

***Sandung* as a Form of Artistic Expression for the Kaharingan Hindu Community in Palangkaraya City**

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How to cite: Paramarta, I.M. & Lestari, W. (2025). *Sandung* as a Form of Artistic Expression for the Kaharingan Hindu Community in Palangkaraya City. *Gorga : Jurnal Seni Rupa*, 14 (1), 373-381. <https://dx.doi.org/10.24114/gr.v14i1.59659>

Article History : Received: April 18, 2025. Revised: June 21, 2025. Accepted: June 30, 2025

ABSTRACT

This research has problems related to understanding the form of brisket. Basically, *Sandung* is well known to the *Kaharingan* Hindu community in Palangkaraya City, however, the forms of *Sandung* are still rarely understood. It needs to be dissected and analyzed into writing so that in the future it can be understood by the wider community. The urgency of this research is to fill the gap in previous research with current facts in the field (*das sein*) regarding the correlation between the forms of *Sandung* presented in artistic expressions for the Hindu community in Palangkaraya city. This research aims to examine *Sandung* as an artistic expression for the *Kaharingan* Hindu community in Palangkaraya city. This research uses a qualitative method with a phenomenological approach using data collection techniques in the form of observation, interviews, documentation and literature review relevant to this research. This research uses A.A.M.'s aesthetic theory of Djelantik to dissect the shape of *Sandung* so that it can be studied in depth to create a complete and in-depth article about *Sandung*. The results of the research found that the shape, weight and appearance of the *Sandung* are very aesthetic. It is necessary to examine the actual shape and arrangement based on facts in the field, the atmosphere, ideas and messages conveyed through the shape of the *Sandung*, and what talents, skills, facilities and media are used. presented in the form of *Sandung*. Based on the results of the analysis, this research is expected to contribute knowledge in the form of *Sandung* to the *Kaharingan* Hindu community in the city of Palangkaraya

KEYWORDS

Sandung, Expression, Kaharingan, Hindu, Palangkaraya

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INTRODUCTION

Sandung is a small building used by the *Hindu Kaharingan* community to store the bones of deceased people who have been purified through the *Tiwah* ritual. These houses have roofs and pillars decorated with *Dayak* art. The architecture of *Sandung* is very unique and characteristic by using *Dayak* ornaments. The material used to make *Sandung* is ironwood, and some are made of concrete. Based on the beliefs of the *Hindu Kaharingan* community, bones that have been cleaned through the *Tiwah* ritual process are placed in the *Sandung*. In the *Tiwah* procession, *Sandung* functioned as a symbol of *sthana*, a place and a home for the deceased holy spirits. It also functioned as a liaison between the deceased and their descendants. For the *Hindu Kaharingan* community, making *Sandung* is a way to show devotion to deceased parents, the implementation of the Tri Rna teachings, precisely in the understanding of Pitra Rna (debt to ancestors), remembering and continuing the noble traditions that have been given by parents to their descendants. (Naro et al., 2023) Based on its function, the form of *Sandung* can be divided into 5 types, those are: 1). Single Pillar *Sandung* 2). Two-Pillar *Sandung* 3). Four-Pillar *Sandung*, 4). Six-Pillar *Sandung* and 5) Munduk *Sandung*. The

various types of *Sandung* are intentional according to the incident when they died, some died due to accidents, during their lifetime they became religious figures, officials, and so on. The purpose of this function can be seen based on the number of supporting pillars in the *Sandung*.

Sandung is a symbol of sthana, place, and home for the deceased holy spirits, who have gone through the *Tiwah* process which is as a symbol of connection for their children, grandchildren, and relatives. At every certain time and day, there is communication through prostration, through rituals, prayers, and offerings made by relatives and family in front of *Sandung*. Communication that can occur is based on the belief of the *Hindu Kaharingan* community that the holy spirits who reside in *Sandung* which can provide guidance and a path for their children, grandchildren and descendants. as a connection, and guide in the spiritual sense and as a symbol of the identity of the *Hindu Kaharingan* community.

Sandung is a cultural identity that characterize *Dayak*, only found in Central Kalimantan, especially in *Palangkaraya* City, presenting a regional charm with its uniqueness and very much loved by the community. *Sandung* becomes an icon in a variety of fine arts culture when viewed from the ornaments presented in it. The form of *Dayak* carvings is presented from the depiction of plants that live in the Borneo forest. Animals that grow and develop in the surrounding environment and the form of nature in which implied and written extraordinary meanings need to be analyzed in depth so that it can be understood how the identity of the *Hindu Kaharingan* community in *Palangkaraya* City actually is.

In general, the *Hindu Kaharingan* community in *Palangkaraya* city has been familiar with *Sandung*, where it is still highly sanctified and sacred by *Hindu Kaharingan* people. However, many young generations today do not know and understand the form, weight and appearance of *Sandung* in *Hindu* society in *Palangkaraya* city. Based on the facts in the field, *Sandung* is a characteristic building, with a form and ornaments are from Central Kalimantan, one of the forms of regional buildings in the archipelago with a typical *Dayak* carving form. In previous research, it was written by Mr. Naro, where he focused on discussing on the construction of *Sandung* by *Hindu Kaharingan* people in Kampuri Village, Mihing Raya District, Gunung Mas Regency from a *Hindu* legal perspective. The *Hindu* legal view is the main discussion with the background of the construction of *Sandung*. While this study focuses on the form of *Sandung* as an artistic expression for the *Hindu Kaharingan* community in the city of *Palangkaraya*. In the writing and discussion, the researcher examines the problem using the aesthetic theory of A.A.M Djelantik. new "Aesthetic". According to Djelantik (1999), aesthetics is a science that studies everything related to beauty, studying all aspects of what we call beauty. The same opinion was also expressed by Jakob Sumardjo (2000), aesthetics questions the nature of natural beauty and works of art, while the philosophy of art questions only works of art or art objects, or artifacts called art. Agus Sachari (2000) also said the same thing. He said that aesthetics is a philosophy that discusses the essence of the totality of aesthetic and artistic life that is in line with the times. Aesthetics is basically the science of beauty, and beauty always comes from human construction, which then becomes an important part of human life. (Agung et al., 2021).

Therefore, the study presented in this research focuses on the form, appearance, and weight of the very aesthetic *Sandung*. It is necessary to examine how the actual form and composition are based on facts in the field, so that the ideas, messages and atmosphere are conveyed through the form of the *Sandung*. Based on the existing problems, it is necessary to conduct research on the form, weight and appearance of *Sandung* for the *Hindu Kaharingan* community in the city of *Palangkaraya*, studied using the theory of art aesthetics. The purpose of this study is to determine the manifestation of *Sandung* as an artistic expression for the *Hindu Kaharingan* community in the city of *Palangkaraya*.

METHOD

This study uses a qualitative research method with a phenomenological approach. Research methods include research design, data sources, data collection techniques, research instruments, data analysis techniques, and data validity tests. Qualitative research is a type of research that has many

focuses, and this study uses phenomenological studies to explain the phenomena that occur (Gunada, 2020).

Using data collection techniques in the form of observation, interviews, documentation and relevant literature reviews, qualitative research is carried out through several stages: preparation, fieldwork, and data analysis (Suwandi & Nelmira, 2023). This study focuses on the form of *Sandung* as an artistic expression for the *Hindu Kaharingan* community in *Palangkaraya* City.

RESULT AND DISCUSSION

Sandung is a small building used by the *Hindu Kaharingan* community to store the bones of deceased humans who have been purified through the *Tiwah* ritual. According to Wilantari (2022), *Sandung* is a burial place for the bones of deceased people and carries out the *Tiwah* ritual for the *Dayak* people who are *Hindu Kaharingan*. This building has a roof and pillars decorated with typical *Dayak* ornaments. In general, the basic material for making *Sandung* is ironwood (Tabalien), where ironwood is the best and highest quality wood. People in the city of *Palangkaraya* call ironwood because its strength is equivalent to iron. As a result of increasingly advanced developments, currently *Sandung* buildings are not only made of ironwood but many are also made of concrete. This is because ironwood is very difficult to obtain and not infrequently with young quality, so with this situation the *Hindu Kaharingan* community in making *Sandung* currently tends to use concrete materials. Judging from the form of the *Sandung* building, overall it uses a typical *Dayak* architectural design, where the ornaments on the *Sandung* as a whole reflect the characteristics of the *Dayak*.

1. The Form of Sandung

Form is a shape that can be touched, seen, and used as a medium. According to Agus Ary Andhika (2011), form is a component of an artwork that is related to the entire artwork and the role of each component. The form of culture is concrete in nature with cultural activities discussing patterned human behavior. This social system consists of human activities that interact with each other according to customary behavior. (Jordi Wicaksono et al., 2022). Judging from its supporting pillars, *Sandung* can be divided into the following forms of *Sandung* as a local cultural identity in the city of *Palangkaraya*, namely:

1) *Sandung* Single Pillar

Sandung Single Pillar is a *Sandung* that uses one wooden pillar. The shape is very simple in the form of a pyramid from the bottom small open wide to the roof above it. There is a hole covered by glass on the front. The ornaments that decorate are very distinctive with reliefs of *Piak liau* birds, *bajakah* plants (*bajakah lelek*). There are *Balanga* ornaments (*jars*), sun (*Matan Andau*), moon and stars, *Asun bulan*, *Pulang Gayung*, male and female statues, *Kambe Rawit* carvings, its shape is smaller than the usual *Sandung*. Single Pole *Sandung* is intended for people who died unnaturally such as: due to accidents, drowning, being eaten by crocodiles, and so on. The basic material used in making Single Pole *Sandung* is ironwood, but now many are also using concrete as the basic material. Single pole *Sandung* is a local identity that has been passed down through generations as an obligation for *Hindu Kaharingan* people. If a family member dies due to an accident, it is obligatory in the *Tiwah* series to make *Sandung* with a single pillar.



Figure 1. *Sandung* Single Pillar

(Source: <https://kebudayaan.kemdikbud.go.id/bpcbkaltim/Sandung-penguburan-suku-Dayak/>)

2) *Sandung Two Pillar*

Sandung Two Pillar is a *Sandung* that uses two poles. The size is longer than *Sandung Tunggal*, intended as a container for the bones of people who have died with the *Tiwah* procession. The human bones placed in this *Sandung* are people who during their lifetime were leaders in their fields. Most of the basic materials used in making *Sandung* Tiang Dua are ironwood, but now there are also many *Sandung* made of concrete. The ornaments in the *Sandung* are ornaments that have become standard in *Sandung* such as: *piak liau birds*, *Balanga*, Sun, moon, Stars, *asun bulan*, *bajakah lelek*, *pulang gayung*, hatue statues, and *kambe rawit* ornaments.



Figure 2. *Sandung Two Pillar*,
(Source: I Made Paramarta)

3) *Sandung Four Pillar*

Sandung Four Pillar is larger than the Single-Pillar *Sandung* and *Kariring*. This *Sandung* uses four pillars, intended as a container for human bones that have gone through the *Tiwah* procession. Usually this *Sandung* is used as a container in one family or one descendant. Most of the basic materials used are ironwood, but currently there are also many *Sandung* made of concrete. The ornaments in this *Sandung* are characterized by *Dayak* with the same ornamental rules as those in the Single-Pillar *Sandung*. Usually, the more successful it is during its lifetime, the more it will affect the shape of the ornaments on the *Sandung* during the *Tiwah* ritual, but still pay attention to the ornamental rules that must be present in the *Sandung*.



Figure 3. *Sandung Four Pillar*
(Source: I Made Paramarta)

4) *Sandung Six Pillar*

This *Sandung* is also called *Raja*, where has six wooden pillars and is usually used to store the bones of honorable people. It can also be used to place several human bones that have gone through the *Tiwah* procession in one lineage. The honorable here means someone who was once be a great leader during his lifetime. *Sandung Raja* is a fairly large and tall *Sandung*. Looking at the existing form, this *Sandung* is quite authoritative, giving the impression that the *Hindu Kaharingan* Community is a community that understands art and is skilled in creating fine art. This can be seen

from the carvings on the *Sandung* Raja ornament. The basic material used to make this *Sandung* is ironwood. Currently, *Sandung* Raja is rarely found. There are only a few with a fairly old age. The ornaments on *Sandung* are very unique and have *Dayak* architectural characteristics, where the ornaments must not be out of the rules. The ornaments on *Sandung* Raja are: *Piak liau bird*, *Balanga*, Sun, Moon, Star, *asun bulan*, *bajakah lelek*, *Pulang Gayung*, Hatue Statue (male and female), and *Kambe Rawit* ornament. There are also other ornaments that support the ornaments as additional ornaments so that *Sandung* Raja looks more elegant and beautiful.



Figure 4. *Sandung* Six Pillar

(Source: <https://kpshk.org/Sandung-tempat-pemakaman-adat-suku-Dayak-ngaju/>)

5) *Sandung* Munduk

Sandung Munduk is the simplest *Sandung* when viewed from its form which does not use poles placed on the ground. Its building was originally all made of ironwood but now many use concrete. This *Sandung* is intended to store the bones of people who have died, becoming a series of *Tiwah* processions. Judging from its shape, the *Sandung* Munduk is pyramid-shaped with typical *Dayak* ornaments. Although it does not use poles, the ornaments on the *Sandung* also follow the rules that must be present in the *Sandung* building. This is done so as not to reduce the sacredness and beauty of the *Sandung* Munduk.



Figure 5. *Sandung* Munduk

(Source: I Made Paramarta 2024)

2. The Weight of *Sandung*

Djelantik's aesthetics are not only focused on the formal aspects of a work of art, but also encompass the dimensions of personal experience, cultural context, and philosophical values contained there. Aesthetic experience is not merely a passive response to visual or auditory stimuli, but rather an active process involving cognition, emotion, and intuition. In this context, *Sandung* can be understood as an element or quality in a work of art or performance that is able to evoke a deep and meaningful aesthetic response for its audience. This response is not limited to visual appreciation alone, but also involves intellectual understanding and emotional appreciation of the values expressed through the work. Furthermore, it highlights the importance of balance and harmony in a work of art. This balance is not only limited to the aspect of visual composition or formal structure, but also includes the balance between various expressive elements, such as color, line, shape, and texture. Harmony, in *Djelantik's* view, is created when these elements interact cohesively and support each other, creating a whole that is complete and meaningful. In the context of *Sandung's* art, balance

and harmony can be realized through a combination of technical aspects, emotional expression, and symbolic messages contained in the work. The importance of originality and innovation is crucial in a work of art. A truly aesthetic work, according to him, is able to offer new perspectives, express fresh ideas, and challenge existing conventions. This originality and innovation do not have to mean creating something completely new, but can also be a reinterpretation or development of existing traditions. In traditional performing arts, local wisdom values are often a source of inspiration and guidance in the creation of works (Yanuartuti et al., 2021). The meaning of an expression is very dependent on the context in which the work is expressed (Kleden–Probonegoro, 2014). In the context of the weight of *Sandung*, originality and innovation can be realized through the exploration of new techniques, the use of unconventional materials (Jana et al., 2022), or the combination of various different artistic disciplines.

In general, the *Hindu Kaharingan* community in the city of *Palangkaraya* really loves *Dayak* culture, especially the ornaments in *Sandung*. Ornaments are a work of art that is the pride of the local community because in its manufacture, it goes through a process of fine art and rituals that are part of the *Dayak Kaharingan* cultural tradition. *Sandung* is made by artists who truly understand its form, meaning and function so as to produce beautiful and useful works of art for death ritual events. *Sandung* art is a manifestation of deep culture, requiring comprehensive study to reveal the layers of meaning contained. The existence of traditional arts such as *Sandung* is becoming increasingly important in this era of globalization, where the flow of foreign information and culture can obscure local identity (Indira & Pratiwi, 2019). Therefore, efforts to preserve and develop *Sandung* art must continue to be carried out as part of efforts to maintain the nation's cultural wealth (Kurniawan & Sundawa, 2020). *Sandung* is the result of unique and interesting fine art combining performances and works of art that are manifested with figures in their forms (Purwantoro et al., 2021).

Judging from its actual form, *Sandung* is a simple building that has carvings that are characteristic of *Dayak*. The structure of the building from below has pillars. It can be one pillar, two pillars, four pillars, six pillars, and there are also without pillars (*Sandung Munduk*). Then above the pillars, there is a rectangular base hall, above it stands a continuation building in the form of a rectangle from below slightly smaller and widening open upwards with a pyramid-shaped roof. In the *Sandung* building, there are ornaments such as: on the top of the roof there is a *Piak Liu Bird*, the right side of the roof has a *Sun ornament* (Matan Andau), on the left side of the roof there are *Moon, Star, Asun Bulan ornaments*. On the roof, there are supports that cross backwards and forwards as roof supports. At the end, there is a *Pulang Gayung ornament*, on the pillar. The right pillar has a male statue. Below, there is a *Kambe Rawit carving* and on the left pillar there is a *Female Statue*, the top of the rear pillar has a *Guci (Balanga) carving*, Where the ornaments are stated in the *Panaturan holy book*.

In making *Sandung*, it must be done in a family atmosphere, cheerful, and happy. In the process of making, there is no noise so that the final result of making *Sandung* is to produce beautiful *Sandung* and has its own magical power both for families and the general public. Artworks can be defined as creative processes and products made by artists. In its unique and distinctive form and can be captured by the senses. (M. Jazuli, 2001). When the results of the *Sandung* artwork look magnificent and beautiful, it gives the message that the relatives who carry out the *Tiwah* ritual procession and the *Sandung* making procession are carried out sincerely and with a happy heart. Indicates an achievement that is carried out on the basis of sincere devotion. Whatever the form, whatever the work, if it is based on sincerity and sincerity, it will produce a good work and is in demand by the community. *Ngayah* means working or struggling voluntarily, and *Koh Ngomong* means talking a little. This concept is a basic concept that is sincere in working with the aim of producing an extraordinary work of art. (Agung et al., 2021).

Sandung, a beautiful sacred building as a message for the *Hindu Kaharingan* community in *Palangkaraya* City. The *Sandung* building, as a monumental structure in *Dayak* culture, is not just an architectural artifact, but a profound representation of cosmology, spirituality, and a complex social system. The existence of *Sandung*, which is geographically concentrated in the Kalimantan region, reflects a process of ongoing cultural adaptation to specific natural environmental conditions and the ever-evolving social needs of the *Dayak* community itself. This building holds extraordinary

local wisdom values, which are integrated with beliefs and myths, thus forming an inseparable synergy between culture and building elements (Architecture, 2019). More than just a physical manifestation, *Sandung* is a vehicle for enculturation and socialization of traditional values, where the younger generation learns about ancestral history, belief systems, and prevailing social norms through observation and participation in rituals related to *Sandung*. *Sandung* also functions as a marker of collective identity, which strengthens the sense of togetherness and social solidarity among members of the diverse *Dayak* community.

The main function of *Sandung* as a place to store ancestral bones symbolizes deep respect for those who have died, who are considered to still have a spiritual influence on the lives of the living. This practice reflects strong animist beliefs, where ancestral spirits are believed to be always present and involved in daily life (Budiman et al., 2022). Through rituals held around *Sandung*, the *Dayak* people communicate with these spirits, asking for protection, blessings, and guidance in facing various life challenges. *Sandung* buildings are often decorated with carvings rich in symbolism, depicting various aspects of life, such as local flora and fauna, geometric motifs, and mythological figures that have special meanings in *Dayak* beliefs. These carvings are not only decorative ornaments, but also function as a visual narrative medium that conveys moral, historical, and spiritual messages to future generations. This visual symbolism enriches people's understanding of their world and strengthens emotional ties to their cultural heritage.

3. The Presentation of *Sandung*

The presentation of *Sandung* requires special skills to produce a good, beautiful, and admired *Sandung* building. Not everyone can work on making *Sandung*, because it requires expertise in understanding the form, meaning and function of *Sandung*. When a talented artist understands the form, meaning and function of *Sandung*, the aesthetic form of *Sandung* can be displayed as a work of art that functions as a complement to the death ritual for the *Hindu Kaharingan* community in *Palangkaraya* City. In most cases, art comes from an artist's imagination which is poured into various forms of creativity. Artists are very attached to empirical experiences, which are expressed in their works. (Irawati, 2013).

The talent of *Sandung* artists can be obtained from parents which is hereditary based on genetics, or it can also be obtained from the *Sandung* craftsman environment where they live, and there is also the talent for making *Sandung* obtained through the *Sandung* art community in *Palangkaraya* City. These talents are trained and arranged to produce an extraordinary work of art with *Dayak* ethnic characteristics. Talent is a quality that is possessed by everyone at varying levels. Initially, talent was very identical to a particular job or answer, and then developed in education. (Citrowati & Mayar, 2019) The ornaments presented are a work of art that depicts an event and regional tradition where the work becomes a local identity that is very much loved from its architectural concept as well as the concept and understanding that exists in the *Sandung* building.

The medium presented through a work of art called *Sandung* is a medium that has been passed down and continuously used as a container for human bones after the *Tiwah* procession. This medium is the main medium in the death ritual of the *Hindu Kaharingan* community in the city of *Palangkaraya*. In addition, to being used as a container for bones, *Sandung* is also used as a medium of communication between the spirits of the deceased and their living descendants.

CONCLUSION

Sandung, in the realm of Indonesian culture, represents an entity with complex and multidimensional meanings, often referring to a physical structure that serves as a grave marker or memorial for a deceased individual. *Sandung* is a message for the *Hindu Kaharingan* community in *Palangkaraya* City, *Sandung* is a sacred and important building in *Dayak* culture, as a symbol of cosmology, spirituality, and social organization.

Aesthetics is a science that studies everything related to beauty, studying all aspects of what we call beauty. *Sandung* is a small building used by the *Hindu Kaharingan* community to store the bones of deceased people who have been purified through the *Tiwah* ritual. These houses have roofs and pillars decorated with typical *Dayak* art. Based on their shape and purpose, *Sandung* can be

divided into 5 types, namely: 1). Single Pillar *Sandung* 2). Two Pillar *Sandung* 3). Four Pillar *Sandung* 4). Six Pillar *Sandung* and 5) Munduk *Sandung*. The making of *Sandung* is carried out by artists who truly understand its form, meaning, and function so that they produce beautiful works of art that are useful for death ritual events. They also do it in a family atmosphere, cheerful, and happy so that the result is a beautiful *Sandung* that has its own magical power for families and the general public. To make a good, beautiful, and admired *Sandung*, special skills are needed in making it. Making *Sandung* requires a special understanding of its form, meaning, and function, so that not everyone can do it.

Sandung ornaments characterize the cultural traditions passed down from generation to generation with the characteristics of *Dayak* Ngaju, the motifs and decorations are original Kalimantan motifs. The ornaments contained in *Sandung* are a standard both in terms of placement and shape. Each of these ornaments has its own function and meaning as an expression of art and a manifestation of a creation process. In its presentation, *Sandung* is presented as a container to store the bones of deceased humans who have gone through the *Tiwah* ritual process. Beautifully, sacredly, and artistically displayed, made by skilled artists by considering the pekem inside and has been adjusted to the reference of the *Kaharingan Hindu* Community, namely the Panaturan Holy Book.

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