

ARTICULATION OF *PANCORAN SOLAS* AS A TOURISM CAPITAL BASED ON BALINESE TRADITION

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Abstract

This study analyzes the articulation of Pancoran Solas in the management of Tirta Taman Mumbul tourism. Pancoran Solas is a cultural heritage site preserved by the local community for its local wisdom and religious significance for Balinese Hindus. At the same time, it supports tourism activities within the Taman Mumbul area. Interestingly, no conflict emerges between the local community and tourism operators. The research addresses four questions: (1) What is the form of Pancoran Solas in Taman Mumbul? (2) Is Pancoran Solas a form of tourism capital based on local wisdom? (3) Why is there no conflict between the community and tourism operators? (4) What is the value of Pancoran Solas as a tourism capital?. This phenomenon of Pancoran Solas as a traditional Balinese cultural tourism asset was examined using qualitative methods. Primary data were collected through interviews and observations, while secondary data were obtained through a literature study. Data were analyzed qualitatively and interpretively using symbol theory, practice theory, and structuration theory. The findings reveal: (1) Pancoran Solas is a traditional cultural artifact consisting of a pond with eleven fountains; (2) it functions as a cultural tourism asset rooted in Balinese tradition; (3) harmonious relations between the community and tourism operators are maintained due to shared economic, social, and cultural benefits; and (4) the articulation of Pancoran Solas as tourism capital provides substantial cultural, economic, and social value for the development of Tirta Taman Mumbul tourism.

Keywords: *Articulation, Pancoran Solas; Traditional Balinese Culture-Based Tourism Capital; Tourism Management; Taman Mumbul; Bali.*

INTRODUCTION

Bali is known as the Island of a Thousand Temples (Tjandradipura et al., 2023). The large number of temples in Bali is a result of the majority of the Balinese people

being Hindu (Pradana, 2021). The diverse architectural styles of temples in Bali reflect the unique and beautiful identity of Bali, as they incorporate elements of traditional Balinese cultural aesthetics and customs (Pradana & Jayendra, 2024; Pradana et al., 2024). Many temples are the center of traditional activities for the majority of the Balinese people. The religious culture of the Balinese people is inextricably linked to the presence of temples and Hindu ceremonial activities (Pradana, 2023; Pradana & Arcana, 2020).

As a cultural institution, temples play a central role as places for Balinese Hindu rituals, providing protection and legitimizing the sanctity of their practices. The legitimization of sanctity and requests for protection from Balinese Hindu rituals are confirmed through the use of holy water. The temple is a source of *tirta*, which Hindus need in a series of formal rituals. *Tirta*, obtained through a series of formal rituals at the temple, is believed to be a symbol of divine blessing and a reconnection of human relations with the gods in the *Parahyangan* system. Apart from temples, Hindus can obtain *tirta* through *Pancoran Solas* for purification, to drive away bad luck, and to enhance religious experience. *Pancoran Solas* refers to a ritual site complete with sacred artifacts, as it provides eleven streams of spring water, supported by the availability of water ponds for *melukat* activities. *Melukat* is a ritual of human cleansing for Hindus that emphasizes refreshment, alignment, and restoration of spiritual energy and spiritual health. Hindus believe that *Pancoran Solas* water is beneficial for the process of restoring spiritual health and aligning spiritual energy, as it can help dissolve negative energy on both subtle and gross levels.

In Bali, *Pancoran Solas* are available at *Taman Bali* in Bangli, *Taman Beji Palu* in Badung, *Taman Mumbul* in Badung, *Selanbawak* in Tabanan, *Blayu* in Tabanan, and *Buruan Sukawati* in Gianyar. All *Pancoran Solas* are well maintained in line with the *melukat* activities and sacred rituals performed by Hindus. On the other hand, *Pancoran Solas* in Badung, such as *Beji Paluh* and *Taman Mumbul*, are popular with tourists.

It is interesting to note that *Pancoran Solas* in *Taman Mumbul* is not only a cultural heritage managed as an asset to meet the needs of Hindus, but also serves to meet the needs of tourists. Several components of *Pancoran Solas* in *Taman Mumbul* appear to be different from *Pancoran Solas* in general. In addition, *Pancoran Solas* in *Taman Mumbul* has the potential for social conflict because it is still lacking in adequate amenities, substantial social capital from the local community, and protocols and regulations governing sacred areas amid cultural, religious, and tourism interests. Amenity issues can lead to sustainability problems in tourism and social conflict (Dillis et al., 2024). The weakness of social capital from the local community in cultural commercialization choices indicates a high risk in the tourism sector (Rahimzadeh, 2020). The *Bhisama Bali* phenomenon highlights social conflict arising from violations of cultural regulations regarding sacred areas amid development interests. Anomalous was the absence of social conflict amid the transformation of *Pancoran Solas* *Taman Mumbul* in the cultural and tourism spheres. This phenomenon indicates a new articulation of the impact of *Pancoran Solas* in *Taman Mumbul*. The novelty of this analysis of the phenomenon may be helpful for cultural and tourism studies in unraveling mysteries in the hypercritical era. The main issues in the *Pancoran Solas* phenomenon in *Taman Mumbul* that were studied focused on : 1) What is the form of

Pancoran Solas in Taman Mumbul?; 2) Is it true that *Pancoran Solas* is a tourism asset based on local wisdom?; 3) Why do local communities not conflict with tourism operators in Taman Mumbul?; 4) How is the value of *Pancoran Solas* articulated as a tourism asset in Taman Mumbul?.

METHODS

The *Pancoran Solas* phenomenon, as a form of culture-based tourism in Bali, was studied using qualitative methods. Qualitative methods are well-suited for analyzing and interpreting visual and narrative data (Bloomberg, 2023). Observation and interviews can be used for primary data collection in qualitative methods (Taylor et al., 2016). Observation is a data collection technique through careful observation (Patton, 2015). Qualitative data can be collected through interviews, a question-and-answer process with informants (Kaiser, 2024). The primary data for this study were collected through observation and interviews with informants using an emic approach, a narrative reframing approach, and a constructivist approach. Secondary data were obtained from literature studies. Data collection can be obtained through literature searches (O'Donoghue, 2019). All data were analyzed qualitatively and interpretively using practice theory, structuration theory, and symbol theory.

According to Bourdieu, as cited in Jenkins (2025), practices within a particular field are influenced by habitus and the ownership of capital. This theory has been applied in data analysis to address the authenticity of *Pancoran Solas* a local wisdom-based tourism capital, the factors contributing to local communities' non-conflict with tourism actors, and the value of *Pancoran Sola's* articulation as a tourism capital for Taman Mumbul. The issues of the articulatory value of *Pancoran Solas*, the factors that prevent local communities from conflicting with tourism operators, and the authenticity of *Pancoran Solas* as a local wisdom-based tourism capital are analyzed based on structuration theory. According to Giddens, as cited in Browne (2017), structuration is a form of dualistic harmony based on the roles of agents and social intervention. In addition, symbolic theory has been used to analyze the issue of the form of *Pancoran Solas*, the truth of *Pancoran Solas* as tourism capital based on local wisdom, the factors causing the local community not to conflict with tourism actors, and the articulation value of *Pancoran Solas* as tourism capital for Taman Mumbul. According to Barthes, as cited in Samoyault and Brown (2017), symbols are part of a sign system in semiotics that have meaning based on communication practices and cultural context.

RESULTS AND DISCUSSIONS

Results

The Form of the Solas Waterfall in Mumbul Park

The *Pancoran Solas* in Taman Mumbul is a sacred bathing area that showcases several elements characteristic of traditional Balinese culture in its physical appearance. The *Pancoran Solas* in Taman Mumbul is shaped like a rectangular pool with 11 water spouts. The 11 water spouts in the shallow pool are the main representation of the distinctive appearance of the *Pancoran Solas* artifact and the

center of *melukat* ritual activities in Taman Mumbul. The pool infrastructure features traditional Balinese bricks, complemented by a few traditional Balinese carvings that blend seamlessly with the natural atmosphere of Sangeh village. Surrounded by trees and green gardens, the *Pancoran Solas* area in Taman Mumbul looks beautiful and feels shady. Around *Pancoran Solas*, there are altar foundations for placing canang before the *melukat* procession, as well as public facilities such as a wantilan, lockers, a changing area, toilets, a parking lot, and ceremonial clothing rental services. Spaces like the wantilan, fish pond, and temple are part of the symbolic architecture that enables a collective sacred experience.

The distinctive characteristics of *Pancoran Solas* are evident in the form of nine statues of gods (*Dewata Nawasanga*) and two statues of goddesses (*Dewi Gangga* and *Dewi Saraswati*), each with the role of distributing water to this pool.

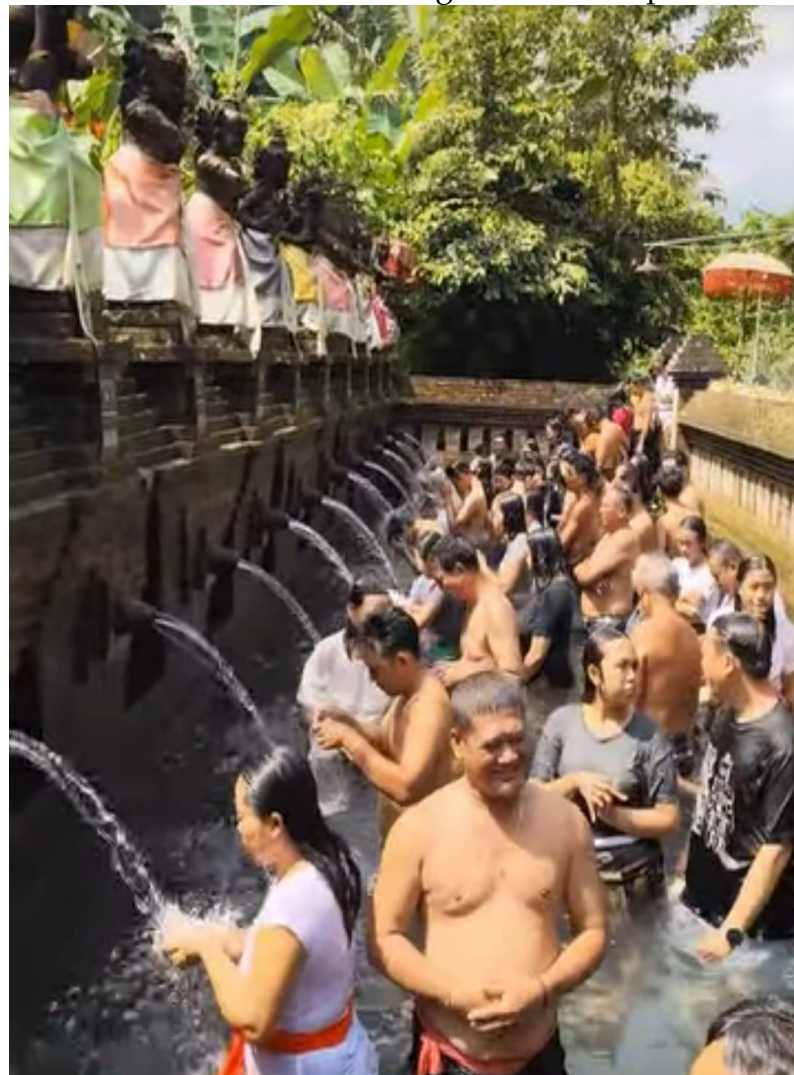


Figure 1. Pancoran Solas at Taman Mumbul
(Doc. Yoga, 2025)

Based on the image above, you can see the activities of the participants at *Pancoran Solas* in Mumbul Park. The water flow from each statue is high enough for an adult to wash their face in the pond. Thus, the distinctive feature of *Pancoran Solas* in the Mumbul Park area lies in the reflection of the 11 powers of the gods and goddesses,

which can signify purification, life energy, and blessings. With the existence of these eleven fountains, *Pancoran Solas* has become the center of purification rituals for the Balinese Hindu people in Taman Mumbul. To the north of the pond is the *Taman Pancaka Tirta* temple and its facilities, which feature traditional Balinese cultural nuances. The area is decorated with umbrellas, fabrics, and ritual offerings that incorporate motifs from Balinese cultural heritage.

Pancoran Solas is an arena where culture is passed down, practiced, and transformed by cultural agents. *Pancoran Solas* in Taman Mumbul presents a sacred atmosphere, simple Balinese aesthetics, and harmony between natural elements, culture, and integrated Hindu rituals. The secular journey to the sacred is reflected in the formation of the gods' statues and the ritual procedures of *Pancoran Solas*. The water from *Pancoran Solas* is a biological entity that, through the activities at *Pancoran Solas*, can hold meaning as a transcendental medium, symbolizing self-purification, inner transformation, and reconnection of human relationships with God. This nuance is maintained as part of the effort to preserve the sanctity and tranquility of the sacred place required during the rituals led by the priest. Prohibitions on visits by menstruating women and people experiencing *cuntaka*, prohibitions on speaking rudely, prohibitions on disrespectful behavior, and the requirement to dress modestly are a series of rules to maintain the sanctity and tranquility of the *Pancoran Solas* area. These rules apply not only to Hindus but to all religious communities who carry out activities in the *Pancoran Solas* area in Taman Mumbul.

Pancoran Solas as Local Wisdom-Based Tourism Capital

Pancoran Solas is a cultural heritage preserved by the local community in Taman Mumbul. The form of *Pancoran Solas* reflects the cultural identity of Bali, featuring a cultural space that showcases how local wisdom serves not only as a traditional cultural heritage in Taman Mumbul but also as a knowledge system that continues to be reproduced through social interactions within the local community. In the context of modernization and increasing opportunities for developing the community's tourism potential, local wisdom can be an adaptive mechanism that maintains the continuity of sacred values while responding to social change (Pradana et al., 2025; Pradana, 2023). In the ethical dimension, rules regarding modesty, such as the prohibition of inappropriate clothing, the prohibition of entering sacred areas when mourning (*cuntaka*), the prohibition of disturbing ritual processions, and the prohibition of littering, are forms of articulation of the local social structure. This rule can be understood as a reminder of the existence of rules and resources as described by Giddens in Browne (2017), namely, a set of guidelines and resources that frame social actions but remain dynamic. The stability of social actions in sacred spaces, such as *Pancoran Solas*, depends on compliance rooted in cultural values, including respect for sacred artifacts and objects. Therefore, compliance with local rules not only maintains order but also strengthens the sanctity of *Pancoran Solas*.

In the cultural realm, the structure of the *melukat* ritual, from the preparation stage to the initial prayers, the sequence of showers, and the post-*melukat* procession, demonstrates the regularity of actions that have been passed down from generation to generation. Referring to Bourdieu in Jenkins (2025), ritual actions such as carrying

banten pejati, waiting for the *pemangku*, and following the *melukat* movements are expressions of practical sense, namely the tendency of the body and mind to work without rational reflection. Through these repetitive actions, the religious habitus of Balinese society is reproduced. In line with Giddens in Kay (2016), routines in *melukat* rituals also function as a mechanism that stabilizes religious structures. Thus, culture becomes an arena where social structures and ritual actions shape each other. Just as the *pemangku* maintains spiritual authority through the implementation of rituals, Balinese Hindus reproduce religious structures through ritual obedience.

The symbolism in the *melukat* ritual sequence, such as washing the face, gargling, and sprinkling water on the body, is an action that produces myths of purification, as understood in Barthes' thinking in Samoyault (2017). These physical movements form a narrative that the body is not only physically cleansed, but also spiritually and emotionally purified. This narrative is collective and does not always refer to objective reality; however, it is religiously meaningful because cultural myths are often believed to have profound implications. In addition, there is the use of *tri datu* thread (red, white, and black thread), which is not merely an ornament but a reminder of the normal cycle of life and a symbol of cosmic protection. The giving of the *tri datu* thread at the final stage of *melukat* can serve as a marker that naturalizes cultural power relations and reinforces the structure of belief in the normal cycle of life.

Other sacred symbols, such as holy water, statues of gods, and sacred scriptures, indicate the cosmological dimension of the *Pancoran Solas* space. In line with Barthes' thinking, as presented in Sollers (2017) & Pradana (2012), these symbols function as a signifying system that constructs social myths, allowing particular cultural meanings to be accepted as truth. The water distributed from the statue of the goddess, *Gangga* is not only seen as a flow of water, but also as a signifier mythologized as a protector and cleanser of negative energy. The statue of water flowing through the statue of the goddess Saraswati produces the myth of enlightenment and knowledge. In contrast, the water from the statues of the gods signifies the harmonization of universal energy. The presence of the *Ongkara* and *Dasa Aksara* symbols in the form of the *Pancoran Solas* ritual further strengthens the cosmological narrative that bridges the relationship between the microcosm and the macrocosm. Thus, all the symbols at *Pancoran Solas* become the basis for spiritual legitimacy that reinforces ritual practices and motivates collective activities at *Pancoran Solas Taman Mumbul*.

The ecological dimension in *Pancoran Solas* is also shaped by local wisdom that links environmental conservation with the sanctity of natural spaces. In line with Bourdieu, as cited in Stamatiou and Pitches (2024), this ecological disposition is part of the habitus, which is a pattern of tendencies that produces practices without rational calculation. For example, respecting water as an element of life and using sanitation facilities is not merely compliance with local rules, but a reflection of the internalization of cultural values. When this ecological habitus operates in the context of tourism, it becomes adaptive capital that maintains cultural authority while expanding the meaning of *Pancoran Solas*, not only as a location for *melukat*, but also as an arena for the reproduction of cultural structures through practices rich in sacred symbols.

Pancoran Solas in Taman Mumbul is a cultural space that demonstrates how symbols, social practices, and traditional structures work in tandem to produce tourism capital rooted in local wisdom. Referring to Barthes in Stafford (2023), the spatial arrangement of *Pancoran Solas*, which includes statues, ritual procedures, sacred scriptures, and purification rituals, functions as a system of signs that produces myths about purity, cosmic harmony, and self-purification. Through tourism activities, these symbols form a cultural language that both the Balinese community and tourists can understand. Through an ongoing process of signification, *Pancoran Solas* produces mythological narratives that participants can experience as magical.

Based on Bourdieu's ideas, as presented in Wacquant (2023), *Pancoran Solas* can be understood as an arena of practice where the habitus of the *Sangeh* indigenous community operates. Practices such as *melukat*, dress codes, and the use of *canang* and *banten* are embodied culture, as knowledge that has become a reflex of the body and daily behavior. This ritual habitus is reproduced through repeated performativity that creates cultural capital. When tourists participate in rituals, they enter the arena of practice even though they do not fully understand the meanings that the local community has internalized. This involvement expands the scope of practice and creates opportunities for strategic negotiations in spatial planning, service rates, or tourism regulations, intending to maintain symbolic authority while meeting the demands of the tourism market.

Reviewing Giddens' ideas in Kolarz (2016), *Pancoran Solas* can be understood as an arena where customary structures such as *awig-awig*, authority holders, and ritual arrangements both restrict and empower actions. Customary structures can change through the reproduction of practices each time the community performs rituals. When tourists arrive, local structures are transformed through the reflexive actions of indigenous communities, which include establishing dress codes, sacred-profane zoning, providing public facilities, and setting rules for tourists. This transformation demonstrates that the structure of *Pancoran Solas* is not a static entity, but rather the result of social actions that are continually renewed to maintain its sanctity while responding to the dynamics of tourism challenges and opportunities.

Pancoran Solas can finally be understood as a living cultural text, a space for the continuous production of meaning. Its symbols attract tourists, its social practices reproduce cultural values, and its customary structures provide both legitimacy and regulation. The presence of tourists interested in health tourism, religious tourism, and special interest tourism creates a form of re-signification, namely the transformation of the meaning of traditional cultural symbols when they enter the tourism economy. However, sacred authority is not lost because the indigenous community retains symbolic control, has the right to determine the boundaries of sanctity, and regulates tourism practices. The interaction between local habitus and tourist habitus results in new adaptations such as the provision of lockers, tourist trails, and photo zone restrictions, reflecting the dynamics of structuration.

Overall, *Pancoran Solas* can function as a local wisdom-based tourism capital because it can integrate three elements : (1) cultural symbols as narratives with tourism value; (2) cultural practices as habits packaged as tourism experiences; and (3) traditional structures as frameworks that regulate and are also the result of tourism practices. These three elements form a cultural ecosystem that enables *Pancoran Solas*

to present itself as an authentic, flexible, and relevant religious destination that meets the needs of tourists. This is where the strength of *Pancoran Solas* lies as a cultural tourism asset of Taman Mumbul. This sacred space is also open to tourism interests, where social practices are produced, reproduced, and transformed within the cultural realm.

Harmony between Local Communities and Tourism Actors in Taman Mumbul

Conflicts of interest can lead to conflict (Shaskova et al., 2023). Conflicts can arise due to social friction in a particular area (Reid et al., 2020). The absence of conflict between local communities and tourists in Taman Mumbul is a phenomenon, especially given that many cultural tourism destinations in Indonesia face conflicts and friction between economic interests, traditional values, and the dynamics of social change. The harmony seen in Taman Mumbul is not the result of natural conditions. However, it can be understood as a product of social construction formed through long-term interactions between traditional structures, symbolic systems, and local community practices. In this context, community-based tourism (CBT) becomes a tool that enables tourism operators and communities to manage the tourism economy while preserving their cultural identity and authority.

In line with Giddens' thinking, as presented in Craib (2011), the harmony established in Taman Mumbul is the result of a dialectical relationship between customary structures and the actions of agents. Customary structures such as *awig-awig*, dress codes, prohibitions on entering sacred areas for *cuntaka* individuals, and the division of sacred and profane spaces have worked as normative interventions and resources that regulate social interactions. These structures limit the behavior of tourists and tourism managers, but also enable local communities to manage tourism in a reasonable and sovereign manner. As tourism develops, managers of tourism capital based on local wisdom not only comply with traditional structures, but are also reflexively required to be able to adjust and reproduce components of these structures based on market opportunities (Pradana et al., 2025; Pradana, 2018; Pradana & Parwati, 2017; Pradana, 2025). As with determining conducive tourism routes, the regulation of *melukat* procedures and the arrangement of photo spaces must continue to respect the rules of sanctity. Thus, the stability of the relationship between the community and tourism actors is at least the result of a structuring process that is continuously updated through social practices, thereby preventing disharmony.

Reviewing Bourdieu's understanding in Schirato and Roberts (2020), harmony between tourism actors and the local community is also inseparable from the habitus of the *Sangeh* Traditional Village community, which is shaped by a long history based on cultural values, Hinduism, and deliberation. This habitus is reflected in social practices such as the *sangkep*, *ngayah*, and collective purification rituals. The habit of avoiding open conflict is ingrained as a cultural disposition that operates spontaneously, so that any potential conflict in tourism management is not resolved through confrontation, but rather through clarification, symbolic negotiation, customary mediation, and deliberation. The local community also possesses social capital in the form of krama solidarity, cultural capital in the form of customary

knowledge and ritual authority, and tourism capital based on local wisdom as guardians of sacred sites in tourism activities.

The existence of tourism capital based on local wisdom places local communities and tourism operators in a dominant position within the tourism arena without the need for coercive power. Ideally, tourism operators adhere to local cultural structures and values, so that the tourism arena does not become a space for pure power struggles, but rather an arena of interests concerned with the sustainability of the local culture in Taman Mumbul. Furthermore, the community-based tourism (CBT) management model strengthens the position of local communities as agents in managing the structure and meaning of local culture-based tourism in Taman Mumbul. All decisions related to the management of local cultural tourism in Taman Mumbul, from revenue distribution to spatial planning, are determined through *sangkep*. This ensures a fair distribution of benefits, avoids external domination, and provides social legitimacy among all parties. CBT, in this situation, serves as an institutional mechanism that bridges economic interests and cultural values, enabling communities to view tourism not as a threat to the extinction of local culture but as an opportunity that can be managed in accordance with their interests. This entire process demonstrates that harmony in Taman Mumbul is not simply the absence of conflict, but the result of a mutually supportive integration of structures, symbols, and practices. Customary structures organize social relations, sacred symbols create a shared moral consciousness, and community habitus reinforces norms of harmony and deliberation. All three are integrated within a CBT framework that ensures that actors from local community structures remain the primary actors. As long as local communities maintain their authority over structures, symbolic meanings, and cultural practices, tourism will continue to thrive without creating conflict. This model demonstrates that cultural destinations can be sustainably managed when local communities retain control over the narratives, practices, and structures of tourism, allowing them to continue evolving.

The Articulation Value of Pancoran Solas as a Traditional Culture-Based Tourism Resource in Taman Mumbul

Pancoran Solas is a valuable local wisdom-based tourism resource in Mumbul Park. *Pancoran Solas's* uniqueness lies in its ability to simultaneously articulate cultural, aesthetic, economic, and social values. These four values are interconnected, forming a network of articulations that can generate added value for both the local community and the tourist experience. In this successful form, *Pancoran Solas* can serve as a recreational destination, a venue for cultural expression, and a medium for intercultural education.

Culturally, *Pancoran Solas* affirms Bali's traditional identity, as evidenced by the *melukat ritual*, the arrangement of sacred spaces, and the implementation of the *Tri Hita Karana* principles. The statues of the deities demonstrate cultural impact. Local cultural practices here are not simply maintained but reflectively reproduced to remain relevant in the context of tourism. Local communities act as reflective agents, negotiating the boundaries between the sacred and the profane. Therefore, interactions with tourists are expected always to respect mythological values and

conform to cultural ethics.

In line with Giddens's view, as presented in O'Brien et al. (2014), a dialectical relationship exists between structure and agency at *Pancoran Solas*. Components of traditional structures, such as the *Tri Hita Karana* philosophy and mythological narratives, guide tourist behavior. However, tourism practices shape and adapt cultural practices within the tradition. The observed harmony can be attributed to the adaptive reproduction of symbolic structures to the demands of tourism.

Symbols are not merely visual objects, but also a medium for cross-cultural communication and a boundary marker, preserving the sacredness of space from mass exploitation motivated by tourism. Considering the aesthetic elements of form, *Pancoran Solas* displays landscapes, statues, and other symbolically distinctive visual elements. In harmony with Barthes's thinking in Stafford (2023), these symbols function as myths, naturalizing the sanctity, balance, and cosmological harmony of Bali. A multi-meaningful experience that begins with a visual experience is very possible at *Pancoran Solas* when tourists participate in the *melukat* ritual while respecting the sacred direction.

Economically, *Pancoran Solas*, as a community-based source of income, has a significant economic impact. The distribution of economic benefits through village funds, tourism participation fees, and the management of tourism facilities, among others, generates ergonomic value, prestige, loyalty, and royalties. Ergonomic value is created through a comfortable and structured tourism experience, prestige value arises from authentic Balinese cultural experiences, loyalty value arises from memorable and ethical interactions, while royalty value arises from the satisfaction and fairness of economic distribution that supports the sustainability of protecting local cultural tourism capital in Taman Mumbul. Thus, tourism in *Pancoran Solas* not only provides financial benefits but also enhances tourism and social legitimacy, which benefits the local community as the capital owner.

Socially, *Pancoran Solas* strengthens community cohesion through collective mechanisms, such as traditional *sangkep*, regulating tourist participation, and sharing economic benefits, thereby demonstrating a positive social impact. When there is no manifest conflict, the tourism arena transforms into a collaborative space where local social capital, such as kinship networks, banjar solidarity, and communal legitimacy, can filter out potential external economic domination. Based on Bourdieu's thinking in Mu (2025), community habitus, such as spiritual dispositions, ethics, and rituals, enables them to maintain symbolic authority while adaptively managing tourism. Tourism practices such as leading rituals, arranging sacred spaces, and distributing economic benefits are manifestations of cultural internalization that contribute to maintaining social harmony and stability in Mumbul Park.

The value of *Pancoran Solas*' articulation lies in its ability to unite the four dimensions of culture: aesthetics, economics, and sociality into a single network that can generate added value for tourism needs. The community can maintain a balance between tradition and cultural adaptation through selective acculturation, maintain social harmony by avoiding manifest conflict, manage symbols and practices reflectively, and support the sustainability of community-based tourism.

Overall, *Pancoran Solas* articulately enables the local community to maintain cultural autonomy, disseminate symbolic meanings, and create harmonious,

authentic, and sustainable tourism experiences. In this situation, tourists are enabled not only to observe but also to participate in Balinese cultural drama. With this mechanism, *Pancoran Solas* demonstrates that cultural tourism activities interested in *Pancoran Solas* can support the strengthening of cultural identity, ritual reproduction, and cross-cultural education, as long as local community members have a position as primary actors and agents in determining the structure, meaning, and practices within the Taman Mumbul realm. Thus, the articulation of *Pancoran Solas's* values demonstrates that tourism can promote local cultural identity, support the preservation of sacred values, and contribute to the symbolic legitimacy and harmony within the local community through cultural activities.

Discussions

The hypercritical era represents a new phase in cultural history, when people has become far more sensitive, reflective, and critical of all forms of cultural representation, ritual practices, and tourism activities. Psychological phenomena such as overthinking, anti-oppression attitudes, and the urge to think outside the box shape a social atmosphere that makes cultural space no longer viewed as something stable, taken for granted, and given. Instead, culture is often seen as an arena for the struggle for meaning, a space for symbolic negotiation, and a platform for cultural owners to maintain autonomy amidst the currents of contemporary social change and the advancement of tourism. In such a situation, Cultural Studies and tourism face new challenges that are far more complex than simply issues of cultural representation and commodification.

One of the main challenges is the issue of representation. In this hypercritical era, the authenticity of every cultural symbol, from statues and ceremonies to clothing and narratives conveyed to tourists, is increasingly questioned. The public tends to overinterpret, and everything can be suspected of being a product of commodification and ideological construction. In line with Barthes's thinking in Ffrench (2021), cultural symbols are read not only as denotative signs, but as signs that inevitably conceal something. Rituals are no longer seen simply as practices with absolute truth, but as texts that can be deconstructed to discover other hidden meanings. On the one hand, this condition indicates a growing public awareness of criticism. However, on the other hand, it creates the risk of interpretations becoming detached from the local context. A challenge for Cultural Studies is to place semiotic criticism within a framework that is sensitive to people's daily lives, rather than merely an overly theoretical reading of symbols.

The rapidly growing anti-oppression stance in society also presents new challenges for tourism in addressing demands for turnover, equality, justice, and an end to violence, as well as the need for empowerment. In line with Bourdieu's thinking in Jin (2025), the tourism arena is a battleground between economic, cultural, social, and symbolic capital. The problem is that the habitus of local communities will tend to be questioned as sovereign agents, amidst their capacity to adapt rituals and symbols to the needs of the tourism market from a tourism perspective. However, viewing local communities solely as victims is certainly too reductive. They possess the agency, strategies, and skills to negotiate change. The challenge for Cultural

Studies is to construct a just narrative, one that acknowledges the dominance of neoliberal ideology while also recognizing local wisdom in interpreting praxis.

The push to think outside the box also creates new dilemmas in the tourism sector. Innovation is a requirement, and tourist destinations are considered obsolete if they remain unchanged. However, not all cultural spaces can be transformed without consequences. Inspired by Giddens's ideas in Reiner (2019), local communities find themselves in a position where they must reproduce traditional customary structures such as customary laws (*awig-awig*), sacred zoning, and stakeholder authority. On the one hand, creative adaptations are made to remain relevant to tourism market demands. The tension between innovation and sacredness in developing tourism capital based on local wisdom creates a paradox : creativity is needed to seize tourism market opportunities, but it must not compromise customary legitimacy. This is where the capacity of local communities is put to the test.

Another emerging challenge is the validity of knowledge. In this hypercritical era, the public no longer accepts cultural claims at face value. Every statement about the sanctity, authenticity, and meaning of rituals must be supported by strong arguments. Cultural studies is required to expand its methodology, not only relying on drawer ethnography but also incorporating elements of digital ethnography, discourse analysis, political approaches, and even transdisciplinary approaches. Knowledge can become more fluid, more easily debated, and more responsive to challenges arising from the digital world. Academics and tourism managers must be more prepared to face the new consequences of judging without understanding the hypercritical context being championed with polyvocality and creativity.

In the tourism context, community-based tourism (CBT) faces pressures related to transparency, legitimacy, and benefit distribution. Communities are no longer viewed as homogeneous entities, which can create tensions between members, differing interests, and role conflicts. Furthermore, digitalization brings additional consequences. Small errors in rituals, ethical violations, or inappropriate use of symbols can quickly go viral and generate criticism. Sacred rituals can be distorted into entertainment content, cultural symbols can be used without understanding, and sacred spaces can lose their meaning amidst a torrent of public commentary that lacks a hypercritical genealogy.

Amidst the challenges of this hypercritical era, *Pancoran Solas* in Taman Mumbul serves as a compelling example of how symbols, structures, and cultural practices can both survive and adapt. Its distinctive physical form, a rectangular pool with 11 fountains, presents a sacred landscape that visually reproduces a narrative of purification, life energy, and blessings. Statues of deities, shrines, *wantilan*, and rules of purity have become aesthetic representations and symbolic systems that unite identity, belief, and social life in Balinese society. In line with Barthes's thinking, as presented in Bate (2023), statues and holy water serve as signs that naturalize the cosmic meaning of harmony. Building on Bourdieu's ideas in Hadas (2022), the *melukat* ritual becomes part of the community's habitus, reproduced and inherited as valuable cultural capital. In line with Giddens's thinking, as presented in Bryant and Jary (2011), customary structures governing sacred spaces are reproduced through collective practices and reflexively adapted through community-based tourism management. As a result, *Pancoran Solas* is not only something that can be declared

highly sustainable in tourism management in Taman Mumbul, but also a space where harmony between local communities and tourists is appropriately constructed socially. There is no harmony without negotiation, without adaptation, without awareness of the importance of maintaining symbolic authority while remaining open to the needs of tourists if one wishes to optimize the development of tourism capital based on the local wisdom contained in *Pancoran Solas*. Therefore, mainstream hypercriticism is not merely a challenge, but an opportunity. An opportunity to build a cultural management model that is more reflective, more sensitive, and more rooted in local cultural authority. Cultural studies and tourism are challenged not only to understand culture but also to navigate the increasingly intense currents of criticism. By understanding symbols, practices, and structures as the three main pillars of cultural life, spaces like *Pancoran Solas* demonstrate that cultural sustainability is not about resisting change, but about the ability to manage change without losing meaning.

The articulation of *Pancoran Solas* as a form of traditional Balinese cultural tourism capital in the management of Taman Mumbul tourism represents a novel perspective in cultural studies. In addition, the novelty of the research findings on the articulation of *Pancoran Solas* as a form of traditional Balinese cultural tourism capital in the management of Taman Mumbul may help fill the gap in understanding Taman Mumbul. This is because, there has been no research on the articulation of *Pancoran Solas* in Taman Mumbul.

Suputra et al. (2024) stated that the implementation of the 6A approach can significantly increase tourism attractiveness through Community-Based Management for Tourism Development in Sangeh Village: The 6A Approach in Enhancing the Attractiveness of *Penglukatan Pancoran Solas* Taman Mumbul. Active community participation in tourism management can improve the quality of tourism in Sangeh Village. By involving the community in management, closer cooperation between relevant parties is created, thereby improving sustainability and the quality of the tourist experience. The implementation of the 6A approach as a community-based management guideline to achieve sustainable tourism development in Sangeh Village. The Relevance of *Pancoran Solas* Articulation as Traditional Balinese Culture-Based Tourism Capital in the Management of Taman Mumbul Tourism with Community-Based Management for Tourism Development in Sangeh Village: The 6A approach in increasing the attractiveness of *Pancoran Solas* Taman Mumbul is based on *Pancoran Solas* in Taman Mumbul as the common focus of the research. However, Articulation of *Pancoran Solas* as Capital for Tourism Based on Traditional Balinese Culture analyzes the articulation of *Pancoran Solas*, whereas Community-Based Management for Tourism Development in Sangeh Village: The 6A Approach to Increasing the Attractiveness of Tourism at *Penglukatan Pancoran Solas* Taman Mumbul does not analyze the articulation of *Pancoran Solas*.

Kusuma et al. (2023), based on the Strategic Plan for Religious Tourism Management: Taman Mumbul Sangeh Bali, stated that Taman Mumbul Sangeh is positioned in Quadrant I (progressive). Quadrant 1 has higher values in terms of strengths and opportunities for this tourist attraction. Progressive is defined as an organization that is in a strong position, making it highly likely to continue advancing and developing so that the Taman Mumbul Sangeh tourist attraction can be

optimized. The relationship between the Strategic Plan for Religious Tourism Management: Taman Mumbul Sangeh Bali and the Articulation of *Pancoran Solas* as Capital for Traditional Balinese Culture-Based Tourism in the Management of Taman Mumbul is that they share the exact research location, namely the Taman Mumbul Sangeh Bali area. However, the Strategic Plan for Religious Tourism Business Management: Taman Mumbul Sangeh Bali does not analyze the articulation of *pancoran solas*, whereas the Articulation of *Pancoran Solas* as Capital for Traditional Balinese Culture-Based Tourism analyzes the articulation of *pancoran solas*.

Sutapa et al. (2023), based on the Development of *Pancoran Solas Pura* Taman Mumbul into an International Religious Tourism Destination, stated that theologically, *Pancoran Solas* Taman Mumbul in Sangeh has eleven fountains, each of which symbolizes the power of the nine gods in the cardinal directions (*Dewata Nawasanga*). Therapeutically, *Pancoran Solas* is believed to be able to increase spiritual vibrations and neutralize hostile forces in the human body. Based on the explanation of the 4A components of *Penglukatan Pancoran Solas* Taman Mumbul Sangeh, the tourism potential of *Penglukatan Pancoran Solas* Taman Mumbul Sangeh still needs to be further developed. Marketing development also needs to be enhanced to increase the number of tourist visits. *Pancoran Solas* Taman Mumbul has significant religious tourism potential that can contribute to the community's economic growth and support the development of tourism in Bali. Local community participation is crucial in developing the tourism potential of *Pancoran Solas* without compromising the preservation and sanctity of the *Pancoran Solas* Taman Mumbul area. The correlation between the articulation of *Pancoran Solas* as a traditional Balinese cultural tourism asset in the management of Taman Mumbul and the development of *Pancoran Solas* Taman Mumbul into an international religious tourism destination is located in *Pancoran Solas*, Taman Mumbul, which is the subject of this study. However, the articulation of *Pancoran Solas* as a traditional Balinese cultural tourism asset in the management of Taman Mumbul analyzes the articulation of *Pancoran Solas*. In contrast, the development of *penglukatan Pancoran Solas Pura* Taman Mumbul into an international religious tourism destination does not analyze the articulation of *Pancoran Solas*.

Hantana et al. (2023), through the Collaboration of Traditional Village Performance and the Role of BUMDes in Implementing the Mumbul Park Integrated Tourism Program, stated that the establishment of a tourism business unit for the management of Taman Mumbul at the BUMDes in Sangeh Village could be the first step in collaboration, accompanied by the adoption of the best strategies that have been successfully implemented by BUMDes in tourist villages both in Bali and outside Bali. Additionally, a strategic partnership is necessary among traditional villages, BUMDes, and various stakeholders, including academics, businesses, communities, the government, and the media. This partnership should be based on mutual trust, openness, mutual need, and mutual benefit, ensuring the optimal and sustainable development of Taman Mumbul. The relevance of the collaboration between traditional villages and the role of BUMDes in implementing the Taman Mumbul Integrated Tourism Program, with the articulation of *Pancoran Solas* as a culture-based tourism asset in the management of Taman Mumbul, lies in the similarity of the research location, namely Taman Mumbul. However, Collaboration Between

Traditional Villages and the Role of Bumdes in Implementing the Taman Mumbul Integrated Tourism Program does not analyze the articulation of *Pancoran Solas*. In contrast, Articulation of *Pancoran Solas* as Capital for Traditional Balinese Culture-Based Tourism in the Management of Taman Mumbul analyzes the articulation of *Pancoran Solas*.

Amanda and Sukana (2021), based on the Marketing Mix of Taman Mumbul as a Spiritual Tourism Destination in Sangeh Village, Badung Regency, stated that the identification of the 4A components, namely Attraction, Accessibility, Amenity, and Ancillary, and the application of the 7P marketing mix, namely Product, Price, Place, Promotion, Process, People, and Physical Evidence at Taman Mumbul, Sangeh Village, Abiansemal District, Badung Regency, has been carried out effectively. The correlation between the Marketing Mix of Taman Mumbul as a Spiritual Tourism Destination in Sangeh Village, Badung Regency, and the Articulation of *Pancoran Solas* as a cultural tourism asset based on Traditional Balinese Culture in the Management of Taman Mumbul Tourism lies in the similarity of the research location, namely Taman Mumbul. However, the articulation of *Pancoran Solas* as a traditional Balinese cultural tourism asset in the management of Taman Mumbul analyzes the articulation of *Pancoran Solas*. In contrast, the marketing mix of Taman Mumbul, a spiritual tourism destination in Sangeh Village, Badung Regency, identifies the 4A components: Attraction, Accessibility, Amenity, and Ancillary. The application of the 7P marketing mix, namely Product, Price, Place, Promotion, Process, People, and Physical Evidence, in Taman Mumbul, Sangeh Village, Abiansemal District, Badung Regency, does not analyze the articulation of *Pancoran Solas*.

The articulation of *Pancoran Solas* as a tourism capital based on traditional Balinese culture in the management of Taman Mumbul tourism has successfully added theoretical benefits to cultural studies, providing a critical understanding of the benefits of local culture as a tourism capital through the use of qualitative methods and interdisciplinary approaches. It is hoped that future research will succeed in adding practical benefits to cultural studies with hypercritical solutions to problems where cultural elements are no longer in their original realm and new, accurate solutions based on mixed methods or multidisciplinary approaches.

CONCLUSIONS

Based on the analysis of the articulation of *Pancoran Solas* as a tourism asset based on traditional Balinese culture in the management of the Taman Mumbul, the following conclusions can be drawn :

- a) *Pancoran Solas* is a traditional cultural artifact consisting of a pool with 11 fountains. These eleven fountains each symbolize the eleven powers of the gods, which can represent purification, life energy, and blessings.
- b) *Pancoran Solas* can be considered a tourism asset because it is based on traditional Balinese culture. The form of the site reflects the local community's wise cultivation of Balinese cultural identity. This unique site has potential as a cultural tourism attraction and as an instrument for health tourism, religious tourism, and special interest tourism.
- c) The local community at Taman Mumbul does not conflict with tourism

management. Tourism development uses a community-based tourism (CBT) approach. The local community and Taman Mumbul tourism management are in harmony due to the economic, social, and cultural impacts. d) *Pancoran Solas*, as a tourism asset at Taman Mumbul, is able to articulate local cultural, aesthetic, economic, and social values. The harmony in the articulation of these four distinct values has the potential to generate ergonomic value, superiority value, prestige value, loyalty value, and royalty value, all of which are essential for tourism practices. The articulation of *Pancoran Solas* as a tourism asset based on traditional Balinese culture has important value, both in cultural, economic, and social activities oriented towards tourism.

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