

International Proceeding

Universitas Tulungagung
2025

PRESERVING "ISLAM BALI" THROUGH ART: A STUDY OF BURDAH IN PEGAYAMAN VILLAGE, BULELENG, BALI

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Abstract

This research explores the aesthetic, social, and historical value of Burdah art in Pegayaman village, Bali. The research method uses a qualitative method with a descriptive type. The study results show that the aesthetic value of Burdah art can be seen in the players' costumes and the rhythm sung to the rhythm of Balinese songs. The social value of Burdah art is shown in the togetherness of its players in various performances on big and special days, such as the celebration of the Prophet Muhammad's Birthday, praying for the sick and other special days. The historical value, which the elders always internalise to the younger generation, is the origin of this art performed in the village of Pegayaman as part of the history of the entry of the Pegayaman community. These values continue to be maintained to preserve the ancestors' heritage of the multicultural and multiethnic Pegayaman community, a testament to the elders' dedication and wisdom. This finding shows that the Muslim community of Pegayaman is rigorous in maintaining the cultural heritage of their ancestors. The rules of art passed down from generation to generation are continuously maintained to preserve their authenticity.

Keywords: *Burdah art, Islam Bali, multicultural society, cultural preservation.*

INTRODUCTION

Pegayaman Village is famous as the second oldest Islamic village in Bali after Islam Gelgel Klungkung (Kardinal et al., 2020). This village has various traditions resulting from cultural acculturation, such as Javanese, Balinese, and Bugis. Almost all television stations in Indonesia have covered the uniqueness of this village. They start from Islamic traditions with Balinese characteristics, such as the tradition ngejot, to the tradition of sokok parade, which is carried out at the celebration of the Prophet's Birthday. Like Balinese people in general, the people of Pegayaman village still maintain to their Balinese identity by using Balinese as their mother tongue (Putra, 2009). Refined Balinese is commonly used in various religious activities and other official activities. In everyday life, they use a distinctive Balinese language with a mixed accent of Javanese, Bugis, and Balinese. Since ancient times, the lives of the three ethnic groups in Pegayaman Village have been peaceful and harmonious, and they have maintained mutual tolerance between each other. In terms of language, the people of Pegayaman also developed terms that are a mixture of Islam and Balinese. For example, to celebrate the

Prophet's Birthday, they created the vocabulary ngemuludan taluh, ngemuludan base, and ngunya for the term silaturahmi to close relatives after the wedding day.

During religious day celebrations, Pegayaman village also performs various arts such as Pencak silat, Hadrah, and Burdah. Burdah art is one of the arts that is always performed during the Prophet Muhammad SAW's birthday. Burdah is a Qasidah or Sufi song that contains poetry about praise/sholawat to the Prophet Muhammad S.A.W. Burdah's poetry was created by Imam al Busiri from Egypt. In Indonesia, Burdah is often chanted, especially by the Nahdliyin. Even though Burdah originates from the Arab region, this art has spread throughout Indonesia. The pronunciation or naming of Burdah differs from one area to another (Suhardi, 2021). Some call it Berdah, Berdahan, Menabuh Berdah, Dhikr Berdah, Qasidah (Kasidah) Burdah, Tambourine Burdah, and others. Meanwhile, Pegayaman residents call it Bordah. In Bali, several types of Burdah art are known, namely Burdah Pegayaman, Burdah Loloan, Burdah Kepaon, and Burcek or Burdah Cekepung. Each place develops its uniqueness (Ali, 2019). Burdah art in Pegayaman village is unique, which is not found in burdah art in other places. This research explores the uniqueness of burdah art in Pegayaman village, especially its aesthetic, social and historical values.

LITERATURE REVIEW

Researchers have long been interested in the uniqueness of Pegayaman Village's socio-cultural makeup. Recent studies have highlighted the encounter of Islam with Balinese culture. Punia & Nugroho (2022) describe the pattern and strategy of acculturation of the Javanese-Javanese and Hindu-Balinese communities in Pegayaman, which aims to maintain the ancestral values that shape the residents' identities. Suarnaya (2021) emphasized that religious moderation based on local wisdom is seen in village governance, leadership, offering ceremonies, communication culture, personal character, arts-culture, and ngejot traditions. Meanwhile, Nuryanto et al. (2024) showed traces of assimilation-acculturation in the realm of space: settlement and house patterns follow the principle of grand settlement—traditional Balinese architectural customs—adapted by the Muslim community in Pegayaman and Kampung Gelgel.

In order for traditional knowledge not to fade, preservation research needs to be designed with a medium-term roadmap. The gap raised is how the community maintains knowledge—including internalisation, externalisation, socialisation, and transfer—of Balinese-nuanced Islamic teachings from the older generation to the younger generation. The novelty of the research lies in four things. First, the focus shifts from the description of acculturation to the mechanism of inheritance of knowledge across generations. Second, a critical social theory perspective is used so that the ethnography produced is reflective-emancipatory. Third, the output does not stop at the conceptual level, but continues to praxis actions in the form of socialization to the younger generation of Pegayaman about the importance of caring for the heritage of knowledge. Fourth, research provides a balanced strengthening for Undiksha by combining the expansion of academic understanding and the practice of preserving local knowledge.

Methodologically, qualitative research utilises theory as a conceptual foothold so that research steps are directional. The framework of the "multicultural society" views the Republic

of Indonesia as an ethnic-religious mosaic (Anwar, 2007; Tilaar, 2007). Bali—often dubbed the "paradise island" (Atmadja & Maryati, 2016)—is an example of openness, tolerance, and mutual cooperation in the midst of global tourism flows, while facing modernisation challenges. The value of Muslim-Hindu tolerance in Balinese villages is an important source of learning across educational levels and fosters religious exemplarity, unity, and patriotism (Sahar et al., 2022).

Knowledge preservation means preserving, maintaining, and protecting information from loss and distortion (Jennex, 2014). Knowledge—including those rooted in religion (Bauto, 2014)—underpins identity, innovation, education, and sustainability, but faces the pressures of globalisation (Nahak, 2019). Key practices include capturing, transferring, and storing knowledge. Two common strategies are codification—turning tacit into documents—and personalisation—building people-to-people networks so that tacit can be shared (Ariyani, 2013; Rahmi & Ghani, 2021). In Singaraja, Balinese Islam has grown since the 13th-century trade network and developed in the 16th century (Fahham, 2018). Its form is distinctive, blends with local culture, and harmoniously contributes to the social, economic, educational, and religious realms. The challenges of modernisation and cultural integration emphasise the urgency of the knowledge preservation agenda as a foothold for Pegayaman's sustainability.

RESEARCH METHOD

This research was conducted using qualitative research methods (Safarudin et al., 2023; Yin, 2019). The research target is not measurement but understanding social phenomena from participants' or an *emic* perspective. This follows the fundamental assumptions that apply to the phenomenological paradigm that underlies qualitative research methods, which state that whatever is done by actors in social life or their interactions in an institution depends on the meaning of something. Thus, if researchers want to understand behaviour, then understanding from the actor's point of view of what they do - *emic* understanding, is necessary. They are the actors, so they are the ones who understand what they do best. The understanding of outsiders - *etic* understanding is only complementary (Spradley, 1980). The meaning of something is related to its culture, considering that culture is not just a recipe for action but also gives meaning to the actor's actions (Kleden, 1999). Therefore, qualitative research also discloses the cultural background or meaningful reasons for actors' actions in a network. Thus, it is not surprising that qualitative research is also commonly called cultural research.

The object of this research is to preserve Balinese Islamic knowledge in the Multicultural Pegayaman Buleleng community, so the research location is focused on Pegayaman village. The informants of this research are the head of Pegayaman village, the village's figures, and the young men and women of Pegayaman village. They will be asked questions related to the formulation of the research problem. The data collection techniques used in this research are document studies, interview techniques, and observation techniques. Next, the data was analysed using the Miles and Huberman design, reducing, presenting, and drawing conclusions from the previously analysed data (Miles & Huberman, 1992).

RESULT AND DISCUSSION

Judging from its history, the arrival of the Pegayaman community, according to Babad Buleleng, has been living in North Bali since 1587 (Kardinal et al., 2020). The King of Buleleng at that time, Panji Sakti, conquered the Blambangan Kingdom in Java. News of this conquest reached the ears of the King of Mataram or King Dalem Solo. At that time, the King of Mataram offered friendship to Panji Sakti and was welcomed very well. The form of friendship was manifested by giving a gift of an elephant to Panji Sakti, which was delivered to North Bali by three Mataram soldiers. These three soldiers continued living in Buleleng to care for and serve Panji Sakti. Until now, their descendants have developed and lived harmoniously with other residents of different religions.

The ancestors of the Pegayaman community have consistently passed on historical knowledge of loyalty to King Ki Barak Panji Sakti. Furthermore, their loyalty is maintained by maintaining good relations with the descendants of the king of Buleleng or Puri Buleleng. The harmony that continues to be maintained by the Pegayaman community cannot be separated from the principles that continue to be passed down from generation to generation by the older generation to the younger generation. Amid a predominantly Hindu society, the people of Pegayaman village live peacefully by upholding the principles of Islam. Their philosophy of life is "Adat Berpangku Syara, Bersandar Kitabullah." Although they practice various Balinese traditions, this tradition is united in the concept of understanding Islam. An interview with a Pegayaman village figure, Ketut Muhammad Soeharto (59 years old), that the concept of Adat Berpangku Syara, Bersandar Kitabullah makes the residents of Pegayaman feel comfortable and safe, as well as calm in religious activities and worship.

In addition to the philosophy of Adat Berpangku Syara, Bersandar Kitabullah, the community also adheres to the values of harmony inherited from their ancestors, namely the kumpi Bukit Pegayaman who devoted themselves to the kingdom so that they received the Sri Aji Kumpi Bukit Sitindh trophy. In addition to its proud diversity, Bali also faces challenges such as rapid modernisation and the entry of global popular culture.

Maintaining local culture through education, preservation of traditions, and regulation is critical to preserving Bali's unique cultural diversity. By understanding and appreciating the cultural richness of Bali's multicultural society, people understand the importance of harmony, tolerance, and cross-cultural cooperation in building an inclusive and sustainable society. Balinese culture with Hindu nuances through preserving the menyama braya tradition to establish a harmonious religious life. They also demonstrate inclusive religiosity in the social, cultural, economic, and educational fields. With this openness, the Muslim-Hindu communities in Bali can live side by side peacefully and respect each other. The attitude of tolerance of the Muslim community in the villages in Bali is also an essential source of learning for students from elementary to high school levels, to show how the attitude of tolerance built by the Muslim and Hindu communities contains exemplary values such as religious values, tolerance, unity, patriotism, and others (Sahar et al., 2022).

The harmony of the Pegayaman community cannot only be seen from the interaction of its people with their surroundings. One thing that can be observed from the tolerance of this community is the arts developed in this village. Many arts have developed in this village as part of various Islamic religious celebrations throughout the year. During the Prophet

Muhammad's birthday celebration, the art that is always performed in Pegayaman village is Burdah art. According to M.K. Suharto (59 years old), Burdah art has existed since the Pegayaman residents occupied the Pegatepan/Pegayaman hill area. This art was brought by the East Java Belambangan soldiers, namely Nur Alam, Nur Awin, and Nur Mubin. At that time, these three people came to Bali with 100 Panji Sakti *goak* troops.

Aesthetic Value of Burdah Art

As Muslims, the Pegayaman people hold the Maulud Nabi or the Prophet's Birthday in the highest regard. This significant event, which falls on 12 Rabi'ul Awal, is celebrated on a large scale, even surpassing the grandeur of Eid al-Fitr and Eid al-Adha. The Pegayaman people, especially those who have migrated, place immense importance on returning home for the Maulud holiday, a testament to their reverence and respect for this cultural celebration.

Preparations for the celebration of the Prophet's Maulud holiday had begun one month earlier with the formation of a committee to commemorate the Maulud holiday. On 1-12 Rabi'ul Awal, the committee held various Al-Quran reading competitions for kindergarten and high school students. The competition was held in schools in the afternoon. On Sundays, the competition was held in the morning. On 1-7 Rabi'ul Awal, the Ngewirid event was also held, carried out by the wirid groups in turn. Then the event continues at the mosque in the evening, starting at 21:00 and finishing. On the 7th, the eighth evening is also called Mauludan akutus. The people of Pegayaman village make sokok (The figure comes from the word Soko Guru - a person or something that is the primary support). There are 3 types of sokok made, namely *sokok base/sokok pajegan*, *sokok taluh (egg)*, and creative sokok.

The 12th of Rabi'UI Awal is Maulud Day, and it is time for people to parade at Sokok Base. Before parading the sokok, the headman first gives directions and prays for the smooth running of the event. The sokok base is picked up by the sekaa or hadrah group (an art that combines sound and martial arts) at the home of each sokok owner. Before the sokok is paraded around the village, the sekaa hadrah will dance in the homeowner's yard. Apart from at home, *Hadrah* dancers also dance on the street. After Sekaa Hadrah dances, the house owner throws money into the crowd of children waiting happily. Then, the figure is paraded around the village. Finally, the figures are gathered at the mosque. When the sekaa Hadrah dances to the houses, the sekaa Burdah serves in the Masjid in front of the village headman's house. Burdah's art will usually be performed until all night (interview with Ketut Muhammad Suharto, 19 September 2024). Starting from 9 am to 11 am, there will be a performance in the Masjid. After that, the sekaa will move to a stage near the main road. A committee usually prepares the stage. The place is right opposite the village office. This art continues to be performed to entertain guests who come to this village to celebrate Mauludan or to watch this tradition.

The term burdah comes from an object (cloth) used as a robe for the Prophet Muhammad SAW, which is made from sheep's wool. The word burdah is also interpreted as "poems of praise" for the Prophet Muhammad SAW, which were composed by Al-Bushri (608-695 Hijriah or 1211-1296 AD)(Suhardi, 2021). Imam Al-Bushiri wrote Burdah's poetry in classical Arabic using a beautiful and meaningful literary style. This poetry consists of poetry that praises the Prophet Muhammad SAW and contains moral and spiritual values. The structure of his poetry is entirely of rhyme and rhythm, plus the use of poetic language, giving

it high aesthetic appeal (Soepandi & Suaman, 1992). The use of metaphor, rhyme and harmonious rhythm in Burdah's poetry creates an aesthetic sensation that touches the feelings and minds of the listener. A critical element of Burdah is how this verse is sung. Burdah's poetry is usually sung in a qasidah or nasyid style, which involves melodic techniques with repetitive rhythm patterns. These chants are often accompanied by traditional musical instruments such as tambourines or drums, adding to their artistic value. The musical beauty of the musical composition and vocals in Burdah creates a solemn and profound atmosphere. The repetitive and harmonious melody provides calm and spiritual appreciation.

Apart from the sound aspect, in some traditions, Burdah art can also be accompanied by soft movements or expressions, which provide a visual dimension. Even though Burdah is more vocal, the visualization of the singers sitting in neat formations, with certain typical clothes, also adds aesthetic appeal from a visual perspective. The uniqueness of Burdah art in Pegayaman village can be seen in their dress. They performed the art of Burdah in traditional Balinese clothing, complete with udeng or Balinese headbands. They also wear Kamen clothes and koko clothes. In the context of the chant or melody being sung, the Burdah Pegayaman is chanted using the style of reciting the verses in the Veda.

Social Value of Burdah Art

Muslims in Pegayaman village have been accustomed to reading the Qur'an since an early age. This was expressed by one of Pegayaman's figures, K.M. Suharto (59 years old), who said that children in Pegayaman village have been able to read the Qur'an since they were seven. The Pegayaman community believes in the Qur'an as a holy book revealed as a guide for humanity. The Qur'an is also believed to be able to save humankind until the end of time (Hasan, 2019). The background of the Pegayaman community, which comes from different ethnicities, brings the culture and traditions they inherited from their ancestors. This tradition blends with other ethnicities and gives birth to various new cultures. Cultural cross-culturalism is evident in the daily practices of the Pegayaman community. In addition to being performed at religious events, the Burdah art is played when one of the people in Pegayaman village experiences an illness that does not heal. The Burdah art is believed to have magical powers (Faidi, n.d.). In the context of traditional medicine, Burdah art is often sung for people who are sick, with the hope that these chants of praise will bring blessings and help from God for their recovery. Some communities believe that chanting Burdah poetry can provide peace of mind, which in turn helps the physical healing process. Usually, Burdah chants are done in groups, accompanied by tambourines or other traditional musical instruments. The Pegayaman community still preserves this practice as part of a spiritual ritual to calm the heart and ask for divine help. According to M.K. Suharto (59 years old),

“pengobatan dengan maximal kerumah sakit kedukun dsb.. tapi hasilnya nihil..kemudian baru upaya baca Burdah sebagai upaya terakhir.warga yang sakit dan sudah melakukan pengobatan dengan maksimal, ke rumah sakit, ke dukun, dan sebagainya, tetapi hasilnya nihil, kemudian baru ada upaya baca Burdah. Kalau pasien memang panjang umur dia akan disembuhkan oleh Allah. Tapi kalau memang pendek umur..biasanya baru dibacakan Burdah satu kali atau dua kali pasien langsung meninggal dunia”

“maximum treatment... going to the hospital... shaman, etc.. but the results are nil... then I try to read Burdah as a last resort. Residents who are sick and have done maximum treatment go to the hospital, go to a shaman, and so on, but the results are nothing. Then, there was an attempt to read Burdah. If the patient lives long, he will be healed by Allah. But if you really have a short life span... usually after only reading Burdah once or twice, the patient immediately dies.”

From the information of M.K. Suharto, it can be understood that the spiritual benefits of Burdah art in the context of healing the sick are more psychological and emotional, providing a sense of peace, hope, and confidence in healing. This is also confirmed by Ahmad Faidi's statement, who believes that Imam al-Bushiry's Qashidah Burdah has properties that can ward off evil and treat various diseases (Solikin, 2015).

The social value of Burdah art is prominently displayed in the celebration ceremonies held by residents. The Burdah group in Pegayaman village is often invited to circumcision celebrations and weddings. If the event extends that long, they are known to perform until morning. Additionally, Burdah art is also a part of other events, such as independence day celebrations. These performances serve as a reminder of the life and message of the Prophet Muhammad SAW, which Muslims are encouraged to follow (Nasution & Yahfizham, 2023).

In addition to its high spiritual value, Burdah art socially maintains the values of togetherness and cooperation in the Pegayaman community. This art helps create harmonious social relations between Pegayaman villagers. Becoming a Burdah artist requires high discipline. This is because performing Burdah art requires intense memorisation and excellent physical stamina. During the celebration of the Prophet's Birthday, Burdah art must be performed all day until the whole night. In addition, the artists must also obey the rules of the organisation. Artists who do not have a strong love for this art sometimes have to stop in the middle of the road and leave the Burdah group. However, this art group always has enthusiasts from the older and younger generations. From year to year, those who always join this art group.

This group practices Burdah regularly twice a week. The practice's location is also unique, namely in the middle of the forest within a radius of 1 km from residents' homes. The goal is not to disturb residents' peace in their activities.

Historical Value of Burdah Art

Burdah players are a group of men in a formation, sitting around, opposite each other, or in a row. Generally, it will be divided into 3: the Burdah leader, the poetry singer, and the musical instrument player. Even though there are differences in each region as a characteristic of each, all players will recite poetry led by a Burdah leader. In other places, the leader of the Burdah can be called imam, parent, parent burdah, chief burdah, imam burdah, and other names. Burdah is one of the spiritual heritages that the Muslim community in Pegayaman village continues to guard. Through Burdah chanting, the Pegayaman Muslim community not only preserves religious poetry but also brings profound spiritual aspects to life, such as love for the Prophet Muhammad SAW and appreciation of the calming teachings of Islam. Burdah art in Pegayaman Village reflects how the Muslim community maintains and passes on

religious and spiritual values from generation to generation. Burdah also liaises with the older and younger generations to maintain Islamic traditions. Through Burdah, the Pegayaman community continues to remember their predecessors (Nur Alam, Nur Awin, Nur Mubin) who brought them to the island of Bali while inheriting various traditions still alive today.

Performing Burdah in various ceremonies reflects the efforts of the Muslim community of Pegayaman to maintain religious traditions rooted in traditional Islamic teachings, especially in a predominantly Hindu society. Burdah serves as a symbol of identity and solidarity for the Muslim community in Pegayaman. The Burdah in Pegayaman Village exemplifies how Islamic traditions can adapt to local culture without losing their spiritual essence. Acculturation process This adds to the richness of Bali's diverse culture and shows the harmony between communities of different beliefs. Performing Burdah regularly can bind individuals in groups with similar beliefs and behaviours, creating a sense of unity and solidarity among members of the Burdah group. The older generation of Pegayaman society hopes the younger generation will continue to maintain and perform Burdah art in various events, both religious and social. For that, the older generation of Pegayaman village is always open to passing on their knowledge related to art with strong Islamic values.

CONCLUSION

Initially, Burdah was played to increase love for Rasulullah SAW. As time goes by, values continue to grow in Burdah art. Apart from containing religious elements, Burdah art is full of aesthetic and social values. Burdah art is used as an educational medium with moral messages or feelings expressed in each line. Burdah also teaches morals to Allah SWT and morals to His fellow creatures in relationships, including towards children, parents, and family. It teaches deliberation, anger, simplicity, and other moral lessons in life. There are many admonitions, Islamic religious teachings, traditional teachings, prophetic history, and tools of social control.

Burdah art, as part of cultural heritage, has a significant role in maintaining identity, values, and social harmony in a society. Moral, spiritual, and local wisdom values passed down from generation to generation are maintained and continue to be passed down so that the young generation of Pegayaman village maintains essential principles such as togetherness, respect for nature, and respect for others. The social value of Burdah art is shown in the togetherness of its players in various performances on big and special days, such as the celebration of the Prophet Muhammad's Birthday, praying for the sick and other special days. The historical value, which the elders always internalise to the younger generation, is the origin of this art performed in the village of Pegayaman as part of the history of the entry of the Pegayaman community. These values continue to be maintained to preserve the ancestors' heritage of the multicultural and multiethnic Pegayaman community, a testament to the elders' dedication and wisdom.

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