

**UPIN IPIN ANIMATED ANIMATION:
THE ROLE OF MEDIA IN CHANGE LANGUAGE CHILDREN OF BALI CHILDREN**

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ABSTRACT

Upin Ipin is one of the animation entertainment that aired by television media. Upin Ipin is loved by children today, not least children in Bali. Animation Upin Ipin is not only as an entertainment, but it is able to influence the use of language, especially for children in Bali. Changes in the greater and widespread language dialects will have implications for the local and Indonesian language marginalization. This article aims to discuss the role of the media, especially television that has been able to influence the language dialects of children in Bali. The logic of the analyzed language is the change of everyday language and behavior along with the implications felt by the parents. The data were taken through observation and in-depth interviews. Observations conducted on Balinese children who tend to watch animation Upin Ipin through television media. Similarly, in-depth interviews of parents of children who have been affected by the language of Upin Ipin. The research method used qualitative method with qualitative interpretative approach. This study uses the theory of habitus proposed by Bourdieu. The results of the study show that television media is quite instrumental in influencing the language and behavior of children in Bali. Some parents feel uncomfortable with changes in their children's language dialects. They fear that regional languages will become increasingly marginalized later. Changes that occur is the implication of the animated show Upin Ipin is enough to dominate other events. Frequently hearing the language and seeing the behavior of Upin Ipin become seeping into the minds and feelings of the children. Therefore automatically form the knowledge naturally. Knowledge gained becomes intertwined so as to change the way of speech, attitude and behavior.

Keywords: Animation Upin Ipin, media, television, change of language dialect, Balinese children

PRELIMINARY

Animation Upin Ipin aired on Indonesian television since 2006 and still exists to this day. Its frequency level is increasing. Frequency of broadcast reaches 3 times in a day, that is morning when children wake up, daytime during break and in the afternoon. The presence of Upin Ipin in television was welcomed by children, not to mention children in Bali. Children enthusiastically watching and listening to the Upin Ipin animation because it has its own charm. One of its appeal is to use a different language from the daily language of children in Bali. This makes children feel that the language used by Upin Ipin is a unique and interesting language. In addition, the story that packaged in Upin Ipin is the story of the world of children. Stories that fit the age and the uses of Malay language into one of the animation factor Upin Ipin is more accepted by the Balinese children than any other animation. Likewise, daily domination of impressions causes them to be spoiled and do not want to miss it. Because of the frequent viewing animation Upin Ipin makes them follow the culture. Cultures that followed such

as language and behavior. Culture they practice directly, either at home with family or outside the home (school) when they are interact with friends.

This study discusses the animation of Upin Ipin on television which has implications for the change of the children's language dialect in Bali. The studies that have been done so far about the animation of Upin Ipin discuss only those related to economy and politics, children's learning media, Malaysian cultural promotion, influence on dental health behavior in children. No studies have been found on the animated feature of Upin Ipin to have implications for cultural changes (especially on the level of language) that occur in children in a region especially in Bali.

There are several related studies of Upin Ipin animation ever done, including research from Nuswantoro (2012), Rahim, et al (2014), and Ghani (2015). Nuswantoro's research discusses the animation of Upin Ipin containing economic and political content. Research Rahim et al, discuss about the moral values contained in the animation Upin Ipin. Next Ghani discusses the function of the visual style in Upin Ipin animation as a cultural icon of Malaysia. In contrast to the study, this study focuses more on the role of the media, especially television related to the change of Balinese children's language dialect.

This study uses the theory of habitus from Bourdieu. Habitus is a value that seeps into the mind, as well as a person's feelings, to influence and determine the value of one's taste. Habitus is also the values that are enshrined through social space. In this study also used the theory of language habitus. According to Lubis, language habitus is one example of a disposition system that can influence language acts, learn to speak in a family and a particular community environment (Lubis, 2014: 113-114). Research data obtained through observation and in-depth interview. Observations were made on some children who watched upin Ipin animation frequently, and were selected by purposive sampling. Interviews were conducted on the community or parents of children who experienced a change in the language and behavior following Upin Ipin. Data obtained from this research is processed and analyzed by qualitative interpretative approach.

DISCUSSION

The entry of animation Upin Ipin to Indonesia cannot be dammed up due to the flow of globalization. Globalization can bring about business practices in the media industry. Globalization in the context of media business is understood as a media company doing business practices that transcend consumer boundaries at the national level (Rusadi, 2015: 42). Meanwhile, another view of globalization comes from Beck in terms of globalism. Beck argues that globalism is the view that the world is dominated by the economy and we are witnessing the emergence of the hegemony of the capitalist world market and the neo-liberal ideology that sustains it (Ritzer 2004: 592). Through this view, it can be said the media cannot be separated from the interests of capital owners, not least the television media. So also is the case with the animation of Upin Ipin.

Upin Ipin animation since its release, immediately welcomed by Indonesian television media. At the beginning of its broadcast always move the television station. Paying attention to the opportunities of animation Upin Ipin received and in demand by the people of Indonesia, making television media increase the frequency of its airing. The success of dominating the television media market is slowly followed by cargo that contains Malaysian culture. But it cannot be blamed for the animation Upin Ipin was born in Malaysia. Upin Ipin initially aired in the midst of Indonesian people during Ramadan in 2006. At that time the frequency of airing only at a glance and the time was limited during the meal and before the breaking fast. The animation of these children is packed with a hilarious story but contains knowledge of fasting. The story packed starting from fasting, the time of dawn, when fasting, when breaking fast, tarawih, zakat and Eid al-Fitr prayer. The contents are quite good because it teaches the required prayers during fasting, such as the prayer of the suhoor, and the fasting prayer. In 2018 the number of animated frequencies of Upin Ipin at MNCTV viewing frequencies reach three to five times a day. Special Ramadan animation Upin Ipin runs up to five times a day, starting from the morning, afternoon, afternoon, and evening. In the afternoon until the evening always aired a series featuring the theme of the holy month of Ramadan. After the month of Ramadhan, Upin Ipin animated showtimes are only three times a day according to the usual schedule. Although only three times a day, the animation frequency of Upin Ipin still dominates compared with other events.

**Jadwal Mnctv Hari Ini Rabu 23
Mei 2018 Acara RUMAH MAMA AMY
SEMESTA BERTILAWAH NGABUBURIT
BARENG UPIN-IPIN Kun Anta Tendangan
Garuda Kilau DMD Ramadhan**

00:30 Midnite Great Sale
01:00 UNTAIAN KISAH RAMADAN
01:30 BILLING REVENUE DIGITAL 2018
02:30 **SEMESTA BERTILAWAH**
04:30 RANGKAIAN IMSAKIYAH 2018
05:00 Kun Anta
06:00 LINTAS INEWS PAGI
06:30 MANCING LIAR
07:00 SELAMAT PAGI UPIN IPIN
08:00 SHAUN THE SHEEP
09:30 Si Gundul
10:50 Seleb On News
11:20 MNC Shop
11:30 Lintas iNews Siang
12:00 Upin & Ipin
12:30 Upin & Ipin
13:30 Sinema Indonesia
14:30 RUMAH MAMA AMY
15:30 BOBOIBOY
16:30 NGABUBURIT BARENG UPIN-IPIN
17:30 RANGKAIAN BERBUKA 2018
18:00 **BUKA PUASA BARENG UPIN & IPIN**
19:00 Kun Anta
20:00 Tendangan Garuda
21:30 Kilau DMD Ramadhan
23:30 OMAR "UMAR BIN KHATTAB"

Picture 1. Upin Ipin animated showtimes on MNCTV in Ramadan

Source: www.google.com



Picture 2. Upin Ipin animated showtimes on MNCTV after / before Ramadan

Source: www.google.com

In the minds of children, Upin Ipin is very fun, funny and entertaining. Animation Upin Ipin become very close and favored by children because of several things, including stories, packaging, language that is considered unique and interesting. For them no matter the impressions of Upin Ipin repeated, most importantly they can laugh cheerfully. They feel never tired of listening to the twins' cheerful actions. Positive things obtained from animated impressions Upin Ipin include; teach fasting children, read good prayers, always do and act well, mutual respect and help each other. Starting from the positive side, there is no harm in animation Upin Ipin into alternative impressions for children than the soap opera

Upin Ipin is a funny children's animated movie, with a non-boring storyline and simple story with interesting packaging, so the kids are easily attracted and love it. In addition, animated hours are also appropriate. In the broadcast hour there is no animation for children more interesting, so the child more quickly receives and interested in Upin Ipin compared with other animations. Although children are not yet dependent, this animation has a positive and negative influence on the child. Positive is that it contains a moral message in each episode as it teaches to be friends with everyone regardless of race and religion. In addition to the moral message, the use of Malay on vocabulary and speech is also one of the most interesting things. The characters of Upin Ipin also always taught to try something new. Although sometimes they fail at first, but they always diligently experiment to finish something that they tried. With persistence, finally achieve satisfactory results. But from the postive side of the series, animation Upin Ipin can also give a negative influence through some figures, for example Ismail and Eshan. Ismail has a mercenary character, while Eshan has a spoiled character. If the influence of the negative character of the two characters is consumed continuously without any parental assistance, it is not likely to be an example that could be imitated by children. Why is mentoring important? Because according to Piliang (2018: 78), the media can shape the behavior, the pattern piker, perception and even dictate.

Upin Ipin is filled with Malaysian culture. Also strong with child characters. Each child has their own inherent character. For example, Upin and Ipin are diligent, Mail with tenacity and calculation, May Mei with ingenuity, and Jarjit with his *pantun*. But of all that, there are some characters who do not provide a good example, like Kak Ros and Abang Saleh. The figure of Kak Ros, more highlight on the figure of a firm sister, but tend to be fierce and rude. Because often encountered scenes Kak Ros berating Upin Ipin with high voice even with the action (hit) although it is not displayed in visual, only uses sound effects. In addition, Abang Saleh is a male figure who accentuates female attitudes and that is not a good example for children.

Changes of children's language accent in Bali

The high frequency of animation of Upin Ipin on television has influenced the change of language and behavior of children in Bali. One of the most easily captured aspects of Upin Ipin animation by children in Bali is the use of Malay language. This proves that messages posted and communicated to an audience through Upin Ipin animation can be achieved. According to Abrori, animation is one great way to convey messages (2009). The message you want to convey through Upin Ipin animation with Malay language is able to give changes to the audience. Changes that occur in the language and behavior of children who follow Upin Ipin. Changes that occur is the implication of animated impressions Upin Ipin through television media. Television has become a powerful medium for stimulating radical social, moral, and political changes in cultures around the world (Danesi, 2010: 187).

In addition, the characteristic voice of the characters raised from dubber, very important role to attach the memory of children. Vocabulary that is often pronounced in Upin Ipin animation and is currently often imitated. Changes in language accent follow the language of Upin Ipin seen in Balinese children who tend to watch animation Upin Ipin. The influence that very visible is to use Malay when they speak. Malay is not only used when talking to friends of the same age, but also when talking to adults or their families. Even though their opponents use Balinese or Bahasa Indonesia, they still use Malay.

There is a case, a woman named Ni Putu Ayu Dewi Cahyantari said that one of her youngest siblings who was 7 years old turned out to use the title "Abang" to replace the title of his older sister who in fact is a woman (interview, June 20, 2018). During this time it is felt as something reasonable because it is in the context of joking and more referring to the call affection as did figures in the animation Upin Ipin to a brother. The use of the title "Abang" to someone who is not of the male sex in everyday communication activities, is certainly a mistake because the title has a special meaning that refers to the subject of the brother. Although in this context the term "Abang" is regarded as a joke or a compassionate call, but if it is left continuously without any explanation of the difference in meaning of the word from the parents or those around them, it is not impossible to err and confusion in the next generation of young people who hear and be in their environment. Because in general children like to

imitate the behavior of people around them and imitate directly what he considered interesting. Therefore, this is where the importance of the role of parents in providing explanations and correct the errors that occur.

The use of Malay in children is also experienced by a mother named Ni Putu Devi Gita Agustina. Agustina says:

"Gandhi so often uses Malay, usually while playing with his friends, mentions some things, and expresses his expression to me" (interview June 21, 2018).

As a parent, Agustina always reminds her children to use more Indonesian language, and not get used to using Malay in everyday life, even in playing condition. According Agustina, the change has begun to feel disturbing, although not yet increase to a serious stage.

Not only the language of Upin Ipin who became an idol and spoken in everyday life by Balinese children, but they also idolized and admired the figure of character / figure Upin Ipin. This is evident from the behavior of children who follow the style of Upin Ipin while talking or acting. Even the behavior that idolize the figure Upin Ipin can be seen in making ogoh-ogoh for Nyepi celebration in Bali in recent years. This becomes something different, because as is known usually ogoh-ogoh identical to the character of *Bhuta-Kala*. Is the figure of Upin Ipin meant like *Bhuta Kala*?, it seems not. This is more on idolize the figure, happy and proud of the figure of Upin Ipin.



Picture 3. Tokin Upin Ipin Ogoh-ogoh made in Nyepi celebration in Bali

Source: www.youtube.com and www.viva.co.id

In addition to idolize figure of Upin Ipin by making the character ogoh-ogoh, lately also appeared Bali music video clips that use animated footage Upin Ipin. One example is the song for children of Bali titled "Putri Cening Ayu". The song "Putri Cening Ayu" was made a video clip taken from footage of Upin Ipin film. Not only that, adult Bali Pop songs are quite popular in Bali also did not escape from the video clip by using footage animated Upin Ipin. It proves that Upin Ipin become an idol in Balinese society. Not only become an idol for children but also an idol for some adults. All that happens is inseparable from the role of the media, especially television. Through the media, society can be influenced.



Picture 4. Animation Upin Ipin used as a video clip of Balinese children's songs

Source: www.youtube.com



Figure 5. Animation Upin Ipin used as a video clip of adult Bali pop song

Source: www.youtube.com

The learning process that long enough and the frequency that quite a lot, making what is seen and heard become a habit in children. Habit or Habitus in terms of Bourdieu is a cognitive structure that mediates the individual in dealing with his social reality. Habitus also allows humans to live spontaneously in their daily lives and make contact with outside parties (Takwin, 2009: 114). What the children see and hear in a long period of time makes it sink into the mind, and its feelings. So what is received by the child is communicated spontaneously with the other person or the person outside of him. According to Bordieu, habitus encompasses all kinds of cultural activities: production, perception, and evaluation of everyday practices (Bourdieu in Lubis 2014: 113). Changes in language accent that occur in Balinese children is a habitus at the level of language. Lubis says the language habitus is one example of a disposition system that can influence language behavior, learn to speak in a family and a particular community environment (Lubis, 2014: 113-114). Changes in the language dialect are also influenced by social experiences that do not occur suddenly. The process of learning sociocultural (habitus) does not occur once catch, but runs smoothly and in a long period of time.

The dominant Upin Ipin animation impressions can form new knowledge on the individual child naturally. Foucault in Takwin (2009: 111) mentions that the formation of a knowledge is the result of domination from one party to the other. The dominance of animated impressions Upin Ipin through television media is an attempt to create knowledge on the audience. Knowledge that is formed on the individual child is the result of power from the media. Lubis (2014: 165) states that power does not belong to the authorities, but that power spreads in the hands of NGOs, the media (tv and internet), scientists, civil society and others.

What does the television media related animated impressions Upin Ipin that dominate can be regarded as an industry in the media. Picard in Harahap (2013: 55) states that the media industry is a unique industry because this industry serves two different markets as well as one product or the so-called dual product market. Picard further explains the dual product market, which is the first market to target audiences such as readers, viewers, and listeners to sell programs rated in ratings. The second market is advertisers, where the media sells service in the form of space and broadcast time to be used to advertise. All that is done by the media is in order to maintain the existence of media in winning the competition. Media sustainability is determined by capital, content, and audience. Content of interest will be able to improve the rating. The more audience who watch the program, the higher the rating (Harahap, 2013: 56). This concept is applied by one national television station that is MNCTV. MNCTV is able to read the opportunities of animation market Upin Ipin which is in popular society of Indonesia in general. Therefore animation Upin Ipin became one of the flagship programs in the television program.

What is done by the television media that broadcast the animation Upin Ipin to dominate cannot be separated from the interests of capital. Apart from that instead of animated Upin Ipin load positive thing but behind it there is a capital interest from the owners of capital. According to Burton (2006: 70-73), the media has powers, one of which is a monopoly rumble. The monopoly power in question is having the power to set aside all but the richest competitors. It has the power to form products and to frame a view of the world, the power of production of ideas, and control of cultural production. This is proved by the number of ads behind the show Upin Ipin. Impressive Upin Ipin animation impressions produce a good rating. Good ratings make it more attractive for advertisers to advertise on the program. Upin Ipin animation program is used to maintain the existence and dominance in the field of economy, power and politics. The role of the media behind the interests of the owner of capital in every program of his show (especially the animation of Upin Ipin) has implications for the change of Balinese children's language accent following the language of Upin Ipin.

Animation Upin Ipin parent perspective

Upin Ipin received different responses from some people in Bali, especially the parents of children who like to use the language accent Upin Ipin. For some parents of children, animated impressions Upin Ipin said quite alarming. Slowly unnoticed Upin Ipin animation penetrates into the souls of Balinese children. If viewed in terms of the selection of cultural elements as a viscous element

featured in the animation Upin Ipin, the main purpose is to introduce and teach the younger generation of Malaysia on the culture they have. It also happens in the context when the animation is sold in various countries including Indonesia. Indeed, through animation Upin Ipin, the people of Indonesia get education about some matters related to Malaysian culture. But on the contrary, it can be used as learning to be able to produce animated works that more accentuate the culture of Indonesia and really tailored to the needs of its target audience.



Figure 5. The child activity is watching animation upin ipin

Source: Author documentation, 2018

According to a community figure from Pulesari Kangin-Bangli namely Jro Mangku Made Suci said that Upin Ipin could be a tool of Malaysian propaganda against Indonesian children. For example when mentioning some Indonesian culture as a culture of Malaysia. For example, the character of Atuk Dalang in animated Upin Ipin who is a champion of wayang kulit play. As is known, that wayang kulit was born on the island of Java-Indonesia. Unconsciously through Upin Ipin animation, the Malaysian state will instill in Indonesian children to recognize that wayang kulit is also part of Malaysian culture. Another example is on one episode of Upin Ipin animation titled Rasa Sayang. This title seems to affirm that the song Rasa Sayang is a Malaysian song. Jro Mangku Made Suci expressed his anxiety regarding this matter. He feared that the real cultures of Indonesian origin were slowly crammed into children and understood as Malaysian culture. Unfortunately, counter-opinion over the animation Upin Ipin has not been seen in Indonesian television shows. One of the best steps can be done by limiting impressions Upin Ipin. Reduce watch and increase reading activity. If the child's frequency is using Malay language, it is not possible regional languages will be increasingly marginalized. Especially now the local language is less desirable by the children. Gradually Indonesia may lose its own culture in terms of language, especially regional languages (interview, May 15, 2018). In this case the media has an important role to influence the audience. According to Wallach (2014: 3), the media can be said to be constructors or shapers, namely the belief that content spread by the media has the power to influence the future of society. This Wallach perspective focuses on the ways media influences the audience.

In addition, when viewed in terms of characterization, animation Upin Ipin also requires accompaniment of parents to accompany their children when watching. There are some figures that give a negative example. Therefore, parents need to provide comparative examples, or conclusions from each of the animated impressions of Upin Ipin watched by their children. This is useful for stimulating the mind in sorting out the positive and negative sides of something to be seen. As a parent, it also has the authority to stop watching activities if it is in a condition that displays less ethical scenes for children to consume, such as violence or sexual behavior aberrations.

Although it is fancied, Upin Ipin also gives positive and negative effects, so it needs mentoring and explanation from parents about the positive and negative in the show. For example, if children are accustomed to seeing everything counted with money, it can affect their view that money is everything in everyday life. Or if the spoiled nature that is always proud of a child, in fact will make him a lazy person because everything can be obtained with the help of parents. While the use of Malay in some conditions, for example when playing with peers, if not reminded and given understanding, then it will become a habit that is considered legal to do. Change can happen from something that is repeated continuously and is considered as something reasonable. Though Indonesia has the Indonesian language and local languages respectively recognized in Indonesia.

CONCLUSION

The occurrence of change in language accent follow the animated Malay language Upin Ipin experienced by some of the children of Bali is inseparable from the role of the media, especially television. Adequate frequency level of the show dominates on television has implications for children's habits. Knowledge received quite frequently and in a long time makes what is seen and heard permeates into thoughts and feelings until it becomes a habit. Habits spontaneously use the dialect of Upin Ipin language when connecting with others in daily communication. Television media form a social experience that does not occur suddenly, but the learning process that runs smoothly and in a long time. The implication is that children accept and apply that knowledge without rejection. Accepted knowledge permeates into the mind and waves, thus unwittingly changing language, attitudes, and behavior.

Television media through animation show Upin Ipin to form new knowledge on individual children naturally. The formation of a knowledge is also the result of domination from one party to the other. The dominance of animated impressions Upin Ipin through television media is one effort to create knowledge. The knowledge that is formed on the individual child is the result of media power. This media industry is targeting audiences, audiences, and listeners. All that is done by the media is in order to maintain existence to win the competition. Television media seeks to exploit and capture certain situations / moments in programming to improve its rating. For example, the animation of Upin Ipin, not only related to the hour time appropriate with children's time, but able to capture the moments of the holiday especially the month of Ramadan. In addition, the television media know that

the animation Upin Ipin is on the rise because of the demand as children's entertainment. Beyond that there is always a capital interest from the owners of capital. Upin Ipin animation program is used to maintain the existence and dominance in the field of economy, power and politics.

The results of this study suggest to parents who care about culture, it's time to act to balance the spectacle of Upin Ipin by inviting children to explore the beautiful nature of Indonesia. One way to invite children to play in the open so that they love nature and culture of Indonesia. Watching television is good, but it must be limited to avoid watching habits. Better to read fairy tales, tell positive stories and do not forget to keep them playing.

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