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**BALI ECOFEMINISM DRAMATURGY IN ARJA SIKI  
CAMPAIGN FOR WATER GOVERNOR CANDIDATES BY  
COKORDA SAWITRI**

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**Abstract:**

Arja Siki is a form of Balinese theater developed by Cokorda Sawitri as a result of the hybridization of the Balinese dance drama Arja with Western dramaturgy. In Arja Siki's performance entitled "Campaign for the Water Governor Candidate", Cok Sawitri raised the issue of the current condition of Bali's water. In this work, Cok manifests the relationship between water and women in the Hindu tradition in Bali through a figure named Bhatari Danu or Dewi Danu, who acts as the ruler and guardian of the air source in Lake Batur. This study aims to explain the relationship between women in performing arts and the water crisis in Bali in the perspective of ecofeminism. The method used in this research is descriptive qualitative using direct observation and interviews, video and photo documentation and literature. This is done to see the correlation between Arja Siki and the water crisis in Bali. Data analysis was carried out by verifying data, compiling data, comparing data, and triangulating data. The results of this study indicate that the performing arts of Arja Siki have become media criticism for Cok, against politicians who only give promises to the public when campaigning, but there is no real movement to save the water crisis in Bali. In addition, building audience awareness about the problem of the water crisis in Bali, and learning media on how to overcome and overcome water problems in Bali in the simplest way.

**Keywords:**

Dramaturgy, Ecofeminism, Arja Siki, Water, Bali

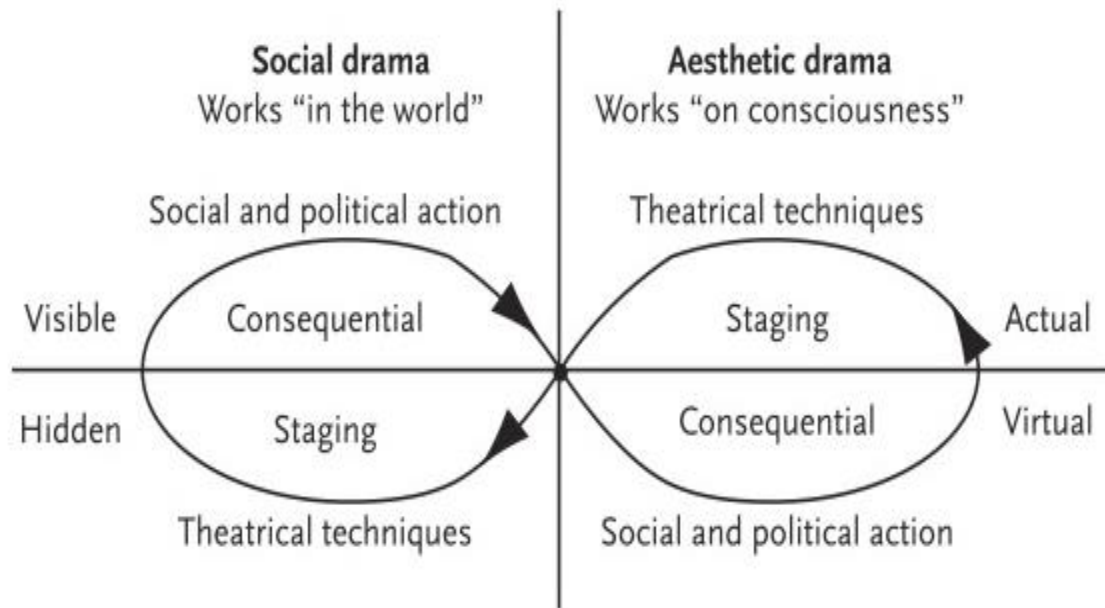
## Introduction

"Choose the One Who's Not Thirsty!", said the poster which was quite provocative as one of the media publications for Arja Siki's performance entitled Campaign for the Water Governor Candidate. This show was made to commemorate International Women's Day which falls on March 8, and World Water Day which is celebrated every March 22, with the theme Celebration of Women and Water in Bentara Budaya Bali on March 18, 2017. The celebration of Women and Water is presented in the form of a series of events, one of which is the performance of Cokorda Sawitri's Arja Siki Campaign for Governor of Water.

The Arja Siki performance for the Water Governor Candidate Campaign, which lasts approximately one hour, is different from the Arja show in general which is played by several players, this Arja Siki is more like a monologue, because Siki in Balinese means one. In this Arja Siki show, Cok shows his concern and criticism of the environmental damage that occurs through water conditions in Bali. Besides that, it is also to respond to the laziness of politicians in campaigning in every election, both at the provincial level to the kelurahan level, without having a real concern for water conditions in Bali. According to Cok, this performance is a campaign movement through art that is better than just an oration in front of the public. Because by using this Arja Siki performance, Cok can be more relaxed, reminding and criticizing the community for caring about water conditions in Bali.

In fact, a work of performing art cannot be separated from the situation and condition of the people. An idea of art work comes from the social reality of the artist, and the artist is a human being who lives in the midst of a social community. Wolff calls him an "ideological agent", who expresses the views and beliefs of a group, which can be political, social, and other ideas in an artistic medium. Wolff simply states that ideology is a person's ideas and beliefs that are systematically related to the material and actual conditions of people's lives (Wolff: 1993).

Theatrical artists use the consequential actions of social life as the theme, frame, or rhythm that underlies their works of art. Gurvitch explained about the elements that surround the sociological aspect in theater, namely; theater audience as a social group, theater performances as a product of a certain social framework, theater workers as a social group, and the social function of theater. A drama performance is designed to entertain and sometimes to produce a change in perception, attitude, or to make the audience react to the social world in new ways. There is a flow that flows back and forth, up and down, which characterizes a certain relationship between social life and the world of art, which Schechner terms as social drama and aesthetic drama (Schechner, 2004). Here is a schematic that explains the interrelationships:



**Figure 1. This Scheme Shows Schechner's Thinking About the Interrelationship Between Drama in Social Life and Drama Aesthetically.**

Theater is a sublimation of certain social situations, whether it idealizes, parodies or takes them to be transcended (Mulia, 2017). Therefore, the Arja Siki performance of the Water Governor Candidate Campaign as a resistance and criticism of ecology, cannot be separated from the cultural context that surrounds it.

Cokorda Sawitri or better known as Cok, is a cultural, artist and women's and environmental activist from Bali who is often faced with struggling positions in the gender class, as well as Balinese traditional issues. Various awards have been given to Cok's works, both in the field of literature and theater. Cok's criticism and resistance to the water and environmental crisis is not only in Arja Siki's monologue on the Water Governor Candidate Campaign, Cok has previously performed Arja Siki at the 2015 Denpasar Film Festival with the theme "Water and Civilization". Then together with Ayu Laksmi, he performed "Air", at the closing of the Gong Laut event organized by the Manik Bumi foundation on November 3, 2018.

### Research Objectives

1. To learn the performing arts of Arja Siki.
2. To study the correlation between women and the performing arts of Arja Siki
3. To understand Arja Siki's performance of the Water Governor Candidate Campaign in the perspective of ecofeminism.

### Research Method

This study uses a qualitative research methodology, which collects information from publications, research papers, and thesis texts related to Arja Siki Performing Arts. It also involves field observations, in-depth interviews with several sources, literature studies, and archives. Active observation is chosen to establish good relations with informants or sources. Then, direct observations were also made of several Arja Siki performances played by Cok Sawitri, to compare the aspects of performance and their performativity. There are two models

of interviews conducted in this study, namely planned interviews and unplanned interviews. Stokes calls it direct interviews either structured or spontaneous (Stokes, 2007). These two interview models were conducted with the aim of obtaining data from public opinion about the Arja Siki performance of the Water Governor Candidate Campaign.

Furthermore, in this study, the data interrelation process was carried out by classifying the data obtained from the results of interviews, documentation, and literature studies. The process of combining various data collection techniques and sources, also known as triangulation techniques, is carried out as a way to test the credibility of the data obtained (Sugiyono, 2012). If sequenced, the steps taken in this research are: First, observing and recording the intrinsic data of the main material in this study, namely the documentation of Arja Siki's monologue performance of the Water Governor Candidate Campaign and an inventory of Cok Sawitri's works; Second, examine the historical journey of Arja Siki as a performing art form that lives in Balinese society and then contextualize it again to the development of contemporary theater in Indonesia in general and performing arts in Bali in particular; Third, observing issues about water and the environment in Balinese people's lives, and correlating the performance of Arja Siki's Campaign for the Water Governor Candidate using an ecofeminist perspective.

## Discussion

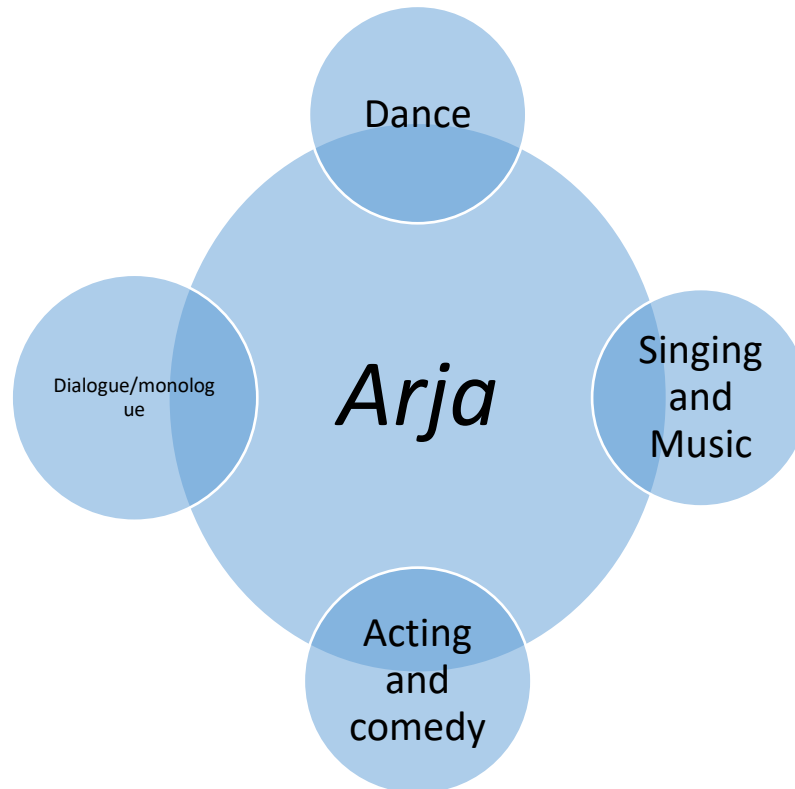
### *Overview of Arja Siki*

Of the many types of art in Bali, one of them is Arja. This type of art is included in the realm of folk theater. The word Arja comes from the Old Javanese / Kawi language which means beautiful. According to I Made Bandem, the word Arja allegedly comes from the word Reja which gets the prefix "A" so that it becomes the word Areja. Then the term Areja changed to Arja which means something that contains beauty (Bandem and Murgiyanto, 1996; Dibia, 2012). Arja is a very complex theater art, because it is a combination of various types of art, such as; dance, vocal, music, acting, visual and so on. As a supporter and confirmation of the story, Arja uses a monologue or dialogue. According to Dibia, Arja's drama is a combination of drama, dance, and music which become one unit and cannot be separated, as a unified form of spectacle (Dibia: 1992). Western theater experts gave the name to Arja, as a local theater. This means that regional theater is formed from various supporting aspects in local cultural creativity and can be enjoyed by all supporting communities. According to Bandem and Murgiyanto, regional theater involves feelings/emotions, senses/body, soul/spiritual, and mind/intellectual (Bandem and Murgiyanto: 1996).

In the 1920s to 1960s, this art of Arja found its heyday, where almost every performance was always filled with enthusiastic audiences. The stories that are played in Arja also start to vary, from the stories of Panji, Rakyat, Mahabharata, Ramayana and so on, and continue to grow to stories about everyday life. However, most people in Bali associate Arja's drama dance with the Panji story, which is set in the story of a work from East Java in the 7th century, as the main source of the story. In the course of his history, Arja also plays folklore from Bali, China and Arabia. The plot is inserted with romantic and funny scenes (Dibia, 2012). The things that stand out in Arja's drama dance performances are humor and comedy (Bandem and deBroer, 2004).

In general, Arja dance performances are played by more than two people, because in each play played there are usually several figures or characters. Usually, the characters who are often played in Arja's dance dramas include: Penasar, Limbur, Gayuh, Liku Mantri Manis, Mantri

Buduh, Inya, Desak, and two Punakawan. Each player is required not only to be able to dance well, but also to sing or sing well. For music accompanied by Gamelan Geguntangan. The duration of each classical Arja dance play is quite long, around five to six hours.



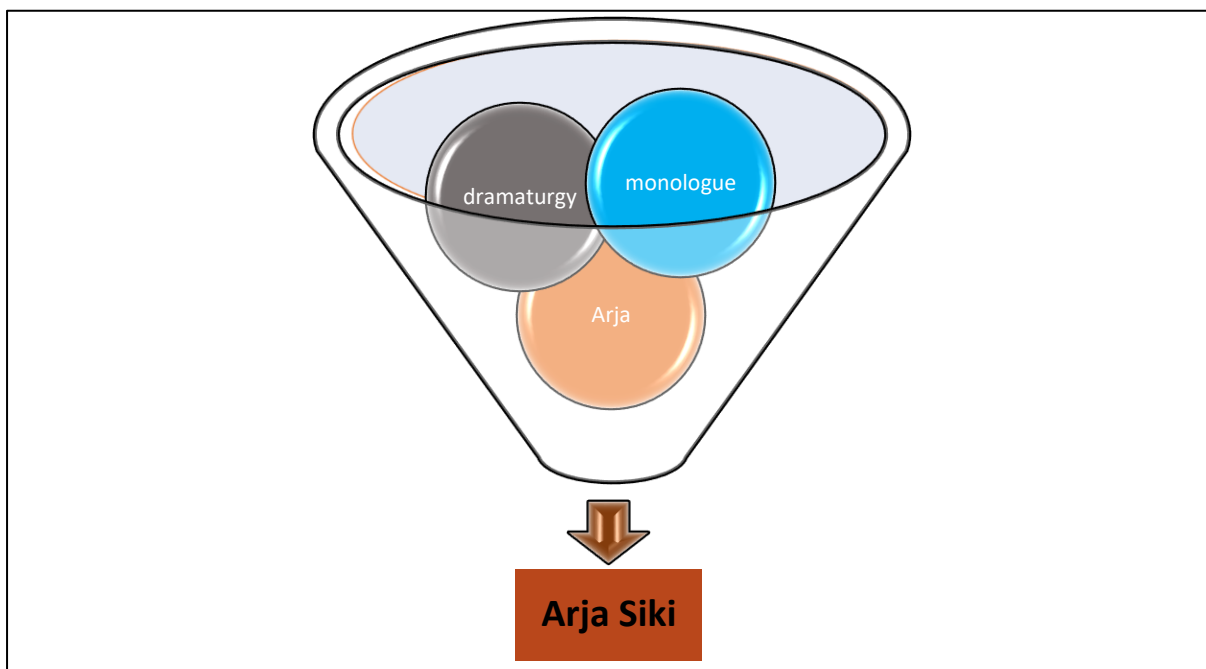
**Figure 2: Elements of Arja's Play.**

As for Arja Siki, which was initiated by Cok, it is the result of a hybridization process between the concepts of Arja's performing arts, monologues, and dramaturgy of western theater. In 2004 from a Monologue Festival, Cok initiated the idea of finding the roots of where the monologue tradition in Indonesian modern drama performances began. Cok's hybridization process of Arja's dance drama with Western theater dramaturgy and monologue forms, became a form of performance called Arja Siki. Arja Siki then becomes a theatrical performance that has its own characteristics. In the process of adaptation work carried out by Cok for Arja Siki, the parts that became the main element and which became the spirit in Arja's previous drama dance performances were maintained, namely; singing/songs, dances, drama and humor, because those are the characteristics of Arja's drama dance. The music that accompanies Arja Siki's performances still uses the Gamelan Geguntangan, while the costumes use Arja's costumes that have been modified to suit the characters to be played.

The name Arja Siki was taken by Cok Sawitri to give a label to the Arja show which refers to the Arja single/solo game. When viewed from its function, this solo Arja performance can be said to be part of the oral tradition art (folklore) that spreads in the archipelago. According to Danandjaja, folklore as part of the culture of a society that is widespread and passed down from generation to generation, collectively, based on traditions in various forms, both verbally and by example, is accompanied by gestures that indicate or reminder aids (Danandjaja, 1997).

Roger and Pudentia explain that oral tradition as part of folklore about various knowledge and forms of ideas that are conveyed orally from generation to generation, including folklore, legends, myths, which are used as historical examples (Endaswara, 2003).

Arja Siki itself is interpreted as a monologue, because Siki in Balinese means one, what is meant by Arja Siki here is an Arja performance performed by an actor in the form of a monologue. The mention of Arja Siki is not as popular as a monologue. So far, Cok has made many efforts to make Arja Siki known and enjoyed by a wider audience, not only limited to Balinese people, one of which is by consistently bringing this type of performance to art events both at the national level, as well as international.



**Figure 3: Cok Sawitri's Creative Work Process in Creating Arja Siki.**

As a form of folk theater art, Arja Siki is an art that is communicative with its audience. In Bali this is not surprising, as most art forms are highly communicative. In addition, the show is made very relaxed, this is one of the characteristics of folk theater, for example, the audience can enjoy the show freely, and when the show takes place, the audience can also respond to the game spontaneously, through attitudes or words as their reaction to the expression of the performer.



*Arja Siki "Campaign for Water Governor Candidate"; A Message of Ecofeminism*

**Picture 4: Arja Siki Show Poster "Campaign for Water Governor Candidate".**

Cokorda Sawitri made the performance of Arja Siki a little different this time from the previous works. What's interesting here is that Cok Sawitri combines Arja Siki's style with a short video made as part of the setting of the story. Before the monologue "Campaign for Water Governor Candidate" was staged, the video was uploaded through social media accounts; Facebook which also functions as a publication medium. This short video no longer than one minute describes a situation where Cok and her small group are campaigning to meet with their constituents and explain about the water problem in Bali. This water problem will be the main mission, if later elected as Governor of Water. Then on stage the video was replayed as the opening scene. Then the video changed to an installation video depicting fish in an aquarium with a video camera. Then the figure of Cok entered with two of his aides from the audience seat, while greeting almost one by one the constituents (audiences) who were present using Indonesian, Balinese, and English alternately, depending on the constituents being spoken to. As a candidate for governor, Cok tried to appear close to his voters. This scene presents a picture of a role play by combining natural (everyday) and stylistic (stylized) styles, which can be seen when Cok's character is present and interacts directly with the audience. The atmosphere that is built is flowing with relaxed, fluid, communicative, expressive, and full of laughter.



**Figure 5: Cok's Campaign Scene in The Midst of His Constituents.**

(ASKCGA documentation; minute 38:35)

The show, which lasted approximately one hour, became a medium for him to convey his criticisms and concerns about the environment through the conditions of the waters in Bali. In addition, to respond to the mistakes of politicians in campaigning by using billboards, posters, banners and others, which will eventually turn into trash when the campaign season is over. In this show, Cok Sawitri compares the cost of a campaign that is quite large but cannot solve the problem of water in Bali, with the cost of making infiltration wells or biopore holes, as a way to save groundwater reserves in Bali. To attract the constituents (audiences) to understand and understand the air problem in Bali, in the show Cok makes a game by asking some questions to the constituents. For constituents who can answer the question correctly, Cok provides attractive prizes. The script was written, directed, and played by Cok Sawitri himself. This show is packaged very fluidly and full of satirical jokes, but still contextual with the current social conditions of Balinese society. According to Danandjaja, humor is an effective way to convey social criticism, because the player knows that he will not be held accountable.





**Figure 6: The Scene of a Constituent Who Has Answered the Quiz Correctly and Gets a Prize.**

(ASKCGA Documentation, 1:15:07)

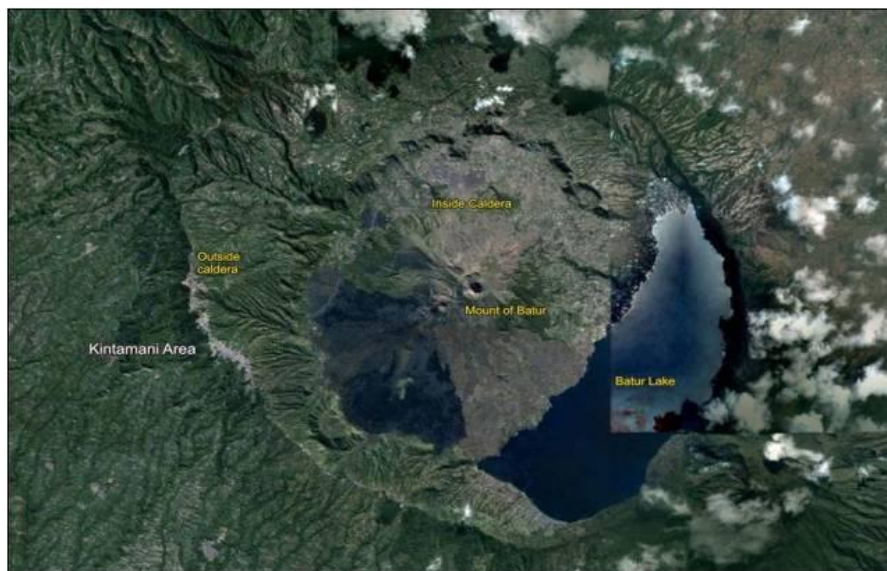
According to Cok himself, Arja Siki's performance "Campaign for the Water Governor Candidate" is a campaign movement through art that is more artistic than just a public oration. Because with this Arja Siki performance, with his monologue Cok can openly and casually remind the audience to care about the condition of the waters in Bali. The water problem has actually become a serious problem, not only for the Balinese people, but has become a global issue that is still being discussed today. For Bali itself, water problems include decrease in groundwater discharge, many rivers that dry up and are polluted with garbage, the sea is filled with garbage, especially plastic waste, unequal distribution of clean water, expensive water technology to get clean water, and the loss of many water sources due to changes in ecosystems and the environment. In some areas in Bali, especially urban areas, many people have difficulty getting clean and healthy water easily and cheaply. In addition, water management in Bali raises various problems of its own, for example government and customary policies towards the environment which sometimes clash with the Balinese wisdom that has been passed down from generation to generation regarding water management with the Subak system. The importance of the role of water in the lives of Balinese people can be seen in various community activities that are always related to water, especially in every ritual and daily activity.



**Figure 7: Scene of Cok and Her Entourage's Campaign Journey.**

(ASKCGA documentation; minute 33:36)

In the Hindu tradition in Bali, the relationship between women and water is very close. In this Arja Siki show, Cok presents a woman who guards the water source and named Bhatari Danu. Bhatari or Dewi Danu is the name of the goddess who rules Lake Batur. Danu in Balinese has the same meaning as a lake. So Dewi Danu means a goddess who is highly worshiped or worshiped as the ruler of water or lakes which is a place to ask for safety, fertility in agriculture. Dewi Danu is a manifestation of the Goddess of Fertility (Widiarta, 2016). Dewi Danu or Bhatari Danu is believed by the Balinese as the guardian of the water source of Lake Batur.

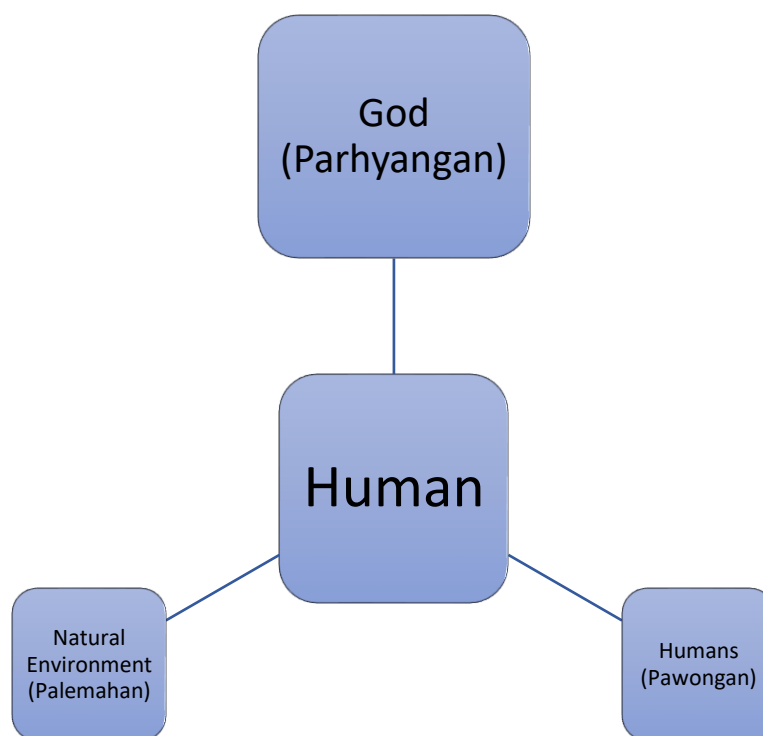


**Figure 8: Geopark Area of Mount and Lake Batur in Kintamani Area, Bali.**

(Photo: <https://www.geologinesia.com/2016/03/danau-dan-gunung-batur-kawasan-geopark.html>)

Lake Batur itself is the center of irrigation for most of the rice fields in Bali, the water flow covers 6 districts namely; Bangli, Gianyar, Klungkung, Buleleng, Tabanan and Badung. Therefore, it is very important for the Balinese people to maintain and care for the water sources

in Lake Batur. The success of the rice fields in the district is highly dependent on the ebb and flow of the water conditions of Lake Batur. Therefore, on the madianing (middle) of Mount Batur adjacent to Batur Village, a place was built to worship Bhatari Danu as the creator, maintainer of Lake and Mount Batur, who has bestowed life, fertility and prosperity. This is also reflected in the concept of Tri Hita Karana which is the philosophy of life for the Balinese people. Tri Hita Karana are three paths to the happiness of life, namely, harmony between humans and God (parhyangan), harmony between humans and each other (pawongan), and harmony between humans and their natural environment (palemahan) (Windia, Sumiyati and Sedana, 2015). Water is a medium in Balinese culture that has been built and developed to this day. In Balinese cultural activity centers or centers there must be water centers, such as klebutan, pancoran, and so on (Suamba, 2017).



**Figure 8: The Concept of Tri Hita Karana in Balinese Life.**

The characterization of Dewi Danu or Bhatari Danu as a symbol of protecting Lake Batur which is told in the Arja Siki performance of the “Water Governor Candidate Campaign” can be interpreted that it is women who maintain the preservation of water sources. The presence of women in caring for and maintaining water as a source of life for Balinese people is in line with ecofeminist values and thoughts. Ecofeminism itself has its roots in the multicultural and global feminist movement, which seeks to show the relationship between all forms of human oppression. Human oppression is not only done to fellow humans, but also nature. This ecofeminism believes that there is a conceptual, symbolic, and linguistic relationship between feminist and ecological issues (Tong, 2004). According to Starhawk, who is known as one of the originators of spiritual ecofeminism, the relationship between women and nature is caused by the unique experiences of women's bodies (menstruation, pregnancy, childbirth and breastfeeding) (Tong, 2004). Despite the many kinds of thoughts, arguments and schools of

ecofeminism, in general, ecofeminists believe that humans are related to one another, as well as to nature. Human oppressions against nature have been the cause of the environmental crises that have occurred so far, ranging from air pollution, drought, loss of water sources, to the contamination of the oceans by plastic waste, which is increasingly worrying, which leads to climate change as a result of global warming.

Therefore, Cok Sawitri's choice is to 'wrap' his critique with humor, so that the critique that is conveyed becomes something that can be accepted by the audience. Seen when the audience showed a pretty good response throughout the show. During the audience watching this Arja Siki show, the reaction given can be called feedback that was deliberately created by Cok Sawitri to be part of the show itself. This is strongly influenced by conventions in the performance of Arja, as Balinese folk theatre. In Arja's performance, audience participation is part of the spectacle itself. Similar to Brecht's epic theater, where the audience is allowed to 'sound', with the aim that the audience has awareness and is critical of the spectacle being watched. The audience is deliberately not allowed to get lost in the atmosphere of the show, but at certain moments they realize that what they are watching is a play, this technique is known as the alienation effect (Dimiyati: 2002). Therefore, the active role of the audience as a form of response to the show is an important part of the show. From the initial scene; When Cok's character enters the show room, after saying his greetings, Cok's character walks up to the audience one by one and opens a short chat with several known audience members. In the middle, Cok's character makes a quiz by asking the audience several questions, which the audience answers directly. In fact, for most of the show, the interaction between Cok's character and the audience was active, including when Cok's character made sarcastic or outspoken sentences, the audience managed to make sarcastic laughter and responded with funny 'jokes'. The interaction created is not only to provide an interesting spectacle, but also as Cok's strategy in conveying his mission.

## Conclusion

Arja Siki's performing arts can be an alternative medium in conveying criticism and messages about the environmental crisis in Bali to the public in an artistic manner. The presence of the performing arts Arja Siki's Campaign for Governor of Water has an important role as social control to negotiate water and environmental issues in Bali, as well as being a means of learning for the audience on how to save groundwater resources which are increasingly shrinking.

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