

Cultural Dynamics of Ubud Noble Families in the Age of Globalization



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ABSTRACT: This paper presented about the dynamics of culture and traditions of the Ubud aristocratic family that took place in the era of Globalization, Ubud Palace is one of the tourism powerhouses in Bali. Cultural results have developed in the era of globalisation and culture in Ubud Castle—the introduction of the Puri Family to Europeans in 1927. Further development in 1930, the Ubud area began to be introduced by Walter Spies through his paintings so that Ubud was known to foreign countries, and also packaged cultural products as part of tourist attraction. Furthermore, this paper focuses on cultural dynamics that contain customs and traditions by asking two questions: First, How are the cultural dynamics of Ubud aristocratic families in the era of globalisation? The second tries to trace the forms of cultural dynamics and their implications. Both questions above are answered by elaborating the concepts of dynamics, nobility, tourism and globalisation. The concept is wrapped through theory. Two theories are used in this paper, namely the theory of dynamics and psychological theory, with the methodology of the history of mentality. The results of this paper show an interesting phenomenon: the cultural dynamics experienced by the Ubud nobility cannot be separated from changes in the government system from the kingdom in the form of government. Like The entry of foreign culture with the introduction of a painter from France, Walter Spies and the entry of tourism, there was a cultural dynamic in the life of the noble family of Ubud Royal Palace.

KEYWORDS: nobility, cultural dynamics, globalisation, tourism, Ubud Royal Palace

INTRODUCTION

Balinese culture in its development cannot be separated from the existence of the castle, which its leaders built since ancient times. Puri's existence was not only a residence for nobles but also automatically a centre of power and culture in its time. Now, Puri is also being developed into a high-value cultural tourist attraction, starting from the architecture of the building to the cultural activities, customs and traditions of the Puri family. Moreover, castles in Bali are not just residences for kings or nobles but are also built considering specific rules or local wisdom that have been in effect for generations, such as the concepts of Asta Kosala Kosali and Sanga mandala. Applying this local wisdom creates a beautiful castle, complete with authority for its residents and, at the same time, full of Balinese cultural values.

The king and his castle were formal and informal centres or leaders in the pre-independence era. However, as time passed, the form of government changed from the Kingdom to the Unitary State of the Republic of Indonesia. This causes the function of the Puri in Bali to change, not only as a residence for Kings or nobles but also as a tourist attraction that has a high appeal for tourists, so this will influence the activities of the Puri family and the Puri family still carries it out as a form of heritage. culture acquired from generation to generation is called tradition by following the times.

The castles in Bali correspond to the number of districts in Bali. Still, the municipality has three large castles, namely Puri Agung Pemecutan, Puri Denpasar, now known as Puri Agung Satria and Puri Agung Kesiman. For other areas, Puri Agung Karangasem, Puri Agung Singaraja, Puri Agung Gianyar, Puri Agung Bangli, Puri Agung Klungkung and for Puri Ubud itself during the Kingdom era were the residences of the retainers of the Kingdom of Gianyar. Geographically, Ubud Village is at an altitude of 250 meters above sea level. As a tropical area, Ubud Village has cool air temperatures between 26 and 28 degrees Celsius. Ubud is located about 26 km northeast of the centre of the capital of Bali Province. Administratively, Ubud Village is included in the Ubud sub-district, Gianyar Regency. This location can be reached from all directions due to the rotation of village areas and the availability of smooth connecting infrastructure. The road that passes in the East-West direction of the village connects

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Ubud Village with the district capital and the provincial capital of Bali. Meanwhile, in the North-South direction, it connects Ubud Village with tourist attractions in the north Petulu (Tegalalang, Kintamani) and tourist attractions in the south, including the Wenara Wana tourist attraction, the Arma Museum (Oka Sukawati, 2004:49).

Puri Agung Ubud is the seat of the ruler of the Ubud area, who is a descendant of the Sukawati royal family. The Sukawati region once emerged as its kingdom in the 18th century AD but did not develop for long. The kingdom then collapsed due to conflict and the expansion of neighbouring kingdoms, including Gianyar and Mengwi. Before 1965, most of the Puri in Bali could still be said to have power during community life, where there had not been a reduction in rice field ownership carried out by Government policy. With the Land Reform in 1965, the government restricted the rice fields belonging to Puri, so the people no longer sent all their rice fields to Puri.

After Indonesia became independent, Land Reform was implemented, ending the form of kingdoms in Indonesia, including Bali. The position of the Kings and their families became the same in society. This also applies to the Puri Agung Ubud family. The descendants of the Puri Agung Ubud family still have the title Tjokorda and belong to the nobility group. The privileges gained when the King of Ubud became King and mingled with ordinary society. However, things changed from the order when he became king and mingled with ordinary society. During the kingdom period, people came to Puri when there were administrative matters. Still, nowadays, people go to Puri with the aim of ngayah when there are religious activities or traditional ceremonies at Puri. The Puri family must also blend into society and live like ordinary people.

The influence of globalisation, accompanied by the influx of tourism customs/traditional activities passed down from generation to generation by the Puri Agung Ubud family, continues. Still, as time goes by, there has been a dynamic in Puri culture. Departing from the problems above, several things want to be studied, including: (1) What are the Cultural Dynamics of the Ubud Aristocratic Family in the Era of Globalization? (2) Forms of Cultural Dynamics of the Ubud Aristocratic Families and the Implications They Have 2—Theoretical Framework.

A theoretical framework is a framework of thinking that originates from a theory needed to solve various research problems. In addition, the theoretical framework functions as a frame of reference that can direct research. In studying this topic, the author will use social psychology theory to answer changes in the lifestyle of the Ubud noble family after the Royal form was no longer implemented. With the help of psychology, it discusses the emotional events that occurred in the Puri family after the change from kingdom to form of government and the influence of tourism, resulting in cultural acculturation. The development of science and technology has given rise to human innovation and creativity, as well as the culture of the Puri family. The Puri nobility started to follow the trends of their time, from clothing styles, social interactions in society, and lifestyle, and they even paid great attention to education.

RESEARCH METHODS

Good research always considers the compatibility between the techniques and the general flow of thought and theoretical ideas. Therefore, it is necessary to pay attention to the type of research and an appropriate method for conducting the research. This type of research is qualitative, a procedure that produces descriptive data in written or spoken words from people and observed behaviour. Research that uses qualitative research aims to understand the object being studied in depth and to develop the concept of sensitivity to the problems faced by explaining the reality related to theoretical exploration and understanding one or more of the phenomena faced (Imam Gunawan, 2022: 24). Regarding the article "Cultural Dynamics, Customs/Family Traditions of Puri Agung Ubud in the Era of Globalization", we will use Mentality History. The history of mentality is the result of combining sociology, psychology and history or social psychology and history. Mental history is the psychological history of a social group. The history of mentality discusses circumstances, behaviour and the collective subconscious (Kuntowijoyo, 2016: 11)

DISCUSSION

According to Kuntowijoyo (2016), history can be written about contemporary culture. The greatest challenge for historians is precisely in writing contemporary history because we can see our present by writing it. Our present still belongs to many people, but historians can do the work that has the most advantageous position because historians can carry out critical reflection across time: past, present and future. Culture is dynamic, meaning it is continually undergoing continuous change. Cultural change occurs due to acculturation, a process of cultural dynamics in a society due to the influence of foreign cultures. In the acculturation process, the arrival of foreign cultural influences does not necessarily eliminate the old culture. The two cultures mix together to produce a new culture without losing their respective cultural identities. Innovation is also part of cultural dynamics, namely results that are not influenced by foreign cultures but by updates carried out by humans. The two things above influence the cultural dynamics of the Puri Agung Ubud family amidst the influence of globalisation.

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Cultural Dynamics of the Ubud Aristocratic Family in the Current Globalization

The changes in the Puri Agung Ubud family in terms of culture could have been felt earlier than in other kingdoms. This was caused by Tjokorda Raka Sukawati's controversial thoughts at that time, which began with his introduction to Walter Spies, a painter from France. Tjokorda Raka Sukawati was the son of the last King of Puri Agung Ubud. Throughout history, his name was unpleasant due to his closeness to the Dutch government. In 1946, the federal government was formed in Indonesia for the Dutch to continue to exert influence in Indonesia. One form of a federal state is the State of Eastern Indonesia (NIT). This country's president is Tjokorda Gde Raka Sukawati, accompanied by the prime minister, Mr. A. A. Gde Agung from Puri Agung Gianyar (Picard, 2006: 121-122).

There was a global approach taken by Tjokorda Gde Raka Sukawati, cultural innovations such as bringing foreign artists to Bali in 1927 and sending dancers and musicians to Europe in 1931. Tjokorda Gde Raka Sukawati's role was so significant that his family at Puri Agung Ubud supported him in making the Puri a tourist facility. Then, his footsteps were followed by other Puri in Bali. The influx of tourism to Puri Agung Ubud has indirectly influenced the lifestyle of the Puri family. There has been cultural acculturation between the Puri family and European friends from Tjokorda Gde Raka Sukawati. There was a suggestion from Walter Spies to open Puri as a place to stay for foreign tourists visiting Bali around the 1930s. The castle was used as a place to stay only for foreign guests or state guests related to Tjokorde Raka Sukawati or friends of Walter Spies. With increasing tourist visits in the 1970s, some Puri families seized this opportunity and adapted to tourism developments in Ubud and Bali. This ultimately influenced the lifestyle of the noble families at the Agung Ubud palace. It can be seen from how they dress, manners, language, knowledge and the influence of technological developments.

The role of Tjokorde Gde Raka Sukawati in developing Ubud as a Tourist Destination Area (DTW) is beyond doubt. Tjokorde Gde Raka Sukawati is a diplomat, great statesman, and noble nobleman. He played a role in Indonesian history during the Modern National Movement period and the Indonesian Revolution period, struggling through diplomacy in the political and cultural fields, giving birth to the concept of cultural diplomacy between countries at the world level (Arya Suharja et al. 2022). Tjokorde Gde Raka Sukawati was the son of Tjokorde Gde Sukawati, a Punggawa Agung Ubud warlord from the Kingdom of Gianyar (Keraton Gianyar). He is the second son of the Ubud Punggawa, who was instrumental in restoring Gianyar's sovereignty.

The family environment, the nature of Ubud and the strong cultural-religious activities in Ubud are some of the atmospheres that influenced the formation of a Tjokorde Gde Raka Sukawati, by receiving an education at Volkschool or village school in Gianyar. Then he continued to MULO. Tjokorde Gde Raka Soekawati's intention to improve his education was very high and with his father's permission, he continued his studies at the Opleidings School for Inlandsche Ambatenaren (OSVIA). After graduating from school at OSVIA, around 1918, Tjokorde Gde Raka Soekawati was immediately assigned as a police orderly in Denpasar (Arya Suharja. 2022:74-76).

A good relationship existed between the Puri Ubud family and the Javanese Palace, bringing Tjokorde Gde Raka Sukawati together with the German painter and musician Walter Spies. Spies' role is enormous in guiding his fellow artists to understand Bali. Spies is known for sharing knowledge about Bali and is involved in the artistic renewal movement that developed throughout the 1930s. Spies and his friends have influenced the rebuilding of the artistic desires of the Balinese people to produce new creations. Spies' admiration for classical art performances in Ubud and the Ubud area's beauty made Spies want to live in Ubud. The Puri Ubud family gave him the Campuhan area for Spies to live in. Spies' arrival in Ubud was followed by fellow artist Rudolf Bonnet and in 1929, Bonnet chose to settle in Ubud. Together with Bonnet, Spies made reforms in the arts, dance and painting, especially introducing new techniques in the fine arts. Likewise, on January 29 1936, the official founding of Pitamaha was based on the initiative of Tjokorde Gde Raka Soekawati, Tjokorde Gde Agung Sukawati, Walter Spies, Rudolf Bonnet and Gusti Nyoman Lempad. Because his interest in the arts was quite considerable, at the Second Youth Congress, Tjokorde Gde Rake Soekawati was trusted to lead an arts agenda outside Bali. In 1929, he led a vital artistic mission to elevate Indonesian culture, especially Balinese, at the local, national and international levels. Tjokorde Gde Rake Soekawati prepared an art tour at the Gambier festival held in Batavia. In the following period, he was again given assignments on arts missions, including cultural missions to the Paris Expo 1931, and the Expo of Colonial Countries throughout the World in Paris (Arya Suharja. 2022:95-103).

Through this mission activity, Bali's natural beauty and culture began to be introduced internationally. This influenced the diffusion of Balinese culture and impacted the culture of noble families in Bali, including the Ubud area. Cultural dynamics is a process related to social phenomena in the past and future, as well as changes that occur due to changes in human life patterns in society. The form of power in Bali was initially a Kingdom with privileges given to the King and his family in society. Still, after changes, the form of government was changed to the formation of the unitary state of the Republic of Indonesia. King's position and the family had the same position in society, so this change also influenced changes in the culture of the royal

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family, which is also called the noble family. The culture in the palace is inherited from generation to generation, and gradually this culture can be used by society in general.

The influence of tourism gives rise to phenomena in society, including creativity and cultural innovation, including renewal in all fields, one of which is the arts. The arrival of artist Walter Spies in Ubud, who was amazed by what he found in Bali, made Spies admire Balinese culture. With his reputation as an artist, he made him an intermediary for honoured guests who came to Indonesia. Walter Spies is a phenomenal figure in the history of fine art in Indonesia and Bali in particular, his presence in various places in Java and Bali is always accompanied by the creation of mutualistic interactions with local artists until it develops into joint practice and artistic collaboration and not infrequently this practice gives birth to artistic creation.

Next, cultural acculturation also occurred, not only in the arts but also in the lifestyle of the nobles in Bali, including the Ubud nobles. The influx of foreign culture, especially European culture, as shown by Tjokorde Gde Rake Soekawati's introduction to Walter Spies, as well as education on the island of Bali, gave a new influence to Tjokorde Gde Rake Soekawati as the son of an Ubud Punggawa. It can be seen from how they dress, birthday celebrations by holding parties accompanied by drinking and dancing have entered the life of the Puri family. The thoughts of Tjokorde Gde Rake Soekawati's father were liberal. Still, they remained in the corridor of Puri cultural values, seen in the freedom given to Tjokorde Gde Rake Soekawati to remarry a Dutch woman as his 5th wife and 7th French wife.

Cultural revitalisation is one of the dynamics of culture, cultural revitalisation occurs as a form of effort to preserve the culture that a society has. The same thing happens to the Puri family, the cultural heritage obtained from generation to generation, known as Puri family customs or traditions, is still carried out, such as cremation ceremonies, weddings or other religious activities and still uses Puri standards.

Dynamic Forms of Aristocratic Culture and Their Implications

The king and the royal family placed great importance on cultural symbols to show the hierarchy/power that Puri possessed. These symbols are seen in the structure of the Puri building, respect for the Puri family, and the way of clothing that is only used by the royal family, which is known as the noble group. After the change in the form of government, these symbols can still be found in Puri and some symbols blend into society.

1. Authority

The position of Tjokorde Gde Rake Soekawati's father was as an Ubud Manca, a patron and village head who carried out traditional village administration and promoted the culture of the Ubud area and its surroundings. Being in the Puri environment with his father as a Punggawa in Ubud gave the Ubud family power. There was a transition in the government system from district to village, so the Ubud area was then led by a prebeker at the level of the village head. The leader of this village is not necessarily from the Puri family, so this transition is an effort by the Puri family to adapt to a new atmosphere of life where they must blend in with society.

2. Respect

With the position of Tjokorde Gde Rake Soekawati's father as Punggawa, a burial procession was held so he was permitted to use the Naga Banda when he died. Naga Banda is a means of the Pengabenan (cremation) ceremony used by kings in Bali. Using adventure in different forms is inseparable from Balinese Hindu beliefs, history and mythology. The use of Naga Banda for the main cremation category. Naga Banda has its philosophical values. Judging from the stories that people believe, the story of naga banda begins with Raja Dalem Waturenggong, who tested Ida Dang Hyang Astapaka's supernatural powers. When Ida Dalem Waturenggong wanted Nyuciang Raga "Diksa" (self-purification), he asked the King of Majapahit to send the Buddhist Shiva Priest to be his nabe (principal spiritual teacher). The one who came was Dang Hyang Nirartha, the Shiva Priest but Ida Dalem Waturenggong was not yet pleased to have a ceremony with Dang Hyang Nirartha. Dang Hyang Angsoka, the older brother of Dang Hyang Nirartha, is a Buddhist priest, but due to his old age, he could not come to Bali and sent his son, Dang Hyang Astapaka.

Due to Dang Hyang Astapaka's young age, Ida Dalem Waturenggong wanted to prove his supernatural powers by making a bambang (hole) where the hole contained geese. Dang Hyang Astapaka came and was asked to guess what was in the hole, even though the sound "guk guk" indicated the animal was a swan, Dang Hyan Astapaka said it was a dragon. Hearing this, the people there laughed, including Ida Dalem Waturenggong. Then the hole was dug, and it turned out that a dragon emerged. This dragon was then conquered by Dang Hyang Astapaka and handed over to Ide Dalem Waturenggong, who advised that this animal would send his spirit to Swargaloka. Since hearing that message, when Ida Dalem Waturenggong died (died, the Balinese term used when a king dies), the Naga Banda Ngaben ceremony was used, which continues to this day. Besides using

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Naga Banda, Ox is used during the burning process and uses Bade. In the use of oxen and Bade, people are now accustomed to using them according to economic capabilities.

3. Use of Clothing

There are clothing rules that must be worn by the king, family, courtiers and ordinary people. The king is the pinnacle of beauty, luxury and all that is expensive. Kuntowijoyo's writing "King, Priyayi and Kawula" was delivered by Pagelaran at the ceremony of giving fifteen types of Srinugraha umbrellas, starting from the top in the form of a kanigara crown to black velvet shoes with blue socks. Then the clothing of the courtiers is also included in the audience every Thursday (the king's birthday, the king's coronation day), both civil and military as a sign of the courtiers who are called priyantun. A similar thing also happened at Ubud Palace, how a retainer of the King, a commander who protected his country, was dressed. In every Ubud courtier's clothing, there are symbols with their meaning. For courtiers, men are called parakan and women are called pemuranaan. They are from among the ordinary people, the clothes used by men are cloth accompanied by bare-chested shirts with the task of covering the Punggawa Ubud. Women wear cloth and their top clothes are wrapped in a shawl to clean the king's residence and cook. The courtiers who were assigned as note-takers wore nicer clothes. These strict regulations were deliberately created to glorify the Ubud Punggawa. Ordinary people who entered the castle had to remove their clothes and put the things they brought on their heads with their heads down so as not to see my lord Punggawa.

As time goes by, there has been a shift in the way nobles dress. With the influx of tourism, there has been cultural acculturation which has also impacted how kings, courtiers and Santana kings (nobles) dress in a modern direction. The clothes worn by the kings in Bali are now commonly used by ordinary people in ceremonial activities between weddings, and the kings also have a modern dress style.

4. Lifestyle/Hedonism

During the kingdom's era of gratitude, if there was a success in an activity, the Ubud retainer and his sentana expressed their gratitude by praying with their family and eating together. The dish served is a type of vegetable called lawar, accompanied by a drink called palm wine. Introducing foreign culture through Tjokorde Gde Rake Soekawati to Europeans has begun to make European-style parties known, as well as marriages occurring in the royal family with more than one wife.

5 Traditional Activities

The Puri family traditions remain alive today, including human yadnya activities (ceremonies at seven months of pregnancy, ceremonies from birth to adulthood), Dewa Yadnya, and Pitra Yadnya. The Pitra Yadnya is carried out by the symbols of the King and the King's sentana. This can be seen in the use of Naga Banda, Bade, oxen and other ceremonial facilities.

Without realising it, the traditional activities have become a tourist attraction. However, of the many traditional activities carried out, several traditions can only be attended by noble families, one of which is the Teeth Cutting Ceremony

Implications of cultural dynamics for Puri families and society

1. Cultural Preservation

Interestingly, the traditional activities, traditions and culture of the nobles in Bali, especially Ubud, attract tourists to learn more about the culture of noble families. Being in the modern era, and the strong current of globalisation, Ubud nobles do not simply abandon and forget the culture that has been inherent to them since birth. Balinese people have become modern but still preserve their culture (Picard, 2006: 173). By maintaining and preserving traditional cultures, Balinese cultural identity can be strengthened. Puri is a centre for developing arts and culture as a forum for cultural preservation. This is proven by the area in front of the Puri (ancak serving) being used as a place for practising dancing, megambel, carving and practising kekawin and kekidung (literary arts).

Without realising it, this activity has become an attraction for tourists to learn more about Balinese culture. The activities in Puri provide a positive meaning to the development and preservation of Balinese culture. This can be proven by the loyal attitude of the local community towards the Puri, this is especially visible when the Puri has events/ceremonies such as during cremation ceremonies.

2 Economy

According to Smith, effective allocation of human resources is the starter of economic growth. After the economy grows, capital accumulation (physical) is just starting to be needed to keep the economy growing. In other words, the effective allocation of human resources is a necessary condition for economic growth. As Ubud moves into the tourism area, the people of Ubud will not forget the role of Tjokorde Gde Rake Soekawati and Walter Spies has introduced Ubud to foreign countries through paintings by Spies. One of the changes occurring in the Ubud area is using residents' yards as shops for business.

From the results of an interview with Tjokorda Putra Sukawati (interview, January 2023), namely:

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"When Ubud was still a traditional village, the yard structure was divided into three parts, namely the north or east as a sacred place, the centre as a residential area, and the south or west as a place to raise livestock and plant various kinds of plants, which was called the Teba area. However, the yard structure changed after Ubud became a tourist village, and the Teba area became a business place. "This change occurred because of the openness of the Ubud community to accept elements or influences that come from outside as long as they are seen from an economic perspective and are beneficial, and from a social and cultural perspective, they do not have a negative impact."

The expression above illustrates that the entry of Ubud as a tourism area has changed the layout of people's homes, but it has not changed the nature of Ubud people to forget its culture. This is what Tjokorde Gde rake Soekawati instilled when introducing Ubud to tourists. The influx of tourism should not diminish the cultural values which constitute the ancestral heritage, and this cultural heritage must be maintained and preserved.

CONCLUSION

The changes or dynamics in the lives of noble families in Ubud went through a long process. This is due to the development of science and the influx of tourism to Bali. The flow of change cannot be stemmed by the Ubud noble family. The changes in the government system that took place in Indonesia and the issuance of the Land Reform policy (1965) had a big influence on the lifestyle of the Ubud noble family in Bali. Restrictions on land ownership, and the no more extended implementation of the Kingdom form, positioned the Ubud noble family on the same footing as the ordinary people. This social change became increasingly widespread until it entered the lifestyle of the Ubud and other Balinese nobles.

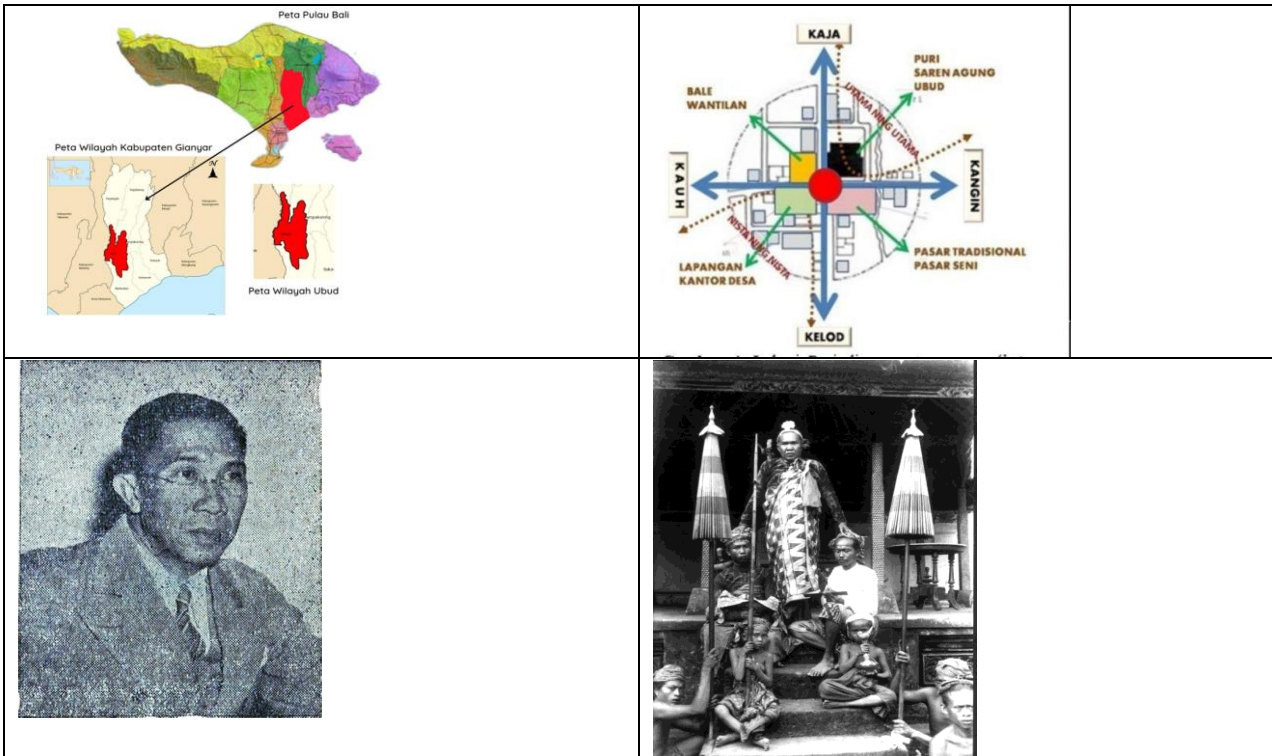
However, the cultural changes/dynamics among the noble community in Bali, have not changed the public's respect for the noble families. Likewise, because of the noble family's clever behaviour in society, one of them is donating to religious activities, and also they mingle in society without any boundaries. or partition, which is what causes the nobility to remain respected and respected.

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Supplementary files



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