



## Strategy for Art and Cultural Preservation at Balinese Hindus in Praya City, Central Lombok Regency



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### Article history:

Received: 27 November 2016

Accepted: 30 March 2017

Published: 31 May 2017

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### Abstract

This study aimed to review the strategy of cultural preservation among Balinese Hindus in Kota Praya, Central Lombok Regency. This study uses qualitative descriptively in order to find answers the research problems. The focus of this research is the action taken by the people of Bali in Central Lombok in order to preserve the cultural heritage of their ancestors. Based on the results of the study found that the practice of Balinese culture is closely associated with the implementation of the Hindu religion. Associated with it in order to preserve the culture of Bali things to do is to instill religious values to the next generation. Planting religious values, especially done through informal education, non-formal education, and formal education. In connection with the preservation of cultural arts, there are some activities undertaken by people of Bali in Lombok. First, build a gallery of art and culture in order to enhance the creativity of art and culture among the next generation. Second, collaborative art and culture of Balinese and Sasak people in terms of arts and culture to preserve the identity of the cultural arts. Collaborative art and culture are very positive to build relationships between the people of Bali and Sasak people in Central Lombok. Based on these results submitted suggestions to preserve the noble values inherited from the past that are useful for improving the quality of people's lives.

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### 1. Introduction

Balinese culture animated by teachings of Hinduism has preserved the noble values that are passed down from one generation to the next. Preservation is not only done by the people of Bali who reside in Bali but also preserved by the people of Bali who resides outside Bali. This case evident from the existence of the people of Bali, as one who lives in the city of Praya, Central Lombok Regency. The Balinese people who reside in the City of Praya is a minority

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because of there relatively smaller than the Sasak ethnic population as a native of the island of Lombok. The Balinese people who reside in the City of Praya largely immigrant population after Indonesia's independence. They come and reside in the City of Praya motivated by the reasons for seeking a livelihood.

[Dahlan \(2006\)](#), [Elmirzanah \(2002\)](#), Balinese people who live in the city of Praya although relatively few in number, but they have a Banjar, the form of social organization. Banjar is a traditional social system that is used as a container to carry out activities, such as social activities, cultural activities, the implementation of the Hindu religion, and other activities. Banjar in Praya city is a container activity carried out by Balinese Hindu.

Social activities are carried out through Banjar relating to the maintenance of social relationships internally among the people of Bali. Within the scope of the wider social activities facilitated by train is also about social relationships with other ethnic communities in its immediate environment. [Geertz \(2001\)](#), [Judistira \(1992\)](#), [Kaplan dan Manners \(2002\)](#), Social activities are regularly carried out in order to maintain harmonious relations with the people in surrounding Banjar, such as gotong-royong, activities to help each other in facing natural disasters, events related to the social disaster, and other social activities.

Activities in connecting to the implementation of Hindu religion who use Banjar as a media execution, such as the activities of religious ceremonies, activities when someone dies, and other activities related to the implementation of the Hindu religion. [Koentjaraningrat \(1991\), \(1994\), \(1957\), \(1990\)](#), although numbers of Hindus in Praya city are relatively small they have a sacred place in the form of a temple, namely pura was used as a place to conduct religious activities in general. In addition to having a holy shrine in the form of pura (temple) Hindu followers also have a place of worship namely, sanggah or holy place in each house.

[Li \(1999\)](#), [Mitchell et al., \(1994\)](#), [Muhamad \(2002\)](#), activities related to culture performed by Balinese Hindus in Praya city generally include various aspects, such as the implementation of a cultural tradition, preservation of cultural arts, and other cultural activities which seek to preserve the culture of Bali. Although the population of Bali is Hindu relatively small, they were able to carry out the Bali cultural traditions inherited from their ancestors. A very interesting phenomenon related to the implementation of the Bali culture is the fascination of others when the Bali culture staged. Even in relation to art and culture, there is a tendency to do a fusion of other cultures, especially Sasak cultures owned by indigenous peoples of Lombok Island. Related to that in this study focused on the preservation strategy of Balinese culture that Hindus in Praya city, Central Lombok Regency.

## 2. Materials and Methods

This study was designed in the form of qualitative descriptive case study type. The type of data required in this research is qualitative data. [Nasikun \(2003\)](#), [Nawawi \(1983\)](#), [Nurkancana \(1998\)](#), the qualitative data are needed in this study in form of phrases, words, ideas, opinions, and records related to the problems examined. The data source of this research consisted of two, namely primary data sources and secondary sources. The primary data source is obtained directly from informants and cultural activities at the sites. Secondary data sources are obtained indirectly from a primary source, but there are obtained through the study of documents relevant to the focus of this study.

Data collected in this study through observation, interviews, and documentation. In observation, the researchers involved in making observations, [Pals & Zaman \(2001\)](#), [Parimarta \(1987\)](#), [Pitana \(1994\)](#), especially in relation to the activities of cultural traditions among the research sites. Interviews were selected in making unstructured data in order to understand the complexity of the behavior of members of the public without any a priori categories which can limit the wealth of data that can be obtained. [Poerwanto \(2005\)](#), [Ritzer & Goodman \(2003\)](#), [Sanderson \(2003\)](#), in an effort to obtain in-depth data in this study non-structured interview techniques. Interviews of this type are very ineffectively in digging depth data for reasons based on the relationship with the informant can be maintained. This research using document study as a secondary data source. Source documents used in this study include documents from various places. Secondary data are obtained from documentary sources were then analyzed according to the data analysis techniques were used.

Data analysis technique is done through the stages of classification, reduction, and interpretation of data. Classification of data in this research is done with grouping data consisting of: (1) data are obtained from observation, (2) data are obtained from interviews, (3) data are obtained from the results of the study documentation. This treatment is very important to facilitate the checking and the study sought data reduction once during the data mining field. Reduction of data in this study through the selection process, concentration and simplification of the raw data taken from the author's note for data collection in the field. Actually, the reduction is not only carried out after all the data are obtained but lasted continuously for the research process. Data interpretation is performed during the research

process from the recording that aims to obtain meaning, especially relating to the symbolic activity. Referring to [Geertz \(1973: 89\)](#) which embraces the view that culture as a system of inherited conceptions expressed in symbolic form. Accordingly, the qualitative interpretation of an interpretation that uses knowledge, ideas and concepts that exist in the communities studied cultural system.

### 3. Results and Discussions

#### 3.1 Planting Religious Values Among Next Generation of Hindus

Implementation of the Hindu people of Bali in Praya city, Central Lombok Regency is done by the traditioning religious culture of their ancestors in Bali. Implementation of the religion to further highlight aspects of a religious ceremony than aspects of ethics and philosophy of religion. The implications of the implementation of the religion that highlight aspects. Religious ceremonies indicated by the splendor that characterizes the implementation of the religion. Although Hindus in Praya city is relatively small, [Sivananda \(1993\)](#), [Sutherland et al., \(2003\)](#), [Sztompka et al., \(2004\)](#) there is a religious holy day in the temple is very festive and attended Hindu religious ceremony. The biggest temple in the city of Praya is Jagatnata temple. At the time of the day temple festival, namely *piodalan* Hindus in the city and surrounding Praya thronged the shrine. The condition is the implementation model describes religion as practiced by Hindus in Bali.

In connection with efforts to maintain confidence in the Hindu doctrine of the ways to do with instilling religious values are to the next generation. Planting of religious values is done, both informally, non-formal and formal. Planting religious values are very closely related to efforts to preserve the culture of Bali for the implementation of the Bali Hindu culture. Based on that phenomenon in the implementation of the Bali culture is the core teachings of Hinduism.

[Titib \(2009\)](#), [Made \(2003\)](#), [Wiana \(1993\)](#), planting of religious values is done through informal education is done in the family field. Based on the observation that there is awareness among Hindu families as expressed by I Komang Restu Sosiawan (a Hindu figure) that in their family field have started at introducing ways to say *panganjali* since their children were small. Such practices until they hit their children, adolescents, and adults. The importance of coaching is done at an early age also strengthened by [Sudono et al., \(2009: 1\)](#) that the adult community is increasingly aware of the importance of education related to early childhood.

Patterns are applied in the teaching of religion in practice in the family field is a model of cultivation of religious values to the next generation starting in the family field. Train by accustoming attitudes like the above is a good way to cultivate the ethics of children to always adapt there is the right path. It is also part of an effort to build a cultural mentality that can ultimately bring about religious awareness. Value investment in non-formal performed by Hindu Council (Parisada Hindu Dharma Indonesia, PHDI to shorten) in central Lombok regency through its program provides an increase in the field *sradha* and *bhakti*. This was revealed by Ida Bagus Nyoman Mantra (former of Chairman PHDI) that the agency Hindus has a role very important in improving *sradha* (confidence) and *bhakti* (devotion) in order to shield themselves from outside influences. It is intended to further strengthen the confidence of Hindus against the teachings of Hinduism. In this connection also needs to do *yadnya* (Hindu ritual). In order to increase the level of Hindu spirituality.

Activities carried out by Hindu council through increased *sradha* (belief) and *bhakti* (devotion) through socialization to the Hindus, particularly among the younger generation as well as a vehicle to strengthen the belief in the teachings of Hinduism. This is also consistent with the expression [Wiana \(1995: 28\)](#) that in order to improve the quality of religious Hindus can do with *brata*, *diksa*, and *daksina*. *Bratha* is the ability oneself, *diksa* is a spiritual and physical purification, and *daksina* a tribute.

Planting religious values through formal education through education in schools. Young people who are studying primary school level to university to get the eye of teaching Hinduism. They are being educated at a certain level to get lessons Hinduism is strongly conditioned by the environment in which to study. Based on observations and interviews, not all schools have teachers who teach Hinduism at students who follow the Hindu religion in the school. Even in some of the schools that do not exist in the Hindu Religious Teacher gives lessons conducted by the Hindu religion, warehouses etc. Other studies teacher who happened to Hinduism.

Obstacles encountered in schools that do not have Master Hinduism is often taken way out by having the students to learn independently. These constraints while this can be overcome by giving religious lessons to the students in Hindu *Pasraman*. Hindu *Pasraman* is an educational institution established costs independently in order to provide service to teach students to understand the teachings of religion and culture. *Pasraman* that exist in Praya today's are

five that still actively used as a medium for providing education related to the implementation of the Hindu religion and cultural practices.

### 3.2 Preservation of Cultural Arts Related to Hinduism Implementation

Balinese culture has an identity that is known in almost all foreign countries. It became a very important asset for efforts to preserve the art and culture of Bali. The existence of the cultural arts in the city of Praya still preserved its existence. Preservation is strongly supported by two bearing capacity, ie the preservation of culture associated with religious art and profane art and culture associated with beauty treats for the audience. Arts religious culture preserved by Hindus in Praya relating to the implementation of the Hindu religion. Cultural art displayed as a companion activity in the neighborhood Hindu temples and other places related to the implementation of the Hindu religion. Arts and culture-related to aesthetic presentation to the audience are as profane and treats can be enjoyed by everyone, including to the tourists.

Arts and culture associated with the implementation of Hinduism displayed by Hindu artists in Praya are to accompany religious activities performed by Hindus in Praya city and surrounding area. Art and culture are displayed to accompany such religious activity are often called the sacred art. The sacred art appearance only served as an accompanist religious ceremony in the Hindu religious places, such as temples, *sanggah*, or other places associated with religious activities of the Hindu pantheon. The sacred cultural arts performances by the community commission very existence need to be preserved because it is very closely related to the existence of the Hindu religion. In connection with that, it is necessary to take steps to preserve the cultural arts in order to support the activities *sradha* and *bhakti*.



Figure 1. Rejang Dewa dance with Balinese traditional clothing

Staging of sacred art is performed in conjunction with the activities of Hindu religious ceremony is necessary to preserve its existence because it would be a cultural identity that complements the implementation of the Bali Hindu religion. The existence of sacred art that is displayed by a group of artists among the people of Bali in Lombok most frequently shown is *rejang dewa* dance. It was based on the grounds of the aspirant art and culture among the people of Bali who reside in Central Lombok relatively few. Sacred art *rejang dewa* dance played by children of women whose age is still relatively small. Such conditions make it easier for coaches art to educate children in order to master the dance. Based on field observations they learn dances of sacred art *rejang dewa* dance centered in *sanggar* (studio) arts.

Arts and culture associated with a dish to the audience which is also referred to as the profane art is not restricted his performance since addressed to the destination to entertain. Cultural arts profane intensified recently as a medium to improve the attraction of tourists. Accordingly, the art of profane culture can appear anytime and anywhere along needed. The profane art conservation culture in this regard is not as forwarding mere cultural values, but can also be used to improve the economy.

In connection with the development of tourism in Central Lombok has recently opened a number of tourist destinations, especially those located on the beach. The coastal tourism development as well as opening many hospitality businesses are used as accommodation for tourists, both domestic and foreign. In order to provide

entertainment to the tourists who visit often invited traditional art groups to display the creations of art and culture. In connection with that, the people who have groups who pursue art and culture get a chance to display his creation so it can be an interesting spectacle. The hotel is inviting groups of cultural arts to provide financial rewards are very useful for improvement in the economy.

### *3.3 Increased Creativity of Traditional Cultural Arts*

People who live in Central Lombok have long had a cultural art that is used as a medium of entertainment. Sasak people as a native of the island of Lombok has a Sasak cultural identity that had been passed down by their ancestors from the past. The Sasak culture there are a wide variety of species that until now still be protected. In addition, there are groups of people of Bali are relatively few, but to show the identity of Balinese culture as inherited from his predecessors. A cultural identity which is owned by the people of Lombok, whether Balinese cultural identity and cultural identity in recent Sasak serious attention from the government. Government attention guided by the aim to preserve traditional culture system in order to be protected. In order to preserve the work of art and culture, it is necessary to measures the intensification of traditional cultural arts. To revitalize traditional arts and culture can be identified as follows.

#### *Build a Traditional Culture Art Gallery*

In order to enhance the creativity of art and culture in the younger generation have no place in the form of art galleries, namely *sanggar*. One studio art and culture in the city of Praya is "Sanggar Rinjani Agung". The art and cultural gallery, according to one it coach, namely Komang Restu Sosiawan as container preservation and a revitalization of cultural values imbued by Hinduism teachings. It is also a venue in representing the cultural identity of Balinese people, particularly those who embrace the Hindu religion, both in the context of local, national, and international levels. *First*, at the level of local Balinese cultural identity inspired by the teachings of Hinduism is to revive the important values contained in Balinese culture and media as well as a confidence booster against Hinduism. This is done because the people of Bali in central Lombok are minorities. In this case in terms of its population is relatively small compared to the population Sasak ethnic who were the original inhabitants of Lombok. Balinese cultural identity inspired by teachings of Hinduism is very important to implement because it is full of values in order to improve the quality of life is better in accordance with the teachings of Hinduism.

*Second*, the national level where the art galleries Balinese culture is very positive as a forum to enhance the ability to showcase art and culture which is the capital of a nation Indonesia. The capability to display the art of Balinese culture in relation to the national sphere of government is also a source of pride because it serves to elevate the creation of culture to the national level. This is demonstrated by the fact that the appearance of art and culture by the people of Bali in central Lombok invited to activities at the national scale, as in the party activities Balinese arts, in activities that are used as the opening ceremony in the offices, and also shown on some place in relation to tourism development. In synergic of it, Sukardi (Head of Tourism and Culture, Central Lombok) relating to tourism reveals that performance-traditional art performances were intensified. Local government to sponsor the traditional art and cultural featured attractions. In relation to tourists visiting Lombok ability to display traditional arts and culture are very positive in increasing foreign exchange, economic development, and include new investments in this area.

*Thirdly*, the international level in the teaching of art and culture has a positive influence on the promotion of the world with regard to the existence of traditional cultural arts, particularly in Central Lombok Regency. In connection with the art and cultural studies where culture is very appropriate container in order to educate the young generation who have talents in art and culture so that they can display the creations of traditional culture. The ability to display traditional art and culture is the potential to promote the existence of traditional arts and culture abroad. It is at once can invite the world's attention to the existence of traditional art in Central Lombok.

#### *Collaborative Arts Bali and Lombok*

The meeting between the people of Bali with a Balinese cultural identity and community identity Sasak culture in Praya city embody cultural blend. This happens in the aspects of art and culture. Accordingly, there is a tendency to combine the two identities of art and culture in order to give rise to the creation of art and culture that is collaborative. The emergence of cultural collaboration by Komang Sudarmini (led studio Rinjani Agung) as a form of cultural creativity that still has appeal. There are some symbols in art and culture among the Hindu people of Bali who need to

do innovation to maintain its appeal. The idea to combine the art of Balinese culture with the art of a Sasak culture is one way to maintain the viability of each culture. The cultural blend to get a positive response. Studio art and culture is one of the containers in realizing the cultural blend.



Figure 2. Sasak custom clothes

The Cultural collaboration that occurs in Central Lombok regency, especially between Balinese culture with Sasak culture has a very important value in order to make innovations in the art of traditional culture. Innovation is very positive in raising new creations in traditional culture and art performances. Based on the results of field observations found that some elements of Balinese culture and Sasak cultures have similarities. These similarities, as in traditional clothing, traditional culture, and others. Based on this collaboration to bring art and culture not be a significant obstacle.



Figure 3. Rudat dance is a dance performed by Sasak people and Balinese people

In connection with efforts to conduct collaborative culture of Bali and Sasak culture art gallery is a medium that is highly appropriate. Art and culture studios in central Lombok relatively large numbers. One very creative art gallery in realizing the cultural collaboration is a studio "Sanggar Rinjani Agung" led by Ni Komang Sudarmini. In the studio

owner trying to perform a fusion of Balinese culture and Sasak culture, especially in the field of art. An artist, as well as a coach in studio art and culture I Komang Restu Sosiawan, convey that Rinjani agung studio tried to do creations in art and cultural collaboration between the art of Balinese culture with art Sasak culture is one of innovation in art. These innovations affected the children's appeal against their blend of arts and culture. The cultural collaboration also while avoiding the monotonous impression of the appearance of traditional arts and culture so that through such collaboration can create a new atmosphere in showcasing traditional culture and art.

Collaborations between Balinese culture and Sasak culture as recognized by Ni Nyoman Sudarmini very positive to realize the proximity of the two cultures. Art and Cultural collaboration that occurs generally have two big lines. *First*, in the field of motion appearance blends art motion art of Balinese culture and art of motion Sasak culture. Accordingly, there is a very good innovation by taking elements of each basic motion art resulting creations were very interesting. *Second*, blend in fashion. The combination of fashion clothing between Bali with dressmaking Sasak can be seen from the collaboration of the cultural arts. The combination of fashion in art performances enough to invite the attention of the audience for being new identity appearing as a representative of each cultural identity.

#### 4. Conclusion

The existence of the Balinese Hindu in Praya city, Central Lombok regency though few relatively, but working to preserve cultural traditions handed down by their ancestors. Cultural preservation is highly related to the effort to pass the noble values of the past to future generations so hopefully will be able to realize the formidable cultural mentality. In the implementation of the Bali, culture can not be separated from the Hindu-based on Vedic teaching because the doctrine becomes the spirit in the implementation of art and culture. Art and cultural preservation are also very closely related to ethics that is based on the teachings of Hinduism.

Cultural preservation strategy done by the people of Bali are Hindus in Praya city done with two strategies. *First*, the planting of cultural values as a strengthening belief in religious teachings. This strategy can be applied to civilize religious values among the next generation. There are three systems of conservation are taken, namely through informal education, non-formal education and formal education. *Second*, the strengthening of arts and cultural practices. This is done by training the younger generation early to learn the art of Balinese culture that is already well-known to foreign countries. Strengthening in the field of art and culture is achieved through non-formal and formal lines. Nonformal Strip facilitated by art studios in the city of Praya. Strengthening arts and culture through formal channels there are pursued through education in schools.

##### *Conflict of interest statement and funding sources*

The author(s) declared that (s)he/they have no competing interest. The study was financed by the author.

##### *Statement of authorship*

The author(s) have a responsibility for the conception and design of the study. The author(s) have approved the final article.

##### *Acknowledgments*

My deep and sincere gratitude were presented to God for having granted me the ability and the opportunity to complete this paper. As well as, I have much appreciated to my friends for their support, suggestion, contribution in finishing this research. I would like thank to Suryasa that has given me a good advisement. Last but not least, I dedicated my dreadful thank to my friend who those as editor in IJCU of International Journal.

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