of Balinese culture imbued with Hinduism and philosophical value through understanding Balinese script, language, and literature. If the cultural roots of Bali are well understood, it will be free to dialogue with foreign tourists. There will be of course here the two-way dialogue is truly communicative.

The facilities and infrastructure of the tourist area must be neatly arranged, clean, and environmentally friendly. Like adequate toilets, secure parking, and friendly soup traders. It could do the possibility of efforts to regulate the traffic path neatly and smoothly. Therefore, tourists do not feel bored on the trip. The intention to visit other tourist objects is delayed. Another strategy in the effort to maintain and evenly distribute economic values to the Balinese people. It needs to establish art galleries in rural areas. This will have a good impact on rural communities, as well as an application of the distribution of tourism proceeds to the owners of studios, musicians, and dancers. The rural communities who have their own unique culture will be known by tourists, if they have a simple lodging for tourists, prioritizing a sense of safety and peace in their heart. Thus, the maintenance and popularity of local culture in a chain will spread to all corners of the country and even the world (Moleong, 1998).

Operational Activities

The activities or concrete operational steps must be conducted for the maintenance of the tourist area and the distribution of the results is performing arts. Is the form of *barong dance*, *cak*, Ramayana and Mahabarata dance, and others. Through these activities, the dancers and tourism actors can provide a myriad of information to tourists. The message conveyed to the tourism actors, at least able to provide coolness, comfort, and peace in the tourists feeling. Thus, they serially provide information to their colleagues to visit Bali, witnessing a variety of unique cultural and religious diversity in Bali.

An important step must be remembered by tourism actors in Bali. It is to remind each tourist about the sacred places (religious) tourist area that they must pay attention to when visiting Bali. The tourism actors at least explain from the outside temple (*jaba*), regarding the religious tourism area. Except for some of them who aim to pray for their safety while in Bali. Even this simple prayer clothes must be provided. Especially, for visitors in a state of *cuntaka* (menstruation), tourism actors should explain the rules that exist in the sacred tourist area in a strict manner. Therefore, undesirable things do not happen. Thus, tourists will understand how Bali upholds the concept of cultural tourism. It is based on *Tri Hita Karana* which is always imbued by Hinduism with its *Tri Kaya Parisudha* (think, speak, and behave sacred).

There are times when the tourist visit coincides with certain events unlike, Panca Yadnya ceremony (e.g., *piodalan*, *pawiwahan*, *ngaben*, and others). There is at least the tour operators armed with knowledge about the philosophical meaning of the *yajña* and are able to convey in a friendly, polite manner to the tourists. In this case, it is also inseparable from the *desa pakraman* supervision leaders and all related staff. Thus, the maintenance of the tourist areas and the distribution of economic values can be arranged beautifully.

Evaluation Plan

The resilience and equitable distribution of tourism proceeds to this religious tourism area of Bali look at the evaluation planning regularly and periodically. The evaluation is important as a barometer of maintenance and even distribution of tourism results. Only through this method, we are as religious tourism heirs in Bali knowing the shortcomings and weaknesses that must be corrected in the future. It is at least able to self-introspection and reflect back on all the shortcomings and weaknesses. Starting from the shortcomings and weaknesses, it should be filled with adequate human resources. They are able to compete nationally and even internationally. If the evaluation results on Bali tourism show a bright light. It proves the resilience and even distribution of tourism results can be done properly and fairly.

It is very important as another benchmark or evaluation to be vigilant for all negative influences from the global world. All components or tourism actors should be able to sort out and choosing good and bad (*wiweka*). Let's together grow a sense of pride and preserve the concept of *ajeg* (steady) in Bali, Bali Mandara, cultural tourism, *Tri Hita Karana*, *Tri Kaya Parisudha*, and others. There are under the auspices of the Hindu religious soul. The maintenance of the religious tourism area hopefully the results distribution will always be *ajeg* and fair throughout the ages.

5. Conclusion

It can be concluded on the two terms. There is based on a brief description of maintenance and even distribution of religious tourism areas as an aesthetic sacred and *taksu* manifestation of Bali's natural desires.

- 1) The religious tourism area must be preserved. It should always be guided on the concept of the cultural tourism starting point of Balinese culture. It is valuable based on the *Tri Hita Karana* concept. There is always imbued with Hinduism. If the concept is held firmly, it will certainly strengthen the maintenance of the aesthetic, holy, and religious tourism area to have the nature of Bali Mandara. The holy tourism area is a religious fortress that can strengthen Hindu beliefs through three holy behaviors because the temple is *stana* of *Ida Hyang Widhi* in various manifestations. The temple should be used as *sesuluh* (mirror) for the people as if they were in the world of gods. Thus, all thoughts, words, and behaviors of *adharma* must be ignored/kept away.
- 2) The tour operators have sufficient knowledge of tourism knowledge, based on religious values (*dharmapatut*, *sadu-budi*, *yadnya*, and others) and social values (*satya wacana*, *sagilik-saguluk*, *salungung-sabayantaka*, *paras-paros*, *ngandap kasor*, and others), then the equitable distribution of tourism products can be enjoyed fairly based on their respective *dharma*.

Suggestions

For tourism, actors do not be complacent or be lulled by global influences that could threaten the maintenance of Bali's tourism objects. It must always be vigilant or able to sort out the good and bad (*wiweka*) saking on the religious tourism area inherited from the ancestors since ancient times. For all related components unlike, *bendesa adat*, *pecalang*, traders, *kelian dusun*, *desa pakraman*, and other tourism actors. Therefore, they can unite having one perception, and one main objective, namely preserving the maintenance of religious tourism areas and equitable distribution of tourism results towards Bali Mandara.

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