



# Sustainability of Local Culture in The Middle of Nusa Penida Tourism Development



Ni Made Suwendri <sup>a</sup>, I Made Mardika <sup>b</sup>, Ida Bagus Astika Pidada <sup>c</sup>, Ni Ketut Sukiani <sup>d</sup>

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## Corresponding Author <sup>a</sup>



## Abstract

Nusa Penida is currently developing into an international tourism destination. This activity entails the inclusion of foreign cultural elements which have implications for the existence of local culture. Along with the development of technological advances and cultural transformation, Nusa Penida's local cultural potential is experiencing a shift. This research descriptively describes the Survival of the Local Culture of Nusa Penida amidst the very rapid development of tourism. Qualitative and descriptive data were analyzed and presented so that it was found that tourism development has a direct impact on the maintenance of local culture so ways are needed to synergize it. The results of the study show that the efforts made by the community in maintaining the local culture of Nusa Penida so that it continues to exist today include the role of traditional community leaders (bendesa and prajurunya) which are quite large in social control of their community members, religion in the life of the Nusa Penida people adheres to beliefs Hinduism is thick with rituals that are sacred and magical. This strength lies in traditional local cultural forms that people believe to be mystical. Always functioned in religious rites, there is a mesesangi tradition, the continuation of tradition through cultural experience and cultural knowledge.

## Keywords

*local culture;*  
*Nusa Penida;*  
*sustainability;*  
*tourism destination;*  
*tourism development;*

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<sup>a</sup> Warmadewa University Denpasar, Bali, Indonesia

<sup>b</sup> Warmadewa University Denpasar, Bali, Indonesia

<sup>c</sup> Warmadewa University Denpasar, Bali, Indonesia

<sup>d</sup> Warmadewa University Denpasar, Bali, Indonesia

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## 1 Introduction

Advances in science and technology in information, communication, and transportation have resulted in Nusa Penida tourist objects being quickly recognized by the outside community, especially among local and foreign tourists. The Regional Government of Klungkung Regency welcomes the efforts made by the local community and tourism activists in promoting Nusa Penida tourism. The first Nusa Penida Festival in 2014 developed this village as a tourist destination in Klungkung Regency. In 2015 Nusa Penida tourism proliferated until 2019, before the COVID-19 pandemic. It can be seen from the results of research conducted by [Pebriantari et al. \(2017\)](#).

Table 1  
Number of Visits by Tourists to Nusa Penida During the Last Five Years 2015-2019

No	Year	Number
1.	2015	264.708
2.	2016	265.545
3.	2017	443.884
4.	2018	25.472
5.	2019	543.979

Source: Klungkung Regency in Figures (2020)

The data above shows that the number of tourist visits to Nusa Penida over the last five years, 2015-2019, has increased significantly, except for 2018; due to the eruption of Mount Agung, the number of tourist visits has dropped dramatically. In 2019 the number of tourist visits to Nusa Penida was the highest. From the perspective of cultural studies, the development of tourism in Nusa Penida (Nusa Gede) tends to be seen as having negative implications, namely the erosion of the socio-cultural space of the local community for the benefit of the commodification of tourism, especially in tourism areas ([Sudipa et al., 2020](#)).

Culture at the supra-structural level remains, such as local wisdom in the form of Intangible Cultural Heritage, namely sacred arts and ancestral traditions of the Nusa Penida people. Cultural resilience is conceptualized as the ability of a nation to withstand threats, attacks, or challenges that generally come from outside ([Tirtosudarmo, 2011](#)). Cultural resilience can also be interpreted as a cultural defense. Weak cultural resilience, such as its implementation in Indonesia, can become the target of various cultural annexations and symbol theft by foreign powers ([Piliang & Jaelani, 2018](#)). Cultural resilience is broadly understood as a strategy or cultural way of responding to change. In this context, every cultural actor does not only act as a person or group of people who adapt himself to existing values but also acts as a creative agent ([Makmur & Biantoro, 2014](#)).

Amid the rapid changes and rapid development of tourism in Nusa Penida, the inclusion of foreign cultural elements, both positive and negative, is a necessity. This change certainly has implications for the existence of local culture. Local culture is the local values of the cultivation of the people of an area that are formed naturally and obtained through a learning process from time to time. Nusa Penida's local culture is the result of cultural creations with various kinds of local wisdom that are noble and passed down from generation to generation to meet the needs of the people. Nusa Penida's local culture in the context of this research is in the form of Intangible Cultural Heritage (ICH), namely the result of traditional arts that still exist in people's lives. The traditional sacred dances typical of Nusa Penida are the Baris Jangkang dance, the Gandrung dance, and the Sanghyang Dedari dance. Apart from that, there is the traditional craft of Cepuk woven cloth. The existence

of this local cultural potential needs to be explored so that its sustainability is maintained (Liang & Chan, 2018; Lordkipanidze et al., 2005; Amerta et al., 2018).

Along with the increasing technological advances and cultural transformation, local culture can still survive from generation to generation. Based on the explanation above, this paper discusses, first, the efforts made by the community to maintain local culture so that it continues to exist amid the development of Nusa Penida tourism. Second, the form and function of local culture that has survived to this day.

## 2 Materials and Methods

Research sites; in the hill villages and coast of Nusa Penida with their local wisdom (local genius). This research uses a qualitative method, namely descriptive-interpretative research. Data sources include primary data and secondary data. Primary data was extracted through field research. The data collection techniques were carried out through interviews and observation. In-depth interviews were conducted with key informants as the primary guides by first considering the informants' knowledge. The informants included traditional community leaders, the chief of the traditional village, and the head of the traditional arts committee. The information collected includes the existence of traditional arts that have survived to this day, the efforts made by the community to carry them so that traditional arts such as the Gandrung Dance, the Baris Jangkang Dance, the Sanghyang Dedari Dance, and the traditional craft of Cepuk Woven Cloth which still exists today. Apart from interviews, data was obtained through observation. Observations were carried out by direct observation of forms of local wisdom and their functions in the life of the bearer community, then community activities in conservation efforts.

## 3 Results and Discussions

### *Community Efforts in Preserving Local Culture*

Along with the rapid flow of globalization and the development of tourism in Nusa Penida, many things have caused changes in several aspects of people's lives (Suwendri, 2022). However, intangible elements of traditional local culture continue to exist without any change and are even better known by people outside Nusa Penida (Pebriantari et al. 2017). The following are some of the efforts made by the community to maintain local wisdom that still exists amid the fast development of Nusa Penida tourism.

### *The Role of Traditional Community Leaders*

The role is defined as a dynamic aspect of position or status. The role is a job done by a person based on the status held. Customs is a system of cultural values consisting of a set of rules, habits, or traditions that are steady and firmly integrated into the cultural system of a culture that regulates human action in the social life of its people. Customs is believed to have value. Therefore it is upheld and obeyed by the supporting community. A traditional Community Leader is someone who has a traditional position in an indigenous community order in a region, a person who is prominent in the field of custom has certain skills and privileges that are different from other people, and has strong ties and influence over the surrounding community (Kastulani, 2015). *Bendesa adat* is a traditional community leader in a *Pakraman* (customary village) in Bali who structurally has the highest position as a leader in a village in Bali who takes care of the customary division. Several customary villages in the Nusa Penida region, according to the scope of this research, are the *Pakraman* villages of Batukandik, Pejukutan, and Ped.

The results of interviews with the traditional chief of the village at the research location on June 11, 2022, revealed that the customary chief of the village, together with his village administrators, had a significant role in terms of social control of their citizens, including the following. (a) Reminding its citizens about the existence of traditions owned by the community. The people of Nusa Penida village are rich in tradition, some in the form of unique sacred dances typical of Nusa Penida, such as the Gandrung Bungan Urip Dance

(Batukandik Village), Baris Jangkang Pelilit Dance (Pejukutan Village), Sanghyang Dedari Dance from Banjar Perapat (Ped Village). (b) Maintaining and instilling a sense of pride in one's traditional culture and maintaining traditions that have been passed down from generation to generation, Whereas traditions that have existed for a long time and are known by other communities can strengthen local identity; therefore, they must be upheld by the supporting community. (c) Making people proud of their cultural identity. (d) Upholding customary rules, if its citizens are proven to have committed a violation, they will be subject to customary sanctions. It was also emphasized that so far, the people of Nusa Penida had never been subject to customary law sanctions. (e) Fostering and controlling the attitudes and behavior of its citizens so that they comply with customary rules. The most effective medium in this regard is the formation and implementation of awig-awig, which is mutually agreed upon. Awig-awig is a provision that regulates the manners of social life in society to create a steady life order in society (Surpha, 1993). The strength of the awig-awig permeates the way of life of the community, making its members subject to customary rules. If there is one of the residents who deviates from the provisions contained in the awig-awig or perarem, then the person concerned will be fostered first. If the person concerned repeats the mistake, the person concerned can be subject to customary sanctions.

### *Community Religion Practices*

Durkheim in Koentjaraningrat (1998), reveals that one of the basic elements of religion is religious emotion (soul vibration) that encourages humans to behave religiously. Religion is belief in a supernatural power that gives rise to a certain way of life. As God's creatures, humans are obliged to adhere to and practice religion according to their beliefs. Religion guides humans to the right and good path, and how humans relate to God or to the supernatural. As Hinduism develops in Bali, its implementation cannot be separated from the use of religious ceremonies or rituals. The series of religious ceremonies are always accompanied by sacred dances. Sacred dances are usually performed at a certain place and time. In Nusa Penida, there are several religious dances (Wali dance) that are unique and sacred, such as the *Gandrung* Dance, which has lived and developed from generation to generation until now in *Banjar Adat* (local community) *Bungan Urip*, Batukandik Village. The people of Nusa Penida often call it *Gandrung Bungan Urip*. This dance is generally performed in religious ceremonies, namely when there are *piodalan* ceremonies at Puseh Temple, Griya Temple, Merajan, and Galungan Day, but it is also performed in people's households (Risteskia et al., 2012; Lee, 2013; Sutawa, 2012; Buckley, 2012).

According to the narrative of the chairman of the sekeha or committee of the Gandrung Dance Banjar Bunganurip when interviewed at his residence on June 11, 2022, revealed that the gandrung dance is believed to have magical religious powers both by the local community and those from outside the community. In several cases in the community, it shows that many residents seek (pay) the Gandrung Dance to be performed at their homes in order to pay vows (naur sesangi). One of the sayings of the community members is "madak nyak tiang ngelah panak muwani tiang sanggup ngupah Gandrung Bungan Urip" (hopefully I can have a son, I can afford to pay for the Gandrung Bungan Urip dance). It turned out that what was said was true, so he immediately looked for good days and ordered the Gandrung Bungan Urip dance to be performed at his residence. After the performance is finished, the Gandrung dancers chew betel (nginang) and the water from the betel leaf is rubbed on the forehead of a person who pays the vows (naur sesangi) as passionate as Gandrung. Another sacred dance is the Baris Jangkang dance which originates from the Pelilit customary banjo of Pejukutan Village. This dance also always accompanies a series of religious ritual ceremonies when there is a *piodalan* at the Kahyangan Tiga temple, it is also danced at private holy places when residents pay their vows (naur sesangi).

In line with the two sacred dances mentioned above, the Sanghyang Dedari dance is also a sacred dance typical of Nusa Penida, which lives and developed in the banjar of Prapat Village Ped since ancient times and continues to exist today. This is because the supporting community believes that the Sanghyang dance has magical powers, just like the Gandrung dance and the Baris Jangkang dance mentioned above. Quoting the narrative of the community as users of these dances as said by a resident, "yen nyak seger sampin tiange, sanggup tiang ngupah Sanghyang" proved true according to the words (acepan) of the dancer, the animal recovered from its illness. So, at the agreed time, the Sanghyang dance is performed at the house that pays the vows (naur sesangi). After the dance is over, the Sanghyang dancer chews betel (nginang) then the red betel

water called poos gedubang is given to Sanghyang's wage earner to then rub it on the forehead of a cow that has just recovered from its illness. This is a sign or proof that his vows have been paid off (sampun naun sesangi). If it is not paid, the person making the sacred promise is afraid that after death, his descendants will be the ones to suffer the consequences (Fauzan & Nashar, 2017; Gottschalk & Notosusanto, 1985; Gerungan & Chia, 2020).

As a sacred dance, it always functions in religious ritual activities. When piodalan ceremonies are held in holy places, sacred dances are always performed to accompany the ceremonial procession. According to the confession of one of the Bendesa adat in Ped village, it was revealed that in carrying out the piodalan ceremony at Dalem Temple, Kuningan days such as the Sanghyang Dedari dance must be performed at Bale Banjar as an offering to those who reside in that place. Without the presence of sacred dances (Wali dance), religious ritual ceremonies will feel something is missing (incomplete).

### *Sustainability of the Indigenous Traditions*

The tradition of mesesangi (paying vows). Even though times are moving forward, the tradition of paying vows (naur sesangi) from generation to generation still exists among the people of several villages in Nusa Penida from ancient times until now. This one tradition is very different from what happens in other places in mainland Bali. Communities, in general, use sacred dance for offerings at religious ceremonies, unlike what happened in Nusa Penida. Among the people, it is common practice to say the word "mesesangi" (vows) if the person concerned is experiencing problems in terms of health or difficulty getting offspring. If by saying the sacred promise finally indeed comes true as expected, then the person concerned immediately pays or fulfills the promise that was made before by paying for a sacred dance at the house of the resident concerned (<https://tatkala.co>). With the existence of this mesesangi tradition, the local culture in the form of this sacred dance art will not be lost to the masses, it will still exist and thrive in the midst of the people who carry it.

### *Weaving cultural inheritance*

Continuing tradition as an effort to preserve local culture in Nusa Penida is carried out by going directly into a cultural experience. The results of an interview with one of the cepuk woven cloth craftsmen in Tanglad Village on June 11, 2022, said that the cepuk woven cloth craft, which is a local wisdom of Tanglad Nusa Penida Village so that it does not become extinct, is carried out in the following way a) Carrying on the weaving tradition to young people in the village itself. So far, young people are more interested in working outside Nusa Penida Island, such as migrating to Denpasar. They are reluctant to follow in the footsteps of their parents to pursue weaving work. There is no own initiative among local village youths to learn to weave. According to the testimony of a craftsman in Tanglad Village, his family, especially young children, should be able to weave as much as possible because the work of weaving cepuk cloth is a mandate from their ancestors which must be carried out from generation to generation as a family's livelihood. For this reason, continuous training is needed regarding the process of making cepuk woven fabric from the beginning to the end of production. In this way, it is hoped that the weaving tradition will further develop and be sustainable, b) Requiring local residents to wear cepuk woven cloth on certain days so that it becomes a tradition to maintain the existence of the cepuk woven cloth. Especially in the midst of Nusa Penida tourism, which is currently developing, the local culture, one of which is cepuk woven fabric, the Nusa Penida tourism icon, is expected to be able to support Nusa Penida cultural tourism. The results of Amir's et al. (2022), research concerning the development of Cepuk woven fabric as a support for the attractiveness of Nusa Penida cultural tourism reveal that the craft of cepuk woven fabric in a global cultural context has great potential to be developed both in terms of product packaging, a supportive natural environment, as well as by empowering local communities.

### *Forms of Intangible Cultural Heritage*

Nusa Penida (Nusa Gede) is a tiny island in the Klungkung regency, yet it has a diverse local culture. Local culture is local values resulting from the cultivation of the people of an area that are formed naturally and are obtained through a learning process from time to time. The local culture of the people of Nusa Penida, which still exists in the digital era, is in the form of intangible cultural elements, namely art. Unique traditional art



results in the form of sacred dances, namely the Gandrung dance, the Baris Jangkang dance, and the Sanghyang Dedari dance. This local culture has grown and developed since time immemorial until now. Its existence has indeed been conditioned by the bearer community. The local cultural forms of the people of Nusa Penida in the form of artistic products can be explained as follows.

### *Baris Jangkang Dance*

The history of the emergence of the Baris Jangkang dance in Pelilit Hamlet, Pejukutan Village, Nusa Penida, originates from the oral stories of the residents' ancestors, according to the narrative of the Pelilit Village Chief. It is said that in ancient times, a person named Jero Kulit came from the local hamlet. Jero Kulit worked (pengayah) as a pig keeper at Puri Klungkung. After working for a long time, he asked permission to return to Pelilit. Before Jero Kulit left the palace, he asked the king to be given a place for eating pigs (pelungan) as a memento for his friends in his hometown. The king also gave what Jero Kulit requested. During his last meeting with his pet, Jero Kulit gave a message to his pigs so that the pigs could become better beings. Then Jero Kulit brought home the pig's food bowl, which was made of bronze. Arriving at Pelilit where the pig was fed, he gave it to his friends to use as a toy. Suddenly, people from a neighboring village attacked the Pelilit residents. They (the enemy) challenged to be invited to war. At that time, Jero Kulit was ready to fight. He prepared his spear and wrapped the tip of his spear with reed leaves. Likewise, with his ears, as soon as Jero Kulit's troops were ready, Jero Kulit took the pork food container he had brought from Puri Klungkung while beating it, and the spear, which was wrapped around the leaves of the weeds was seen as a dagger by his enemy. As soon as the instrument was struck and saw the keris, immediately the people who attacked it ran helter-skelter in fear. Palungan, where the pigs are fed, sounds like kempur (a Balinese gamelan musical instrument) (Yunitawati & Clifton, 2021; Lee, 2001; Nguyen et al., 2019; Pratama & Mandaasari, 2020).

To commemorate the heroic struggle carried out by Jero Kulit, the Baris Jangkang dance was created, in which the pattern of the dance movements imitates the movement of Jero kulit with its members against their enemies. The people of Nusa Penida generally call the Baris Jangkang Dance with the Baris Jangkang Pelilit, because the dance originates from Pelilit Hamlet. This Baris dance is a type of sacred dance. The dancer costume consists of an ornate headband called udeng, a white long-sleeved shirt, white trousers, cloth in the form of a handkerchief made from traditional Nusa Penida weaving crafts, namely Cepuk cloth, white kamben, and a cloth shawl equipped with a spear weapon with the ends filled with ties weeds. This dance depicts the figure of a warrior who is tough and brave against the enemy. The Baris Jangkang dance movement is simple and unique but difficult to imitate. The gamelan instruments used to accompany this dance are called Gamelan Batel. One of them that is sacred is kempur. Apart from the kempur, there are also two kendang, one petuk, and one small cenceng. There are three story titles that are staged in the Baris Jangkang dance movement, namely Guak Maling Taluh, Buyung Mesugi, and Ngemil Mako.

The Baris Jangkang dance is usually performed in holy places. In addition, the Baris Jangkang dance is often performed in residents' households to pay vows (naur sesangi). The Baris Jangkang dancers are nine in number according to the direction of the wind. Those who become dancers are usually residents who are already married. Presently, the government in this case the Minister of Education and Culture of the Republic of Indonesia, has designated the Baris Jangkang Nusa Penida dance as an Intangible Cultural Heritage (ICH) of Indonesia on November 11 2019 (<https://klungkungkab.go.id/berita/detail/mendikbud-tetapkan-tari-baris-jangkang-nusa-penida-sebagai-warisan-budaya-tak-benda-indonesia>) accessed on 15 July 2022.

Along with the development of tourism in Nusa Penida, apart from being a sacred dance, Jangkang Pelilit was also developed into a colossal dance (mass dance). The number of dancers is no longer nine people but much more, up to a hundred people. The performance was not held when there was a piodalan ceremony at the temple but for the Nusa Penida tourism event, which was held at the 2016 Nusa Penida Festival (Kompas Dewata, 2017). Now the aim is not to deter harm but to attract and entertain tourists visiting Nusa Penida. Showing the dance at the tourism event is likely to encourage the younger generation to play an active role in dancing the dance. The aim is to regenerate dancers and increase the economy of the Banjar Pelilit community in Pejukutan Village in particular and the people of Nusa Penida in general.

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### *Gandrung Bungan Urip Dance*

As the name implies, the Gandrung dance originates from the Bungan Urip Banjar, Batukandik Village, Nusa Penida. The existence of this Gandrung dance has something to do with the origin of the name Banjar Bungan Urip. In interviews with elders, the former chairman of the Gandrung dance sekeha committee said that in ancient times one of the ancestors of the people of Dusun Bungan Urip cultivated watermelons. The farmer who has a watermelon garden sees his watermelons disappear most of the time. However, the cause of the loss of the watermelon is known. It is the eagle that comes and eats its watermelon every day. Local people call the eagle by the name Manuk Dewata.

The farmer was very annoyed at the behavior of the eagle. Finally, the farmer tied his feet with the feet of the eagle, where it flew. The eagle flew into the sea and then dived with the farmer. During the dive, the farmers saw other water sources in the sea. The farmer takes the water and returns to the land. On the land, the bird then perched on a pule tree. The farmer was dropped off at that place with water previously taken in the middle of the sea. The water is sprinkled onto tree trunks that are already dry and dead. The tree is slowly coming back to life as before. To the local community, the sprinkled water is called Banyu Urip. Gradually the living tree blooms, so it becomes the name Bungan Urip (<http://waklaba.blogspot.com>).

People increasingly believe that water is auspicious and can revive or eliminate the disease. As a form of respect for the ancestors of the Bungan Urip residents, the Gandrung Bungan Urip dance was created. This dance is very sacred and unique. Gandrung dance is generally performed in holy places at certain times. This Gandrung dance is quite famous among the people of Nusa Penida. The unique thing is that the Gandrung dance is often performed in residents' homes outside Bungan Urip Hamlet. This performance relates to community members who pay vows (naur sesangi). Before the performance, the dancers prayed at the Griya temple for their safety. The community believes this temple to be the place where the ancestors reside who have contributed to giving life through the sprinkling of holy water they obtained from the middle of the sea. After the prayer, the dancers and entourage go to the stage (to the residents' houses).

This Gandrung dance is generally danced by young male dancers who are immature (considered still sacred) dressed as women. The number of dancers is three people. A certain standard does not bind the variety of clothing worn by dancers. It is just that the top clothes are determined to wear a white shirt while the subordinates adjust. The total number of Gandrung dance sekeha is 57 people. This dance was performed in 2015 at Nusa Penida Festival ([waklaba.blogspot.com](http://waklaba.blogspot.com)).

### *Sanghyang Dedari Dance*

Sanghyang Dedari dance is a sacred dance typical of Nusa Penida. This dance originates from Banjar Perapat, Pakraman Ped Village, Nusa Penida. The sacredness of this dance can be known from the time of its performance. This Sanghyang dance is performed by an innocent female dancer who has not yet entered her menstrual phase. The dancers are in a trance (unconscious) with closed eyes during the performance. The dancers are accompanied by sekeha kidung girls, who are generally adults. If the song that is sung is broken or wrong, then the Sanghyang dancer will fall. Therefore, dancers must be guarded behind so as not to fall. The costume used is yellow and white, consisting of the top, namely on the head, there is a bun decorated with white frangipani flowers. White kebaya, and white kamen. It is also equipped with other yellow accessories. Before the performance, the dancers pray first to ask for their safety. As with other sacred dances, as mentioned above, this Sanghyang Dance is performed in sacred places at certain times. Uniquely, the Sanghyang dance is often performed in residents' homes to pay vows (naur sesangi). If the vow concerned is granted, the Sanghyang Dedari Dance will be invited to perform at the house in question ([tatkala.co](http://tatkala.co)) accessed on April 5, 2022.

### *Cepuk Woven Fabric Crafts*

The Cepuk woven fabric, which lives and developed until now in Tanglad Village, is a traditional Nusa Penida woven craft. Working on Cepuk weaving uses non-machine looms using natural materials, but recently it has also used synthetic materials. According to local Jero Bendesa, Cepuk weaving is a sacred cloth that is an ancestral heritage practiced for generations. Cepuk woven products are in the form of cepuk cloth. In Sanskrit,

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cepuk means cangging wood. This wood is used as the basic material for making cepuk woven cloth. Working on cepuk weaving is complicated. It requires extraordinary precision and skill. Before the weaving work is carried out, several steps must be taken, namely procuring yarn, coloring, drying, and making motifs. The motif of the cepuk woven cloth is typical of emitting a magical impression, in contrast to other types of cloth motifs. Now the cepuk woven fabric from Tanglad Nusa Penida Village has been designated as a National Intangible Cultural Heritage (ICH) by the Ministry of Education and Culture Research and Technology (The Ministry of Education, Culture, Research, and Technology) in 2021 (<https://www.nusabali.com>).

### *Functions of Intangible Cultural Heritage*

Something made by humans certainly functions in people's lives following the goals to be achieved. The function is defined to explain the relationship that occurs between one thing and another in an integrated system. Likewise, in the form of traditional culture owned by the people of Nusa Penida, local culture in the form of sacred dances and traditional crafts of cepuk woven cloth has many functions, as follows.

#### *Religious function*

Sacred dances, as mentioned above, are offered in the context of religious ceremonies at holy places such as Kahyangan Tiga Temple, Bale Banjar, and family temple (sanggah pemajan). The results of an interview with the chief of the traditional village at the research location on 12 June 2022 revealed that sacred dance always accompanies religious rituals. Residents will not dare not to perform this sacred dance. Apart from that, the people carrying the ritual feel that the ceremony being held will not be complete without the presence of this sacred dance. Residents also do not dare to take risks magically if the sacred dance is not performed. In addition, the Cepuk woven fabric, for example, has a religious function, namely it is used when there are traditional and religious ceremonies such as the Human Yadnya ceremony and the Pengabenan ceremony. It is believed that those who use the cloth will be protected from harmful things. Therefore, the cepuk cloth is holy and sacred.

#### *Socio-cultural function*

The sacred dance mentioned above invokes healing, gets offspring, and is believed to repel reinforcements and protect the village from disease outbreaks. Like the Baris Jangkang dance, the local community believes it is a "helping god." (Wantiasih, 2013). In addition to these functions, sacred dances are offered to pay vows (naur sesangi) if the request is granted. The wage earner will invite the dancer to perform at the house concerned. Although the duration of this sacred dance is relatively short, the employer is declared to have paid his vows and believed to have been freed from his sacred agreement. The cepuk woven cloth craft also has a socio-cultural function, namely for souvenirs, typical Nusa Penida souvenirs. This souvenir is a symbol of friendship/solidarity. The cepuk woven cloth is also a symbol of social status (prestige) in society for those who use it because it is classified as a rare and classic item.

#### *Economical function*

Sacred dances performed to ask for healing and get offspring can generally bring in income. This phenomenon can be seen in the word "ngupah." That means that the residents who invite the dance will give wages or cash rewards to the management of the sacred dance association (sekeha) and then coordinate it with the traditional local chief. Other traditional local cultures, especially in cepuk woven cloth, certainly have good economic value. In addition to being used for religious functions, cepuk cloth is also used for fashion modified with other cloth motifs. Now, cepuk cloth is widely marketed in residents' stalls, starting from the lowest prices to competitive prices. With the advancement of technology in the field of information as it is today, goods made from natural materials can be marketed online via social media. Craftsmen produce merchandise according to customer orders. Their marketing has expanded at the local, national and global levels.



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*Educational medium*

Sacred dances, which are the traditional culture of Nusa Penida, such as the Gandrung Bungan Urip dance, the Baris Jangkang Pelilit dance, and the Sanghyang Dedari dance, can be used as educational media. In general, sacred dances that live and develop in the community carrying them are a legacy from their ancestors that are still being carried out today. Based on the beliefs of the local community, this art cannot be terminated (dismissed). Therefore, this dance must still exist. To support the existence of this art, the young generations should be encouraged and taught, so they can take an active role in learning and practicing until they can master the dance by a mutually agreed standard. The grip is taught from generation to generation and will never change even though the times are moving more modern like today. Instilling belief in the next generation that what they believe in remains sacred and holy so that it must be maintained for generations (Ayatullah Humaeni, 2013).

#### 4 Conclusion

Based on the discussion above, the traditional local culture of Nusa Penida is still surviving amid the rapid development of Nusa Penida tourism. There are several efforts made by the community to maintain the local culture, including the role of traditional community leaders who are pretty strong in terms of social control of their community members. The people's religious life of Nusa Penida is thick with sacred and magical rituals. Local culture in the form of traditional arts and crafts of cepuk woven cloth has still functioned in various religious rituals; there is a mesesangi tradition among the people, which has been carried out since ancient times until now. Other efforts made by residents are the continuation of cultural traditions through direct involvement or cultural experience and knowledge/understanding of one's culture (cultural knowledge). Policyholders and community members should continuously pursue revitalizing Nusa Penida's local culture, especially local wisdom that has not been identified as an Intangible Cultural Heritage (ICH), such as the Gandrung dance and the Sanghyang Dedari dance. As the policy maker, the Klungkung Regency Regional Government should always side with the existence of local culture so that it continues to exist at all times.

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### Biography of Authors

	<p><b>Dra. Ni Made Suwendri, M.Si.</b> She completed her undergraduate study in the Department of History, Faculty of Letters, Udayana University in 1988. Completed his Master's in Cultural Studies, at Udayana University, in 2005. As a permanent lecturer at the Faculty of Letters, Warmadewa University, Denpasar, Bali from 1989 until now. <i>Email: <a href="mailto:suwendri63@gmail.com">suwendri63@gmail.com</a></i></p>
	<p><b>Dr. Drs. I Made Mardika, M.Si.</b> He completed his Bachelor of Archeology study at Udayana University in 1990, Master of Cultural Studies at Udayana University in 2001, and Doctoral degree in Cultural Studies at Udayana University in 2017. As a lecturer in the Faculty of Letters and Master of Public Administration at Warmadewa University from 1990 until now. <i>Email: <a href="mailto:dikamar73@gmail.com">dikamar73@gmail.com</a></i></p>
	<p><b>Drs. Ida Bagus Astika Pidada, M.Si.</b> He completed his undergraduate studies at the Department of History, Faculty of Letters, Udayana University in 1985. Completed his Master's studies at the Masters in Cultural Studies at Udayana University, in 2002. As a permanent lecturer at the Faculty of Letters, Warmadewa University, Denpasar, Bali, from 1986 until now. <i>Email: <a href="mailto:astikapidada@gmail.com">astikapidada@gmail.com</a></i></p>
	<p><b>Dra. Ni Ketut Sukiani, M.Si</b> She completed her undergraduate study majoring in Indonesian Language and Literature at Udayana University in 1986 and completed his Master's in Religion and Culture at the Indonesian Hindu University in 2006. As a lecturer in the Faculty of Letters, Warmadewa University, from 1987 until now. <i>Email: <a href="mailto:ketutsukiani@gmail.com">ketutsukiani@gmail.com</a></i></p>