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DEVELOPMENT OF THE OGOH-OGOHO PARADE FROM A RELIGIOUS RITUAL TO A TOURIST ATTRACTION IN BALI

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Abstract

The Ogoh-ogoh parade has become one of the events in the Hindu religious rituals to welcome Nyepi Day. Its initial development from a cultural element transformed into a religious ritual and further commodified into a tourist attraction. The research aims to explore the historical development of the Ogoh-ogoh parade in the context of religion and tourism and to understand the impact of the Ogoh-ogoh parade's transformation on the cultural identity and religious practices of the Balinese community. The theories employed include cultural transformation, cultural commodification, and cultural change. A qualitative method with data collection through literature study was used. The research findings reveal various histories of Ogoh-ogoh: the pitra yadnya (Sang Kalika), the Barong Landung, the boredom of statue craftsmen, the Ngusaba Ndong-Nding, and the adaptation of scarecrow. It became a tourist object because Ogoh-ogoh is not mentioned in Hindu scriptures or sacred texts. The impacts of the parade as a tourist attraction include changes in interpersonal community relationships, an increase in anomalies, cultural identity and religious rituals, and an increase in tourist visits. This study is expected to provide new insights into how the religious community and the Balinese society in general respond to the pressures of modernization and globalization.

Keywords: Ogoh-Ogoh Parades, Rituals, Tourism

1. INTRODUCTION

Bali offers various aspects of tourism, which include natural charm, cultural diversity, and strong community traditions, all of which originate from the influence of Hinduism. This tourist attraction is well developed to advance culture-based tourism. Balinese culture, which is closely related to Hinduism, is an important element of national culture, indicating its position as a main component. The aim is for a symbiotic interaction between tourism and culture to enable these two elements to strengthen each other and operate with harmony and balance. Bali. One of the unique and interesting aspects of Balinese culture is the Ogoh-ogoh parade, a ritual traditionally carried out by parading the Ogoh-ogoh on the night of pengrupukan, the night before Nyepi and is an important element in the Balinese Hindu New Year (Hindu religious holiday in Bali). The Ogoh-ogoh parade is an activity rich in artistic and symbolic elements. The statues created not

only show the creativity and skill of the maker, but also reflect Balinese beliefs, mythology, and cultural values.

In decades, Bali has experienced a significant transformation due to the growth of the tourism industry. As a global tourist destination, Bali has experienced major changes in its economic and social structure, which have also influenced the way the Ogoh-ogoh Parade is celebrated (Picard, 1990). It is not only the way it is done or the transformation that is significant in the scale and style of the sculpture, but also in its context and purpose. The parade, which was once an internal religious ritual within the community, has now developed into a tourist attraction that attracts thousands of visitors every year.

The making of Ogoh-ogoh has also adapted to the needs of the tourism market. In the past, making Ogoh-ogoh was more oriented towards spiritual values and religious symbolism. However, in the tourism context, there is an emphasis on the aesthetic and spectacular aspects of Ogoh-ogoh, which often involve the use of modern technology and materials (Vickers, 1989). This has sparked debate among local communities and academics about cultural commodification and its impact on the authenticity of the ritual (Cohen, 1988).

Previous research has highlighted the impact of tourism on Balinese culture in general, but there is still a lack of literature that specifically examines the transition of the Ogoh-ogoh Parade from a religious ritual to a tourist attraction. Previous research regarding the Ogoh-ogoh parade looked at its development in Kuta, which found that the Ogoh-ogoh parade had had a positive impact on the social and cultural culture of the people in the Kuta Traditional Village (Prabandari and Sonder, 2021). Then there is another literature that discusses the Ogoh-ogoh parade from a different perspective, namely looking at the Ogoh-ogoh parade as a supporter of Denpasar cultural tourism, which states that the Ogoh-ogoh parade is successful in terms of context, input and output. However, in the process aspect, there is still room for improvement, especially socialization and selection for future event implementation. To compete, an effective approach for the Ogoh-ogoh parade is an intensive strategy that includes holding competitions and increasing promotions (Aristrawati, 2018). Previous research by Putri (2016) discussed the Ogoh-ogoh parade from an organizational perspective to ensure the smooth running of the activity. The formation of a management structure is designed to organize events efficiently and in an organized manner.

Previous studies generally focused on the economic aspects of tourism or on broader socio-cultural and organizational aspects. Little research has investigated in depth how tourism influences specific religious practices such as the Ogoh-ogoh Parade and how Balinese society adapts to these changes. The research aims to explore the historical development of the Ogoh-ogoh parade in the context of religion and tourism and to understand the impact of the Ogoh-ogoh parade's transformation on the cultural identity and religious practices of the Balinese community. This research aims to address these shortcomings by exploring the development of the Ogoh-ogoh Parade from a religious practice to a tourist attraction. This research will also look at the impact on Balinese cultural identity and sustainability. Thus, this research can contribute to providing new insights into how Balinese religious communities and society in general respond to the pressures of modernization and globalization. Apart from that, the research will also explore the role of the government and the tourism industry in this transformation.

2. LITERATURE REVIEW

The concept of the development of the Ogoh-ogoh parade from a religious ritual to a tourist attraction in Bali in this writing is the transformation that occurs in the procession of sculptural works of art depicting a Hindu figure named Bhuta Kala accompanied by *bleganjur* which is part of the sacred activities of Hindu society which have meaning. symbolic which is a spectacle and attractive for tourists to visit one of the world's tourist attractions.

In an effort to further explore the Ogoh-ogoh parade in Bali, this research will adopt the theories of cultural transformation, cultural commodification, and cultural change as the main analytical framework. Theory is used because of its proven ability to understand culture and its development, which will help to achieve the objectives of this research.

a. Cultural Transformation

Culture is complex knowledge that includes knowledge, belief, art, morals, law, customs, and abilities and habits acquired by humans as members of society (Kusherdiana, 2013). Culture is reflected in knowledge of the values contained in human ideas, feelings and works. According to Koentjaraningrat (2004), the seven elements of culture consist of language, community traditions, food and eating habits, music and art, history of a place, working methods and technology, religion, architectural forms and characteristics (Nugraha & Lema, 2021).

Culture requires transformation but not change. The transformation of the life of a society that is rich in culture and customs should be an accelerated evolution, not a revolution that changes the face and characteristics of the cultural roots of the society itself. If the development approach is carried out in a revolutionary (change) manner, it is feared that it will uproot the roots and pillars of life of the original community. Because the process of rapid, dynamic and radical change will destroy all established orders and processes of life.

Cultural tourism in Bali must be able to transform aspects of Balinese people's lives in a productive way. Let original culture develop creatively and productively but still adhere to its sources of control. Bali definitely and must preen, but must also remain on the axis of circulation (Tantra, 2015). The transformation of cultural attractions (Ogoh-ogoh parades) as local Balinese art represents many of the philosophies of Hindu religious and cultural symbols as Balinese identity, and this can be developed as a tourist attraction that needs to be revealed so that its meaning can be truly understood by tourists, as well as being part of transfer of Balinese cultural values to the international world.

b. Cultural Commodification

Commodification is interpreted as a process associated with capitalism, objects, qualities and signs are made into commodities. A commodity is something whose main purpose is to be sold on the market (Barker, 2004). Commodification has penetrated the entire tourism sector and the capitalist system. In the world of tourism, commodification consciously or unconsciously has touched directly on cultural meanings, especially when involving or utilizing symbols, icons of art, culture and religion. The use of media technology shows that commodification has become a ritual of economic endeavor. The phenomenon of the spread of the cultural industry to the public, such as the proliferation of popular magazines, private television, tourist

areas, modern entertainment and shopping centers, places Bali as a commodity society (Darmadi, 2006).

Nowadays some communities have experienced symptoms of touristification and become a "touristic society". The touristification process has a very high impact on the existence of local culture and is able to transform the socio-cultural conditions of local communities. Many people are worried about touristification, because it will change the core of culture, shallowing the quality of culture, and the loss of social forms that have been proven to be able to support the integrity of society (Pitana, 2006).

According to Ardika (2008) commodification is generally caused by two factors, namely internal and external factors. Internal factors relate to the desires of the community, artists, craftsmen and external factors due to consumer demand, market tastes, tourism and economic conditions. Various handicraft items are made in such a way to meet the tastes of the market or tourists. This is in line with the research carried out by Laba (2014), which mentions that the presence of unique, luxurious, magnificent, and creative Ogoh-ogoh must provide a special opportunity for the cultural industry that has now begun to make Ogoh-ogoh to be sold to the public as a seasonal rejection that can be harvested by anyone who wants to be creative and wants to produce Ogoh-ogoh according to the consumption of society and trends that apply in society and tourism.

However, without realizing that culture, especially craft items and art objects, are made according to tourist orders without paying attention to local cultural identity. This reality needs to be anticipated so that culture does not lose its identity which is based on the spiritual values of Hinduism.

c. Cultural Change

Everything in the world is always in a state of change, said Heraclitus (Hathorn, 1978). Maran (2000) states that many adjustments are needed and past traditions need to be abandoned because they are considered incompatible with the demands of the new era. The new generation does not create a new culture directly, but rather a revised initial culture. This opinion is supported by Hoovelt's view (Soekanto, 1990) which states that there is no society whose development stops because every society experiences changes which can occur quickly or slowly. Maulana's research (2021) adds that cultural change takes a long time, and these slowly successive chains of small changes are called evolution. These changes are due to the efforts of the community to adapt to the needs, circumstances, and new conditions that arise in line with the growth of society. According to Hegel, change occurs as a result of contradictions between forces that influence each other (Lauer, 2003).

In Hinduism, this theory of change is implicitly and explicitly explained in various sacred literature, including the Bhagavadgita, Manava Dharmasastra, and even the essence of this theory is also outlined in the genius local literature in Geguritan Sucita. One of the *slokas* of the Bhagavadgita also very clearly shows the essence of the theory of change and change as something certain. Regarding the law of change as something that comes from God and is a form of *rtam* or natural law, humans as the noblest creatures have the ability to control these changes. Hindu teachings are in accordance with scientific theories. As has been explained, the

essence of the theory of change is contained in various sacred Hindu literature and many other libraries, including the sacred literature of *sruti* (revelation).

3. RESEARCH METHODS

This study adopts a holistic approach, which views an object as an integral and complete entity. In terms of type, this research is analytical descriptive, aiming to collect data and information about the historical evolution of the Ogoh-ogoh Parade. The methodology applied is qualitative-based, emphasizing an in-depth understanding of the issue rather than making generalizations. The data used is qualitative data, with the main data source being secondary data. This research involves analysis of literature which includes books, journals, previous studies, as well as digital news related to the development of the Ogoh-ogoh Parade, especially in the context of the influence of tourism on cultural transformation.

Data collection techniques include observation, literature studies, and internet studies. Observations are carried out systematically on certain social phenomena, with observers playing an important role as information collectors (Adler & Adler, 2009). Literature studies, which are searches for written data, involve the use of various text sources, such as books, articles, and manuscripts, whether from libraries, research institutions, or private collections. Internet studies through websites and social media. According to Nawawi (1993), this technique involves collecting systematic data through intensive reading related to the theory and problem being studied. In this way, data relating to the Ogoh-ogoh Parade phenomenon and the impact of tourism on culture are collected and analyzed to offer a comprehensive view of the subject. Observation data will be interpreted. Literature studies and internet studies data analysis techniques are carried out with three activity streams, namely data reduction, data presentation and drawing conclusions or verification (Susilo, 2010).

4. FINDINGS AND DISCUSSION

Traditions in Bali involve the creation of various forms of art and culture which are offered to *Ida Sang Hyang Widhi Wasa* as a form of *yadnya* (offering). One of the Balinese traditions that has been transformed into one of the cultures of Hindu society is the Ogoh-ogoh parade.

4.1 Historical Development of the Ogoh-Ogoh Parade in the Religious and Tourism Context

“Ogoh-ogoh” comes from “*ogah-ogah*”, which in Indonesian means *ondel-ondel* with a scary appearance. In Balinese, “*ogah-ogah*” refers to something that is swung back and forth (Ratnasari, 2022). Ogoh-ogoh are statues that are paraded through villages before being burned, and these processions are usually called parades. This tradition, although new, has historical roots in the past. Even though it is often assumed to be part of Hinduism by non-Hindus, the Ogoh-ogoh parade is actually purely a creative expression of Hindus in Bali, and in fact, there are no references to Ogoh-ogoh in the Vedic scriptures or Hindu traditions in India (Gunawan & Buana, 2016).

As a tradition that emerged from people's creativity, there are also various stories behind it. There is an opinion that states that the history of Ogoh-ogoh began during the time of Dalem Balikang, when initially Ogoh-ogoh was used for the *pitra yadnya* ceremony (Wibiwana, 2023). *Pitra yadnya* is a sacrificial ceremony aimed at ancestors (Bantas & Dana, 1986). At this *yadnya*, there is usually a Sang Kalika dance in the form of Boma in the Ngaben ceremony, *Ngewangun* is a symbol of sending spirits to their place

of origin. The Kalika is most likely the same as the Ogoh-ogoh, which was originally made to complete the large cremation ceremony (Indrayana, 2006). In a 1937 documentary film made by Miguel Covarrubias, it shows an Ogoh-ogoh in the Barong Landung posture with a bhuta-shaped head walking at the front of a large cremation procession.

Ogoh-ogoh shows similarities to historical Balinese Hindu traditions, especially Barong Landung, which is popular throughout Bali. Barong Landung is a traditional Balinese performing art form, depicting King Jaya Pangus and Princess Kang Cing Wei. The tradition of parading two Ogoh-ogohs, a man and a woman, is considered to be the beginning of the Ogoh-ogoh. There is another version that is not often heard by the Balinese Hindu community. Prakasa and Faradila (2018) state that the story of Ogoh-ogoh originates from the time of the Dalem Balingkang kingdom in Bali, where there was a princess named Sri Dewi Baduga. On the other hand, Raden Datonta, who was born in Semeru, came to Bali and married Sri Dewi Baduga. This pair is described as having a scary face and an evil nature. The community then burns and parades Ogoh-ogoh statues that resemble couples around the banjar or village as a symbol of warding off evil spirits.



Figure 1. Ogoh-ogoh Posture of Barong Landung Bhuta Kala Head
Source: Miguel Covarrubias (1937)

Additional information shows that the emergence of Ogoh-ogoh came from statue craftsmen who wanted to create something different, using lighter materials rather than hard materials. According to research by Prakasa and Faradila (2018), an artist from Yehembang Village, Mendoyo District, Jembrana Regency, Ketut Wirata, was inspired to create works related to the *mebuwu-buwu/magegobog* ceremony. The idea of making a light statue was realized in 1986. For the procession, the statue is placed on a *cikar* (cart) and paraded down the main road, pulled by two people in front and pushed by several people behind, accompanied by the sound of clappers/*kul-kul* and other instruments. At the end of the event, the statue is taken to the river or beach to be burned (Prakasa & Faradila, 2018).

Another opinion says that the Ogoh-ogoh tradition was inspired by the form of statues from the *Ngelawang* tradition in *Ngusaba Ndong-Nding* art in Gianyar and Karangasem (Selat Village). In this tradition, two statues are made depicting a man and a woman. These statues are symbolized as a couple, representing fertility because, in this tradition, they are both connected. According to Widnyani (2012), the origins of Ogoh-ogoh are closely related to scarecrows, known as *lelakut* (Aristrawati, 2015).

According to a book released by the Denpasar City Culture Service, the Ogoh-ogoh tradition emerged as a celebration of the happiness of Balinese people following the determination of Nyepi Day as a national holiday by President Soeharto, as stated in Presidential Decree No. 3 of 1983. The Governor of Bali at that time, Prof. Ida Bagus Mantra, initiated the Ogoh-ogoh parade as part of the *Pengerupukan* ceremony ahead of Nyepi Day. As reported by various media, this tradition has become popular since 1985. In 1990, during the XII Bali Arts Festival, Ogoh-ogoh was presented by eight districts, this event reached its peak (Indrayana, 2006). Since his participation in the arts festival, the Ogoh-ogoh parade has spread widely and developed to this day.

Ogoh-ogoh is represented as Bhuta Kala. Often identified with a giant figure, Bhuta Kala is considered responsible for various disasters. Because of its supernatural nature, which cannot be physically defeated, the Balinese people's approach to Bhuta Kala tends to be non-confrontational, in the hope of changing Bhuta Kala's nature from bad to good.

4.1.1 Religious Significance

The tradition of the Ogoh-ogoh Parade developed in connection with the celebration of Nyepi, or Nyepi Day. Related ceremonies Nyepi in Bali has several important stages that start a few days before Nyepi day and continue for several days after. Before Nyepi, there is Melasti. There is also the Tawur Kesanga ceremony, which will be held the day before Nyepi Day. This ceremony is a large-scale cleansing ritual that aims to balance the relationship between humans, nature, and spiritual spirits. On the same day, in the evening, the *pengerupukan* ceremony is carried out. This is the time when Ogoh-ogoh, symbolic statues depicting evil spirits, are paraded around the village. The goal is to expel evil spirits and negative energy from the environment. After the procession, the Ogoh-ogoh is usually burned, which symbolizes the expulsion of these evil forces.

When the Tawur Kesanga ceremony takes place, whether on a small or large scale, the *nyarub caru* (presentation of offerings) procession requires loud noise, remembering that Bhuta Kala likes loud sounds. This ceremony is known for burning dry coconut leaves, spreading the aroma of gunpowder, corn, and onions, and making the sound of clappers, gongs, or gamelan. The aim of all these activities is to readjust the balance of the *Panca Maha Bhuta* (the five main elements that make up the universe) into its original order so that it no longer disturbs it (Gunawan & Buana, 2016). This is similar to Pitana's statement (2006), which states that the Ogoh-ogoh parade takes place on the eve of the *Saka* New Year or the night before Nyepi Day, along with the *Pengerupukan* or Tawur Kesanga ceremony. Pitana added that *caru* is a ceremony for Bhuta Kala (Ramadhian, 2020).

After the making of the Ogoh-ogoh is complete, a prayer ceremony is carried out over the Ogoh-ogoh. Before the activity begins, ceremony participants often drink traditional liquor such as *arak* (Mutiarasari, 2022). Then, from afternoon (*sandikala*) until evening, the Ogoh-ogoh are paraded around the village and through the *catus pata*, symbolizing the cycle of sacred time that leads to the turn of the New *Saka* Year (Tjok, 2010) to the accompaniment of boisterous sounds (*bleganjur*/Balinese gamelan rhythm) towards a place for burning bodies or graves (*sema*). Apart from graves, they can also be taken to empty land. In that place, all the Ogoh-ogoh that have been paraded will be burned as a goal so that the negative energy or bhuta kala in them is neutralized and becomes positive energy and it is hoped that the bhuta kala in all forms can return to their

respective realms or worlds, so that it can no longer disturb or bring disaster to humans. This process is called *nyomnya kala*.

Ogoh-ogoh, which is a manifestation of bhuta kala, needs to be burned immediately to transform it into bhuta hita, where evil forces transform into good energy. According to Prakasa & Faradila (2018), Ogoh-ogoh that have been given "*urip-urip*" (life) should not be left on the side of the road, because it is important for the community to understand that everything must return to *Ida Sang Hyang Widhi Wasa* to return to a holy state. If Ogoh-ogoh is left unburned, it can become a nest for negative energy. This burning process is a symbol of human awareness of the great power of the universe and time. This power includes *Bhuana Agung* (the universe) and *Bhuana Alit* (the human self). From a philosophical perspective, this power has the potential to lead living creatures, especially humans and the world as a whole, to happiness or destruction, depending on humans' good intentions in protecting themselves and the world around them. Ogoh-ogoh, the majority of which have a frightening form, are not intended to harass, but rather are a form of respect for the existence of evil spirits or influences in the world. Just as Hindu society in Bali honors many gods, so too are evil aspects recognized and respected, such as the *bhatara-butha kala* (Misriyanti et al., 2016).

Initially, the Ogoh-ogoh parade was not a sacred ritual of the Hindu religion, but increasingly, it has developed in terms of sacredness. The Ogoh-ogoh parade, as an artistic expression of Balinese culture, requires a sacralization process in order to become holy or sacred, involving a series of ceremonies such as *pasupati*, *mulang dasar*, *pancadatu*, *pangurip*, and *piodalan*, where the *pancadatu* is valued as a symbol of power (*jnana*) with magical powers. This sacralization process elevates the status of works of art to a level of sacredness, providing spiritual protection against problems such as disease outbreaks.

In this context, Ogoh-ogoh experiences sacralization as part of Nyepi, with its religious aesthetic seen in the form of Ogoh-ogoh, which reflects wayang stories and elements of the Tri Murti, Nyasa Bhuta kala, as in the Aji Playon lontar and Bhuta kala Pengider-Ider. Ogoh-ogoh, which represents Bhuta when it is part of the sacralization of art during Nyepi, serves not only as a medium for creativity, but also as a means of devotion in accordance with the teachings of *apara bakti*, namely symbolic worship of the Creator. In Nyepi rituals, Ogoh-ogoh symbolizes bhuta kala which, after receiving the wages of *pecaruan* and *disomya*, is restored to its origin.

Symbolically, Ogoh-ogoh represents a reflection of life: before being paraded, Ogoh-ogoh undergoes a cleansing stage (*upakara prasita durmangala*) to remove dirty things in a nutshell and give *taksu*, or spiritual power. After being paraded, the Ogoh-ogoh is returned to its origin (*pralina*) using water or fire, indicating that the burning method is not the only option. The Kuku Rambutin ritual, which involves shaving the hair or cutting off certain sections, marks the "death" of the Ogoh-ogoh. Before *pralina*, offerings of *belabaran/segehan* are given so that the wandering spirit that may have possessed the Ogoh-ogoh can return to its origin. The *pralina* stage becomes important if the Ogoh-ogoh goes through *pengurip-urip*, depicting the cycle of birth and death. This is what determines the important role of Ogoh-ogoh in Nyepi Day as a Hindu religious practice, making the Ogoh-ogoh parade an inseparable element of Nyepi celebrations and creating new rituals and symbolism in this celebration for Hindus (Prabandari & Sonder, 2021).

4.1.2 Transformation of Religious Rituals into Tourist Attractions

The Nyepi celebration in Bali is an important religious ceremony to mark the turn of the *Saka* year, and the presence of Ogoh-ogoh as a symbol of bhuta kala increases enthusiasm and joy during the Nyepi series. Ogoh-ogoh plays an important role in both the social and aesthetic aspects of the Nyepi ritual. The social aspect involves the Balinese community, including the functions of creativity, sportsmanship, culture, and tourism, while the aesthetic aspect is related to religious values (Indrayana, 2006). This reflects the concept of *Tri Hita Karana*, which underlines the balance between religious, social, and tourism life. As an element of Balinese culture, Ogoh-ogoh is an integration of religious ceremonies, traditional traditions, and artistic creativity, which must continue to be preserved, maintained, and developed (Picard, 2006).

In the Nyepi ceremony, Ogoh-ogoh acts as a symbolic medium to balance and eliminate negative influences. Socially, the making and procession of Ogoh-ogoh implies communal cooperation because it cannot be done by one person alone but requires the participation of many individuals. This indicates that this process does not only rely on creativity and innovation, but also emphasizes the importance of unity and cooperation in making it happen.

The representation of bhuta kala in Ogoh-ogoh has a deep and symbolic meaning. This relates to the concept of Bhuta Kala, which is essential for creating balance between the macrocosm and the microcosm. This process is essential to ensure the smooth running of the Nyepi celebrations, which involve four main prohibitions: *amati geni*, *amati karya*, *amati lelanguan*, and *amati lalungayan*. This causes the Ogoh-ogoh parade to not only become an important aspect of Hindu ritual, but also contribute to discourse that has a significant impact on its implementation.

Ogoh-ogoh, as an artistic and cultural expression, not only reflects human creativity in the Hindu tradition, but is also an important element in Balinese culture. According to Geertz (1976), this work of art is an integral part of Balinese culture and is often displayed in various cultural celebrations. Especially during Nyepi, Ogoh-ogoh undergoes a process of sacralization, where this art not only becomes an artistic representation, but also symbolic, containing discourse that shapes perception and discursive power. This phenomenon shows the deep interaction between culture, religion, and human life.

The Ogoh-ogoh parade, which was originally an integral part of Hindu religious rituals in Bali and focuses on spiritual and religious aspects, has undergone significant changes in the tourism context. This change occurred in line with the increasing popularity of Bali as a tourist destination. Ogoh-ogoh, which previously focused more on spiritual values and symbolism in Hinduism, has transformed into an attractive attraction for tourists because of its uniqueness. The artistic, creative, and aesthetic aspects of Ogoh-ogoh are becoming more dominant, so that this parade is not only seen as a religious ritual but also as an interesting and entertaining spectacle. Although it still retains its ritual elements, the shifting focus of the Ogoh-ogoh parade reflects a balance between preserving local traditions and the economic needs associated with the tourism industry.

The transformation of the Ogoh-ogoh parade into a tourist attraction may be due to the fact that this parade is not explicitly mentioned in Hindu scriptures. This has given rise to diverse views among the public. Some consider that, due to the absence of references in sacred texts, Ogoh-ogoh could be modified or even not considered essential to perform, seeing it more as a vehicle for creative expression. The Balinese community itself is in doubt about whether Ogoh-ogoh is truly part of a sacred tradition or just an

artistic performance, considering that the variety of Ogoh-ogoh forms today is not only limited to giants (bhuta kala). According to Misriyanti et al. (2016), Ogoh-ogoh has developed into more diversity, including cartoon characters, gods and goddesses such as Dewa Genesha, Rama, Krishna, and other strange individual representations.

Assuming that Ogoh-ogoh is not a religious ritual with sacred value, it is very possible that Ogoh-ogoh is only considered a tourist attraction, where artistic value and creativity are the main attractions, while maintaining its spiritual essence in a religious and cultural context. This tradition displays art forms unique to Balinese culture, that are not found in other ethnic groups or beliefs. The excitement of the Ogoh-ogoh parade, which is held on a large scale and is only held once a year in various villages or regions in Bali, makes the Ogoh-ogoh parade a tourist attraction that is highly anticipated by domestic and international tourists.

The Ogoh-ogoh parade is growing day by day, and nowadays this parade can be seen at various times without having to wait the day before Nyepi Day. This parade can be seen in commercial activities such as: festivals or opening activities at international sporting events (Prabandari & Sonder, 2021). The Ogoh-ogoh parade has been displayed as a profane attraction at the Taman Wisata Jaya Ancol in Jakarta, in Medan, Palembang, Semarang, Ambon, Mataram, Jayapura, and other big cities in Indonesia. According to mass media reports, Ogoh-ogoh parades have been held in several countries, such as London, England; Melbourne, Australia; Tokyo, Japan; New York, United States; Jeju, South Korea; New Delhi, India; and other countries (Widnyani, 2012). Therefore, rather than being said to be a religious ritual, the Ogoh-ogoh parade is more appropriately described as an embodiment of modern culture and the creative economy of the Balinese people.

This shows that Ogoh-ogoh has become a merchandise, which was originally only the result of people's creativity, but has now become a tourism object. Each group in each *Banjar* tries to make the best Ogoh-ogoh in order to win a cash prize. Individuals or groups who are unable to make their own Ogoh-ogoh can purchase them, with prices varying depending on the size requested. Meanwhile, individuals or groups who have sufficient capital can open an Ogoh-ogoh museum to attract tourists. Thus, it can be concluded that the Ogoh-ogoh tradition has undergone a process of cultural commodification, where its initial use value as an expression of celebration has turned into a merchandise and tourism attraction.

4.2 The Impact of the Transformation of the Ogoh-Ogoh Parade on the Cultural Identity and Religious Practices of Balinese People

The development of the Ogoh-ogoh parade as a tourist attraction influences the social and cultural aspects of Balinese Hindu society.

4.2.1 The Impact of the Transformation of the Ogoh-Ogoh Parade on the Cultural Identity and Religious Practices of Balinese People

The impact of the transformation from a socio-cultural perspective that occurs is interpersonal relationships between members of society, an increase in social anomalies, an influence on cultural identity and religious rituals, as well as an increase in the number of tourist visits in Bali.

a. Interpersonal Relations Between Community Members

The Ogoh-ogoh parade, as a fundamental part of Nyepi Day celebrations, has a significant influence on strengthening interpersonal relationships among people (youth) in various communities. As Nyepi Day approaches, the enthusiasm and

enthusiasm of the younger generation increase significantly as they prepare to make Ogoh-ogoh, which is a key element in celebrating the night of pengrupukan. This preparation process, usually starting about two months before the Ogoh-ogoh festival, involves intensive meetings in the *bale banjar*. In this meeting, youth from each *banjar* gather to plan various aspects of making Ogoh-ogoh. The making of Ogoh-ogoh by Balinese youth is a manifestation of authentic creativity that stimulates the spirit of cooperation, togetherness, brotherhood, and mutual cooperation among youth in various *banjars* in Bali.

The Ogoh-ogoh parade makes a positive contribution to strengthening interpersonal relationships. This parade is not just a celebration but also a forum for youth in each *banjar*, both in their own environment and in interaction with youth from other *banjars*, to hone creativity, foster sportsmanship, and increase values such as mutual cooperation, a sense of togetherness, and kinship. This creates a strong sense of ownership and pride among the youth towards their *banjar*.

b. Increasing Social Anomalies

The tradition of holding Ogoh-ogoh parades that take place in Bali is often associated with various anomalies in social norms. This includes activities such as consuming alcohol, fighting, acts of coercion, and various other forms of crime. This condition makes the Ogoh-ogoh parade a topic that often causes debate and controversy. However, many argue that it is better to continue carrying out this march rather than stop it. This is because young people in every *banjar* in Bali will be actively involved in making Ogoh-ogoh and preparing for performances on pengrupukan night. This activity is considered to divert attention from negative activities.

Organizing Ogoh-ogoh parades held in the form of competitions or festivals is not only a cultural celebration but also functions as an effective means of social control. Through the implementation of the rules and conditions stipulated in the competition rules, this activity succeeded in creating a framework that regulates and directs the behavior of young people so that they can behave in accordance with what is expected by the local government.

c. The Impact of Cultural Identity and Religious Rituals

The transformation of Bali into a major tourist destination has had a major impact on the artistic aspect, especially the commodification phenomenon, as explained by Turner. This process transforms cultural and artistic values into economic commodities. A clear example is the Ogoh-ogoh parade, which was originally an expression of Balinese culture and has now also become a tourism product. These changes include the form, function, and meaning of Ogoh-ogoh, which is now not only part of local cultural celebrations but also a tourist attraction.

This change shows cultural adaptation and evolution in meeting market demands, integrating cultural values and traditions in a modern context to create economic opportunities, while maintaining its cultural essence. However, this commodification also creates challenges in protecting the essence and value of culture from commercial interests. The commodification of the Ogoh-ogoh tradition is seen in the use of modern designs and popular themes, reflective of the evolution of creativity, technology, and market demands. This includes the use of new materials such as fiber glass and mechanical technology to create Ogoh-ogoh that are more durable and interactive. The Ogoh-ogoh parade is now more diverse, combining music, dance, and puppetry.

On the other hand, the importance of preserving the original essence of Ogoh-ogoh as a representation of Bhuta Kala must be maintained. Practices such as the separation of *pasupati* ceremonies for Ogoh-ogoh displayed at tourist attractions and cleaning with a *Kuku Rambutin* procession are proposed to maintain the balance of traditional values and tourist attraction. Furthermore, there was a shift in the interpretation and meaning of Ogoh-ogoh. Originally representing Bhuta Kala or wayang characters, today Ogoh-ogoh depicts various figures, including famous figures and modern inspirations. This shows the commodification of meaning and adaptation to time and technology.

The Ogoh-ogoh parade is also a medium for Balinese youth to express their creativity and maintain cultural heritage while adding a modern touch. This reflects not only the creation of aesthetic sculptures but also the conveying of stories and messages through art.

d. Increased Tourist Arrivals

The Ogoh-ogoh parade in Bali has been a major factor in increasing the number of tourists to the island. The event attracts both international and domestic tourists, with its main attraction being the unique cultural experience it offers, which only takes place once a year. The Ogoh-ogoh parade not only enriches Bali's cultural heritage but also contributes significantly to the growth of the tourism industry. Its ability to attract a wide range of tourists makes it an important asset for Bali, increasing its competitiveness as a global tourist destination.

4.2.2 A Controversial Issue

The controversial issue that has emerged among the people of Bali is related to the commodification of the Ogoh-ogoh parade.

- a. Loss of sacred meaning: One of the main issues is the concern that the commodification of the Ogoh-ogoh parade will remove the sacred meaning of the ritual. The Ogoh-ogoh and Nyepi ceremonies have profound religious and symbolic value for the Bali Hindu community. When this parade is transformed into a tourist attraction, there is concern that its spiritual essence and religious meaning will be corrupted.
- b. Change of focus and purpose: Another aspect of concern is the change of focus and purpose of the Ogoh-ogoh parade. Initially, the parade was part of the ritual of cleansing and expulsion of evil spirits in the run-up to Nyepi Day. However, with the increasing interest of tourists, the focus could shift from the religious to the entertainment aspect, changing the original purpose of such activities.
- c. Cultural commercialization: Ogoh-ogoh parade commercialization often involves aspects of commercialization that can be detrimental to cultural values. The sale of tickets, merchandise, and tour packages featuring these parades can raise the perception that sacred traditions are used as a tool for financial gain, which is considered inappropriate by some of the public.
- d. Social and economic inequalities: The economic impact of this commodification also raises the issue of social inequality. Although the tourism industry can increase income for some groups, not all members of the Bali community get the same benefits. This can lead to economic inequality and dissatisfaction among local communities.
- e. Foreign influence and modernization: The influence of foreign tourists and modernization can change the traditional views and practices of the Bali people. There

is concern that the original cultural values will be replaced by more materialist and commercial values, reducing the authenticity of local culture.

- f. Cultural management and preservation: How the Ogoh-ogoh parade is managed and presented to tourists is also an important issue. If not managed wisely, there is a risk that such cultural presentations will become stereotyped and lose authenticity. Good management is required to ensure that the march continues to respect its underlying cultural and religious values.
- g. Challenges in preserving traditions: There is a challenge in finding a balance between preserving traditions and meeting the demands of the tourism market. Cultural commodification can trigger changes in the way tradition is run, which may not always be in line with original practices that have been inherited from time to time.

These issues reflect the complexity and dilemmas faced by the Bali people in their efforts to preserve their cultural identity amid the pressures of globalization and commodification. Discussions, inclusive solutions, and an appreciation of the views of all parties are essential to achieving a harmonious balance between cultural preservation and tourism development.

4.3 The Role of Government and the Tourism Industry in the Evolution of the Ogoh-Ogoh Parade

The Ogoh-ogoh parade has grown from just a local tradition to an international tourist attraction. The government and the tourism industry play an important role in this evolution. Various parties must work together to ensure that these celebrations remain authentic and sustainable while promoting Bali as a unique cultural tourism destination. This success will not only help in preserving Balinese culture but also in reviving the local economy, especially after the impact of the global pandemic.

4.3.1 Role of Government

The government's role in organizing the Ogoh-ogoh Parade, a Balinese cultural tradition, is multifaceted and vital, including: Ogoh-ogoh preservation, regulation and security, tourism promotion, and overall education and training to ensure that the parade runs smoothly, safely, comfortably, and beneficially for both the local community and the tourists who attend.

- a. Preserving Ogoh-ogoh, the government has an important role in preserving Ogoh-ogoh as cultural heritage. This can be done through providing subsidies or funding for making Ogoh-ogoh and holding parades. This has been realized as, in commemoration of Nyepi Caka Day 1946 in Denpasar City, Bali, the Denpasar City Government (*Pemkot*) has taken the initiative to support the making of Ogoh-ogoh by providing special financial assistance as *Bantuan Keuangan Khusus* (BKK) to *sekaa teruna teruni*.
- b. Regulation and security, the government's role in organizing and ensuring the security of the Ogoh-ogoh parade celebration is very important, and this includes various aspects, such as traffic regulations, securing the parade area, providing supporting facilities, coordinating with organizers and local communities, organizing and supervising activities, and monitoring and evaluation.
- c. Tourism promotion, the government's role in tourism promotion is very crucial, especially in the context of utilizing the Ogoh-ogoh Parade as a major tourism attraction. The Ogoh-ogoh Parade, which is an important part of Nyepi celebrations in Bali, not only celebrates cultural heritage but also offers a unique and interesting experience for tourists. There are several key aspects of the government's role in

promoting tourism through the Ogoh-ogoh Parade, namely developing and organizing events, marketing and promotional campaigns, collaboration with tourism stakeholders, developing destination brands, providing information and facilities for tourists, developing sustainable tourism products, education and local community development, and monitoring.

- d. Education and training are key components of the government's role in supporting the sustainability and development of local culture, especially in the context of making Ogoh-ogoh in Bali. Ogoh-ogoh, which is traditionally made for Nyepi celebrations. Given the need to integrate sustainability and environmental principles into the manufacturing process, the role of the government is very important. The following are the main aspects of the government's role in education and training related to Ogoh-ogoh making: training in skills and manufacturing techniques, education about sustainability and the environment, subsidies and funding for environmentally friendly materials, development of standards and guidelines, collaboration with educational and research institutions, promotion and marketing of sustainable products, and empowerment of local communities.

Through these initiatives, the government not only supports the preservation and development of Ogoh-ogoh culture, but also promotes sustainable practices that are important for environmental conservation. This creates a balance between maintaining rich cultural traditions and ensuring environmental responsibility.

4.3.2 The Role of the Tourism Industry

The tourism industry plays an important role in enhancing and promoting the Ogoh-ogoh Parade as a unique cultural attraction in Bali, integrating it into attractive tourism packages, and supporting the preservation and empowerment of local communities through close collaboration in event organization and sustainable tourism practices. Following are some of the roles of the tourism industry in Bali. Developing tour packages that include the Ogoh-ogoh Parade could be a significant initiative in the tourism industry to increase the attractiveness of Bali as a unique destination. Involvement of the Ogoh-ogoh Parade in this tour package can include various activities, such as cultural tours that introduce tourists to aspects of Balinese culture and special workshops that tourists attend so they can learn directly about making Ogoh-ogoh, allowing for an in-depth and authentic experience. about Balinese traditions.

On the promotion and marketing side, hotels, travel agents, and other tourism companies have a golden opportunity to market the Ogoh-ogoh Parade as an integral part of the tourism experience in Bali. The tourism industry can highlight how the parade is not only an event, but also a reflection of Bali's rich culture and traditions. Through an effective marketing strategy, the Ogoh-ogoh Parade can be introduced to a wider range of tourists, attracting interest and increasing tourist visits.

However, the parade is held during Pengerupukan, the day before Nyepi, from afternoon to evening, so tourists automatically have to experience Nyepi Day, where tourists are asked not to leave the hotel. Here, the tourism industry must be able to take advantage of this opportunity. Actors in the tourism industry can promote tourism with the theme "Nyepi Escape". The tourism industry in the field of tourism accommodation, such as hotels, villas, and resorts in Bali, can offer cultural tourism by watching the Ogoh-ogoh parade. Travel to explore various alternative Balinese cultures, such as learning to make *gebogan*, making *canagsari* from scratch by carving coconut leaves (*janur*), making *langsah* (woven coconut leaves), or carving or painting in Balinese style. Tourist

accommodations can also provide spending the day in seclusion with various indoor activities such as healthy morning yoga classes and providing spas with complete packages such as massage, facial, and body treatments (Budiwanti, 2018).

Tourists in Bali during the Nyepi period are given a unique experience with a variety of culinary options, including traditional Balinese, Chinese, and Western dishes served as a buffet for breakfast, lunch, and dinner. The 'Nyepi Escape' concept is a marketing strategy to attract tourists, because tourists have to stay in hotels during Nyepi, which encourages indoor tourism activities. Guests staying at the hotel are provided with exceptional service and a variety of indoor activities to keep guests entertained. During the Nyepi period, indoor tourism became a substitute for outdoor activities, providing an attractive alternative for tourists, both domestic and international, because they could enjoy these activities while still respecting Balinese customs and religion without having to leave the comfort of the hotel (Budiwanti, 2018).

Collaboration with local communities in organizing the parade and the process of making Ogoh-ogoh is another important aspect. This collaboration not only helps preserve existing traditions but also provides direct economic benefits to local communities. Involving local residents in certain aspects of the parade, such as creation, organization, or even as tour guides, can increase their income and ensure that profits from tourism are spread more evenly among the community.

Finally, sustainable practices must be the main focus in all aspects of organizing the Ogoh-ogoh Parade. The tourism industry needs to ensure that parades and other related activities do not damage the environment or disrupt the daily lives of local communities. This includes the use of environmentally friendly materials in making Ogoh-ogoh, effective waste management, and event organization that considers the socio-economic impact on local communities.

The government and tourism industry have a crucial role in the Ogoh-ogoh Parade in Bali, which is not only a rich expression of local traditions and culture, but also has great potential for tourism. The government plays a role in organizing the parade so that it can run smoothly and safely, arranging infrastructure and security, and supporting cultural and environmental sustainability. Meanwhile, the tourism industry helps in promoting these events as unique attractions, integrating them into attractive tourism packages, and bringing economic benefits to local communities. The active involvement of these two entities not only enriches the tourism experience in Bali, but also helps in the preservation of authentic culture and traditions, making a significant contribution to the development of sustainable and inclusive tourism. Synergistic collaboration between the government and the tourism industry in optimizing the cultural and economic value of the Ogoh-ogoh Parade ultimately strengthens Bali's position as a world tourist destination rich in culture and tradition.

5. CONCLUSION

From the explanation above, it can be concluded that Ogoh-ogoh is a statue that is paraded around the village and then burned, with this procession generally called a parade. There is a theory that reveals that the origin of Ogoh-ogoh comes from the Dalem Balikang era, where it was originally used in *pitra yadnya* ceremonies. This phenomenon also has similarities with an ancient tradition in Bali known as Barong Landung. Apart from that, there is a theory that states that the creation of Ogoh-ogoh emerged from the desire of statue craftsmen to innovate in the use of light materials. Another theory states that the inspiration for Ogoh-ogoh came from the form of statues in the *Ngelawang*

tradition, as seen in the *Ngusaba Ndong-Nding* art in Gianyar and Karangasem (Selat Village). There is another opinion that states that the origin of the Ogoh-ogoh form was an adaptation of the scarecrow (*lelakut*).

The development of the Ogoh-ogoh parade as a tourist attraction influences the social and cultural aspects of Balinese Hindu society. The impact of the Ogoh-ogoh transformation from a socio-cultural perspective is interpersonal relationships between community members, an increase in social anomalies, an influence on cultural identity and religious rituals, and an increase in the number of tourist visits. The controversial issue that has emerged among the people of Bali is related to the commodification of the Ogoh-ogoh parade is loss of sacred meaning, change of focus and purpose, cultural commercialization, social and economic inequalities, foreign influence and modernization, cultural management and preservation, and challenges in preserving traditions.

The Ogoh-ogoh parade has grown from just a local tradition to an international tourist attraction. The government and the tourism industry play an important role in this evolution. The government's role in organizing the Ogoh-ogoh Parade, a Balinese cultural tradition, is multifaceted and vital, including: Ogoh-ogoh preservation, regulation and security, tourism promotion, and overall education and training to ensure that the parade runs smoothly, safely, comfortably, and beneficially for both the local community and the tourists who attend. The tourism industry plays an important role in enhancing and promoting the Ogoh-ogoh Parade as a unique cultural attraction in Bali, integrating it into attractive tourism packages, and supporting the preservation and empowerment of local communities through close collaboration in event organization and sustainable tourism practices. The active involvement of these two entities not only enriches the tourism experience in Bali but also helps in the preservation of authentic culture and traditions, making a significant contribution to the development of sustainable and inclusive tourism. Synergistic collaboration between the government and the tourism industry in optimizing the cultural and economic value of the Ogoh-ogoh Parade ultimately strengthens Bali's position as a world tourist destination rich in culture and tradition.

This research provides in-depth insight into how a sacred religious ritual can be transformed into an attractive tourist attraction. It shows the dynamics and adaptation of cultures in the face of social and economic change. The study also reveals how the Ogoh-ogoh parades, which was originally part of the Nyepi ritual, is now a major attraction for tourists, but still shows how local traditions can be preserved while still adapting to the demands of modern times. It's important for cultural preservation strategies in the face of globalization. The research provides constructive criticism and policy recommendations to governments and stakeholders in an effort to ensure that this transformation takes place in a way that respects and preserves indigenous cultural values while maximizing the economic benefits of tourism. Through these contributions, research on the evolution of Ogoh-ogoh parades from religious rituals to tourist attractions not only enriches academic studies but also provides practical guidance for sustainable tourism development that respects and preserves local culture.

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