

**MENGHIDUPKAN KEMBALI KERAJAAN – KERAJAAN MELALUI
PARIWISATA
(Studi Kasus: Puri Anyar Kerambitan, Bali, Indonesia)**

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ABSTRAK

Indonesia adalah Negara yang dibentuk oleh banyak kerajaan lokal yang kemudian bergabung menjadi sebuah republik yang sekarang dikenal sebagai Republik Indonesia. Setelah bergabung dengan republik, kerajaan-kerajaan ini kehilangan kekuasaan dan legitimasi mereka terhadap masyarakat dan tanah diberikan kepada pemerintah. Kondisi ini menyebabkan kerajaan tidak lagi memiliki pendapatan untuk mendukung warisan budaya mereka. Beberapa dari kerajaan diambil alih oleh pemerintah untuk dijadikan museum. Meskipun banyak memiliki warisan budaya tetapi kerajaan tidak menarik untuk dikunjungi oleh wisatawan karena banyak warisan budaya yang tidak dipelihara dengan baik dan dilindungi sehingga membuat warisan budaya yang ada mulai dilupakan. Puri Anyar Kerambitan, Bali adalah salah satu dari beberapa kerajaan yang dapat bertahan hidup dengan mengembangkan wisata budaya dan menjual kebiasaan dan warisan keluarga kerajaan seperti makan malam kerajaan, tarian kerajaan dan pernikahan kerajaan. Aktivitas pariwisata tidak hanya menghidupkan kembali kerajaan tetapi juga masyarakat sekitar dan kekaisaran sebagai pusat budaya yang kembali muncul. Penelitian ini menggunakan pendekatan metode deskriptif dan wawancara dilakukan kepada pemangku kepentingan pariwisata untuk mengetahui persepsi mereka terhadap pengembangan wisata kerajaan di Puri Anyar Kerambitan. Hasil dari penelitian yang dilakukan ditemukan bahwa kegiatan pariwisata yang dikembangkan oleh keluarga kerajaan memiliki dampak positif pada kesejahteraan masyarakat dan mendirikan tempat wisata baru yang belum dikenal oleh masyarakat luas, terutama wisatawan karena mereka dapat lebih mengetahui bagaimana kehidupan keluarga kerajaan di zaman kuno. Tujuan dari penelitian ini adalah untuk mengetahui bagaimana suatu kerajaan dapat menghidupkan kembali kekayaan budayanya setelah adanya kegiatan pariwisata sehingga dapat menjadi contoh bagi kerajaan lain yang memiliki masalah yang sama.

Kata Kunci: Kerajaan, Pariwisata, Bali

***REVIVING THE ROYAL KINGDOM THROUGH TOURISM
(Case Study Of The Puri Anyar Kerambitan, Bali, Indonesia)***

ABSTRACT

Indonesia is a State that is formed by many local kingdoms which later merged into a republic now known as the Republic of Indonesia. After joining the republic these kingdoms lost their power and legitimacy to society and the land as it should be given to the government. These conditions led to the kingdoms no longer have the income to support their cultural heritage. Some of them was taken over by the government to be a museum. Although many have cultural heritage but the kingdoms are not attractive to be visited by tourists

because many of the cultural heritage are not well maintained and protected tha make existing cultural heritage began to be forgotten. Puri Anyar Kerambitan, Bali is one of the few kingdoms that can survive by developing cultural tourism and selling the royal family habits and heritage such as royal dinner, royal dance and royal wedding. The tourism activity not only revives the kingdom but also the surrounding community and the empire as a cultural center re-emerges. This study uses descriptive methods approach and interview was conducted to stakeholder tourism to know their perceptions of the development of royal tourism in Puri Anyar Kerambitan. From the results of studies conducted found that the tourism activities developed by the royal family have a positive impact on the welfare of the community and established new tourist attractions that has not been known by the wider community, especially tourists because they can know more how the life of the royal family in the ancient times. The purpose of this study is to find out how a kingdom can revive its cultural treasures after experience through tourism so that it can be an example for other kingdoms that has the same problem.

Keyword: Royal Kingdom, Tourissm, Bali

INTRODUCTION

Indonesia is a State formed in 1945 by hundreds of archipelagic kingdoms that merge to form a State which is currently known as the Republic of Indonesia. After the independence of Indonesia, the kingdoms surrendered all the power and legitimacy they had to the republic and thereafter gradually they not only lost their power and legitimacy but also lost their cultural roots. In 1960 the Indonesian government undertook land reform in which the kingdoms had to surrender their lands to the government and distribute it to the people, the condition further aggravating the lives of these kingdoms. Those lands that were originally their source of income were lost so they had to find new sources of income and eventually the royal family became government employees or entrepreneurs and they left the palace where they lived. These conditions make the kingdoms are increasingly forgotten and not maintained. Some kingdoms try to survive by making the royal palace a museum but because of the lack of financial support the museums become unattractive and increasingly abandoned.

Puri Anyar Kerambitan located in Tabanan regency is one of the kingdoms that try to survive the changing times by making

the royal family habits for tourism activities. The dynamic of culture and its ability to adapt to new situations are crucial tools for people to makes sense of their lives, find guidance and control modes of expression. Especially as globalization accelerates processes of economic and technological change culture has to be given the attention, the freedom and the means to develop alongside (Midman, 1998: 10).

Although today the kings have no power, but traditionally they are still respected by their society and it is utilized by the Kerambitan King to lead and direct its people to support the revival of Puri Anyar Kerambitan through tourism activities and initiatives undertaken by the King Kerambitan not only revive the culture they have but also the culture of the local community. Petrella argues that our societies need direction and that this fundamentally concerns cultural development. It is crucial though that cultural development does to not only concentrate on object culture (buildings, infrastructure, goods and capital) but much more on subject culture, which is committed to make sense of things, to develop links and social skills between people and create new forms of coexistence (in Verhelst, 1994: 3). By underlining the transformative character of culture its

connection to development becomes obvious. Although development has many different notions it intrinsically contains an element of progress or 'good change' (Chambers, 1997: 1).

Verhelst and Tyndale claim polemically that 'any development process must be embedded in local culture, or development will simply not take place' (2002: 11). Culture as 'context' is concerned with the underlying values, beliefs, and traditions of a community. The understanding of such concepts opens possibilities to integrate people's potential and power in the project design. The 'content' of culture is related to the local cultural resources or the concrete translation of the cultural context in life with its symbols and practices as ways of working, social organisation and traditional heritage. The tangible expression of culture is its 'method' and refers to the use of any cultural form including song, drama, dance, music etc (Marsh and Gould, 2003: 15).

LITERATURE REVIEW

Tourism practices and management experience show that recently festivals and local special events have become one of the fastest growing types of tourism attractions. As a result, the number of relevant conceptual and empirical studies has been increasing rapidly (Getz, 2008). Most of the researches that examined festivals' and special events' contribution to local development focused on evaluating economic or other impacts, by use of some form of impact analysis (Dwyer, Forsyth, P. & Spurr, 2005; Crompton, Lee & Shuster, 2001; Kim, Scott, Thigpen & Kim, 1998; Thrane, 2002). In most cases, the analysis involves estimating an aggregate measure of income and employment change attributable to the festival and ends with the estimation of local multiplier effects; hence without further questioning how these translate into local economic development (Kim et al., 1998; Felsenstein & Fleischer, 2003).

According to the 2003 Convention for the Safeguarding of the Intangible Cultural

Heritage organized by UNESCO (UNESCO, 2003 Convention, Text), "intangible cultural heritage" means "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". The definition indicates that "the intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity".

The 2003 Convention (Text of the Convention for the Safeguarding of Intangible Cultural Heritage, 2003) also states that:

"The intangible cultural heritage is manifested in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts (such as traditional music, dance and theatre); social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship. and elaborates further that: "the depository of the intangible cultural heritage is the human mind, the human body being the main instrument for its enactment, or – literally – embodiment, and the knowledge and skills are often shared within a community, and manifestations of the intangible cultural heritage often are performed collectively".

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage states that "The intangible cultural heritage is the mainspring of our cultural diversity and its maintenance is a guarantee for continuing creativity" (UNESCO, 2003 Convention, Text). Unfortunately, many elements of the intangible cultural heritage

are endangered “due to effects of globalization, national governmental policies, and lack of means, appreciation and understanding which – taken together – may lead to the erosion of functions and values and to a lack of interest among the younger generations” (UNESCO, 2003 Convention, Text). In this regard China’s younger generation not being interested in traditional culture as much as new technological devices is not unique. To counter generational change UNESCO (2003) states that:

An effective way to safeguard intangible cultural heritage sustainably is to ensure that the bearers of that heritage continue to transmit their knowledge and skills to younger generations. In this regard, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage places transmission among the safeguarding measures aiming at ensuring the viability of this heritage.

In Text of The Convention for the Safeguarding of the Intangible Cultural Heritage, the 2003 Convention states that, “Safeguarding means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage” (UNESCO, 2003).

How can we sustain intergenerational transmission of culture to safeguard intangible cultural heritage in conformity with UNESCO? By availing of all appropriate educational means, the awareness of safeguarding intangible cultural heritage can be improved. Popular television programs like Time Team, The Worst Jobs in History and The Collectors, in addition to “histories of” and documentary programs and educational games like Civilization could supplement specific educational and training programs within the communities and groups concerned.

Meantime, “we may build capacity for safeguarding intangible cultural heritage through management and scientific research.” (UNESCO, 2003). According to Rapoport (1969) the major attributes of a tradition include:

- Indigenous – free from undue external and non-local influences
- Informal – not being regulated by anyone individual or group of individuals
- Homogenous / anonymous – overwhelming similarities that are not attributable to anyone person
- Working by example – not a result of prescribed knowledge of formal education
- Reflection of accumulated wisdom and experiences – that is, a result of many experiments whereby the good workable elements are retained and poor ones dropped to adapt to socio-geopolitical and climatic conditions.

Cultural landscapes have long occupied a central role in cultural geography research (Zhou et al, 2010). Saul put forward a classic definition of landscape as the outcome of interactions between cultural and natural forces, namely that “the cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape the result” (Sauer, 1925). Since then, cultural landscapes have become, and remained, a central theme of cultural geography. Under the influence of the cultural turn, a term coined in the field of social science in the 1980s, the research of landscapes has signaled a departure from approaching landscapes from an external appearance, definition point of view, and the interpretation of landscapes from a passive object, to viewing landscapes as a visual extension and development of cultural meaning and power (Hua, 2015). New cultural geography conceived the landscape as part of a constructed and circulating system of cultural meaning, encoded in

images, texts and discourses (Wylie, 2007). Subsequently, the term cultural landscape was developed, with a focus on multifaceted cultural movements, debates and practices where landscape circulates both materially and symbolically (Matless, 1998).

Memory is an ordinary individual physiological function and a reaction to things that happened in the past that are constantly being recalled and represented [20]. The assertion that the collective memory of a group helps to underpin its sense of identity was originally proposed by Maurice Halbwachs in (1925). From the perspective of the theory's origins, memory studies in the field of human geography are deeply influenced by Halbwachs' collective memory theory and Nora's recent work (Nora, 1989). These scholars have set up the sociological analytical framework on sites of memory, which have provided a spatial junction for the cooperation between geography and other disciplines. Their theories have also been used by scholars critically. Legg proposed that the past we commemorate was the result of social choice and geographical construction (Legg, 2005); Foote believed that in terms of memory studies, the divergence between geography and other disciplines were the types and dynamics of commemorative practice, and geography provided a spatial, regional, and material perspective (Foote et al, 2007). The challenge for human geographers producing narratives of landscape and memory has been registered in two closely-related topics, including the landscape study of war memory and the amnesic phenomenon during urban redevelopment (Baird et al, 2012). Many studies have found that due to the design disorder and a lack of collective memory during the landscape construction process, the culture of cities tended to be similar (Hu, 2011). Recent work has focused on monumental landscape, from grand monuments, memorial rituals, places of memory (Stangl, 2008) to museums (Li, 2012). Till studied the debate in the process of national memory reconstruction in Berlin,

and believes that collective memory is built on the basis of personal and socially shared experiences (Till, 1999). Human geographers regard memorial spaces as a narrative medium (Dwyer, 2008) and scrutinize memorial landscapes through three conceptual lenses that may be understood via the metaphors of 'text', 'arena', and 'performance' (Dwyer, 2008). The most recent views, such as the research perspectives of physical and performance, are reflected in memory studies. Furthermore, the combination of new ideas and study has brought forth new concepts, such as symbolic accretion, which refers to how different political practitioners attach new or even sometimes conflicting significance and practice to the established monumental landscape. Symbolic marginalization has been put forward from a feminist perspective, which means that there is a phenomenon of gender marginalization in the memorial space, as many statues of memorial space are dominated by men (Dwyer, 2004).

Specifying ideas of cultures, traditions and modernization, and then bringing these categories into a certain relationship, retaining the tendency for their semantic differences, shouldn't be realized as contradiction-in-adjecto. On the contrary, complexity and interweaving of their mutual relations indeed lead us to the fact that we cannot talk about continuity and discontinuity, away from interactive relations of the mentioned categories. Analysis of contemporary cultures, various cultural models, individual and collective cultural identities, means a critical respect of the past as well as turn to the future. The origin of the word tradition (lat. tradition) directs to the process of transmission, delivery, and maintenance of values, properties, customs, and principles, forms, which mark the cultural identity of individuals, groups, nations, and mankind. In a word, "tradition is an important and powerful centre of crystallization of social experience" (Đurić 1972:113). As a

constructive element of each culture, as a human spiritual heritage, as a "cultural pedigree" of each nation, tradition is unavoidable in understanding the present and giving vision to the future. So, it is not a question of some stony, static spiritual horizon because "the germ of the new can often be found in the most courageous forebodings and predictions from the past, and the value of the past is presented in the possibility of its projection into the future" (Božilović 2004:451). Tradition has always been repeatedly reconstructed through interpretation and selection process. Members of one nation, in their self determination and self-construction, unquestionably keep, but also modify and repeatedly form their tradition in the process of inter-generation transmission. In this process, preservation of positive cultural heritage, of some generally accepted traditional elements which construct cultural identity of a nation, is not disputed. However, that does not mean that respect of tradition should be a non-critical, irrational, or mechanical acceptance of future contents, a utopian future creation, which would be denied of everything that is happening to us in everyday life. Future requires from the present moment a critical valuation of the past, as an indispensable condition and method for traditional elements to join and adjust to contemporary development necessities. "Only in that way can that state be overcome in which relation towards tradition does not overstep borders of simple commemorative honors granted to the previous, conditioned with the commonest politeness, and only in that way will the search for the truth not separate us from the search for significance and meaning of human existence." (Tripković 1998:28).

When, on the other hand, we face the non-dialectic conception of tradition, when we become witnesses of its abuse, then it takes over traditionalism significances, by getting a predominantly negative connotation. Then the contemporary sense of culture becomes passive and completely

captured in disciplines of the past, patriarchal and conservative times. It can usually be recognized in the absolutism of past, myths, prejudices, outdated ideologies, and values in firm concepts of understanding and social behavior. Like the form of regression and stagnancy in culture, traditionalism opposes each change or innovation, it withstands to modernization, stigmatizing everything that carries with it the accompanying sound of new, other, and different. In connection with this, R. Božović concludes that "provincial spirit more and more suppresses values of culture when historical pseudo values rise to the surface and regressive tendencies blockade progress, making life impulses for radical change dead" (Božović 2000:39). Relation to tradition can be marked with its skillful ideological and political instrumentation. Quasi-national entrenchment into our own tradition showed in a certain number of cases, and in ours too, to be a very powerful means of defence of the current social and political system. To let absurd be greater, the leaders of such a system usually give an explanation that they are careful tradition guards as well as protectors of their own culture and nation sent by God, so in that way, they only "warm up" the very tendentious nationalistic aspirations. Unreal, uncritical estimation of own culture and tradition is based on the idea about cultural domination of their own nation, substituting the idea of contemporary cultural nationalism, with which cultures unavoidably end up in utter isolation and egotism.¹ Talking about the abuse of the concept of tradition, A. Gams says: "Today's mistakes and outdated social contents and forms mustn't be excused for and supported with tradition; tradition mustn't, for example, support personal and collective destructive aggression, especially not the nationalistic one. (...) The importance of tradition must be estimated according to today's social truths and cultural achievements." (Gams 1994:25) It is important to take into consideration the relation of tradition and

modernization. Very significant authors in sociology, such as E. Durkheim, M. Weber and G. Simmel, have comprehended tradition importance and have also been occupied with it, before all, with the intention to show a more clear difference between traditional and modern societies. While the classical theory of modernization was opposed to tradition, a very careful examination of the mentioned relation in contemporary sociological literature does not support their exclusiveness. Accordingly, tradition is viewed as incompatible with modernization, since, from the aspect of social development, what is in question here is a very complex relation in which the two intertwine and mix. Modernity is related to "forms of social life or organizations which appeared in Europe from approximately the seventeenth century and further, more or less throughout the whole world" (Giddens 1999:166).

RESEARCH METHOD

Methodology This paper presents a case study based on Puri Anyar Kerambitan at Tabanan Regency, Bali. The interested parties involved in this study included the royal family, villagers, and the government. In this study, surveys were conducted to ensure the gathering of both qualitative and quantitative information. The fieldwork consisted of observation at Kerambitan District, depth interviews were conducted of the Royal Family, including the King of Kerambitan (n=3), Local tourism office (n=4), sanggar tari (n=7), sanggar kerajinan (n=10), sanggar music (n=6), villagers (n=30).

The major purpose of surveying villagers was to reveal the local community impact from the residents' perspectives, as well as to capture their perception on the cultural landscapes. The intention behind interviewing royal family and government was to provide first-hand information to enable us to understand the revival process Puri Anyar Kerambitan and the original

intentions of the royal family to reviving the palace.

RESULT AND DISCUSSION

1.1. History of Land Policy in Indonesia

Period 1945 - 1960: The land policy of this period is focused on revamping the mastery and ownership of the colonialist system into a national system. During this period foreign ownership and ownership was nationalized. And the mastery, the possession of the vast land, the battalion, the swapraja, the private, and the other which is inconsistent with the spirit of liberty is regulated again on the use and control of it by the state for the national interest.

Period 1960-1967: At this time, the policy continued the policy that has been implemented before, in this period the policy is directed to the distribution and redistribution of land by countries that are destined to small farmers / farmers and farm laborers. This period is known as Land Reform period.

Period 1967-1997: In line with the development and growth of the national economy, this period of land development is directed to support the investment or investment policy, without abandoning the policy for the certification of the weak economic class lands.

1997-2005 Period: At the beginning of the reform era, land policy was directed to policies that directly touched the community, which emphasized the registration of land owned by disadvantaged groups.

The 2005-present period: In this period, the land policy was directed at "land for justice and the welfare of the people". This period is marked by a policy of curbing land stranded, dispute settlement, land redistribution, increased legalization of community-owned assets implemented through Reforma Agraria.

UUPA no. 5/1960 is a legal product that ends the colonial agrarian law: Agrarian Law 1870. BAL. 5/1960 prioritizes land

redistribution for poor farmers, confirms the social function of the land and the prohibition of private dominance in the agrarian sector. This is a small victory for the poor peasants.

Redistribution of land mandated UUPA No.5 / 1960 implemented through three stages:

1. Based on Government Regulation (PP) no. 10 of 1961, which is a derivative rule of Law No.5 / 1960, conducted registration of land throughout the territory of RI;
2. After the registration of land, the next stage is the determination of land that is categorized as "more land" and its distribution to landless farmers based on Government Regulation No. 224 of 1961;
3. In the third stage to the implementation of agricultural production sharing based on Law No.2 / 1960 on profit sharing agreements (PBH).

1.2. The Transformation

Indonesia before the arrival of the West is often referred to as pre-capitalist, pre-colonial, or feudal times. The colonial government's intervention in land affairs was only beginning to be felt in the Raffles era beginning in 1811.

In Schrieke (1955) explained, when the arrival of the West to Indonesia first, the territory of Indonesia is dominated agriculture with the variation of inter-regional performance. There were two main forms of agriculture at the time, namely rice fields and fields, which roughly represented the ecological differences of Java and outside Java (see also Geertz, 1976). Irrigated rice fields become the source of population concentration, where the agricultural business is done intensively. But this does not mean that life at that time can be said to be harmonious. Schrieke (1955) states that incentives for farmers to increase production do not exist, because the production surplus is only for the royal family and bureaucracy in the palace. This

occurs because irrigated rice fields are aided by the kingdom for the construction and maintenance of irrigation canals and roads, ensuring safety, and providing rice barns. That is, the life of farmers is under the pressure of the kingdom, because the kingdom's large investment in the production of wetland farming.

Under the system of feudalism, means of production such as land belong to kings and nobles, even the people belong to kings who can be deployed for the sake of the ruler (Fauzi, 1999). People who work only have the right to use. Farmers are required to submit half of their earth as tribute, in the form of fruits, paddy, raw or finished goods, and logs. With his position as a cultivator, then the life of farmers is only able to meet basic needs only. As a result of this system, the inequality between the lives of farmers and kings and the nobility is very large.

The term land reform was first coined by Lenin and was widely used in the communist country or the eastern bloc at the time with a land-to-the-tiller adage to appeal to the peasants and peasants who suffered under the pressure of the landlord for political purposes (Sumaya, 2003). Of course this understanding is different from that used in Indonesia. The definition of land reform in the Law on Law and Law No. 56 Prp Year 1960 is a broad sense in the sense of FAO (Food and Agriculture Organization) which includes a program of interconnected actions aimed at eliminating the economic, social barriers that arise of the deficiencies contained in the land structure (Herawan, 2003). While in Government Regulation No. 224/1961 on the Implementation of Land Distribution and Compensation, it is explained that land reform aims to hold a fair and equitable distribution of the livelihoods of the peasants in the form of land, so that the division is expected to achieve equitable and equitable outcomes. Siregar (2008) describes land reform as a systematic attempt to improve the relationship between humans and the land that is perceived as yet inharmonious

and does not reflect social justice. Improvements made through the restructuring of the tenure, ownership, use and utilization of land constitute a new order of degradation that can ensure justice, social harmony, productivity and sustainability, based on the principle that "agricultural land must be done and operated actively by its own owner" (Utami, 2013). The implementation of land reform thus aims to improve the socio-economic conditions of the people through a more equitable distribution of the livelihoods of farmers in the form of land (Utami, 2013). But it was later realized that in many instances, farmers who had obtained land from land-reform activities then relinquished their land because the peasants did not have access to economic activities, financial resources, business management, and agricultural technology. As a result the existence of the land does not help farmers improve their welfare. This condition then encourages the implementation of the agrarian reform concept, namely land reform in terms of redistribution of land ownership and ownership (asset reform) supported by supporting programs such as irrigation, credit, education, education, marketing, etc. (access reform). Thus, it can be said that agrarian reform consists of 2 (two) pillars of asset reform and access reform. Tuma (1965) concludes that "land reform" in the broader sense is finally equated with the agrarian reform, an attempt to change the agrarian structure for the purpose of the above-mentioned objectives. So agrarian reform can be defined as land reform plus (Bachriadi, 2007).

Puri Anyar Unqualified whipping is one of the parties that must comply with the Law of Land Reforms which was implemented in 1961. The law limits the ownership of land to a family of only 5 hectares so that Puri Anyar Kerambitan which has 500 hectares must distribute it to the residents village. This condition causes Puri Anyar Kerambitan lost the royal income source that has been obtained from agricultural

products, while the royalty must continue to care for palace buildings and royal cultures in the form of traditional ceremonies inheritance of ancestors who cost not less.

1.3. The Resurrection of The Puri Anyar Kerambitan

After the existence of agrarian reform, Puri Anyar Kerambitan experiencing grim moments because the land that is the source of the kingdom's income no longer exist and no longer have the right to lead and manage the community around him. Slowly the kingdom's life becomes dormant and unkempt. All members of the kingdom must seek employment outside the kingdom to support themselves. The condition lasted until 1967 when the king of Puri Anyar Kerambitan, Agung Ngurah Oka Silagunadha who was working as a government employee had the idea to revive Puri Anyar Kerambitan. Working with the government he created a royal guest reception and dinner program accompanied by an art show. Several months after it opened to the public, many domestic and international tourists came to visit, including BBC London, France and Japanese television crew and several journalists from Europe who later made Puri Anyar Kerambitan become popular as a tourist attraction in Bali. Many important and famous people such as King Hussein of Jordan, Japanese Prime Minister Fukuda, ministers and ambassadors, celebrities and others who came to visit.

In addition he also made one local art called "tek-tekan" to be displayed in the event of royal reception and royal wedding. Tek-tekan is a musical instrument originating from bamboo which was originally a tool used for rituals or ceremonies aimed at expelling and neutralizing disease outbreaks caused by spirits. Then in 1965 developed the Arrow Charcoal Dance which was originally also a dance exorcist for evil spirits where in the dance the dancers are possessed by evil

spirits and even the audience can concede the evil spirit.

The average tourist visitation to Puri Anyar Kerambitan is 3 time per week with the average 150 people per visit and to watch royal reception, royal dance and royal dinner, visitors must pay USD 40 per person. So in a week the Kingdom will get USD 18,000 or USD 72,000 in a month. Beside that they also sell a royal wedding package that cost USD 2,392.86 with the average one wedding per month. So the total income is USD 74,392,86. From the total income resulted by the kingdom, 40% or 29,757,14 is given to local group that perform in the show or USD 198.38 per person in a month. It is increase 37.03% from their main job income.

To attract visitors some transformation has been made to each culture that performed at Puri Anyar Kerambitan. Initially all the cultures created for ritual or ceremonial purposes. but over time, the ritual or ceremony is no longer used because of the advancement of the time so it began to be forgotten. in general, the ritual or ceremony is closely related to the prayers associated with Hinduism so that if applied in accordance with the original will cause problems in the community due to a change of purpose. therefore, its use for the benefit of tourism should be adjusted and the need for changes that do not bring religious elements in it.

The development of tourism in Puri Anyar Kerambitan not only revives Puri Anyar Kerambitan but also revives the local economy where Puri Anyar Kerambitan invites local community to join and participate in filling art event in every tourist visit. Currently Puri Anyar Kerambitan is a sub-district consisting of fifteenth villages where each village each has a dance and music studio which in turn each day fills the tour performances at Puri Anyar Kerambitan. Actually, Tourism is not the main income of the local communities, mostly they work as farmers (67%), government official (37%) and the rest 10%

work in the private sectors, tourism only the side job for them but in the term of tourism 83% them involve in tourism activities at Puri Anyar Kerambitan as musicians and dancers.

CONCLUSIONS

From the problems that experienced by Puri Anyar Kerambitan, the courage to change the culture that was only for the kingdom and royal family domain to be public domain is the key factor to revive the kingdom and also the creativity to made a new face of local culture to be a show art not only increase the kingdom welfare but also the local communities. The involvement of local communities make them still respect the kingdom that is rare we found in other regions that still a kingdom. The tourism development in Puri Anyar Kerambitan can be a good example to another hundreds kingdom in Indonesia to revive their kingdom and culture through tourism.

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