

DYNAMICS OF POLITICAL COMMUNICATION OF PURI UBUD FIGURES IN THE GLOBAL ERA

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ABSTRACT

Puri, or noble houses in Bali, still play a significant role in Balinese history. Although some may consider it outdated, Puri Ubud among the puri in Ubud, Gianyar Regency, remains a barometer of the development of various traditions, politics, and even the economy in Gianyar. Progress due to rapid tourism growth and state administration supported by the development of mass media further strengthens the occurrence of change. One parameter is the transition from classic authoritarian and feudalistic Balinese culture to modern, democratic, and egalitarian Balinese culture (Naya Sujana, 1994:56). Besides cultural transitions, shifts also occur in various aspects, such as governance, leadership, and information dissemination media. Thus, the authority of the puri and its figures also begins to experience changes. The changes in governance from post-independence to the New Order era limited the authority of Puri Ubud, prompting Puri Ubud figures to make improvements to ensure that previous traditions and functions of the puri were not lost due to globalization. The opportunity widened after the reform era, as Puri Ubud figures entered various traditional, social, and political organizations. The previous weakened authority began to be taken over through broader influence in the fields of custom, religion, history, culture, and science. Francis Fukuyama refers to this as social capital in the form of social networks. French sociologist Pierre Bourdieu (2010) refers to symbolic capital, alongside economic capital. Furthermore, according to Bourdieu, there are four forms of capital that can be used to support political communication: economic capital, social capital, cultural capital, and symbolic capital. This research uses descriptive qualitative techniques, data collection through interviews, observation, document studies, with descriptive-qualitative data analysis. Two theories are used, namely, Practice Theory and Mass Communication Theory. This research reveals the forms or traditions implemented to enhance the ability and political communication activities of pre-Puri Ubud figures. The existence of traditions in Ubud is also influenced by market ideology, branding, power practices, and capital (social, economic, cultural, symbolic). These factors are interconnected and symbiotic in maintaining the traditions and political power of Puri Ubud figures in the modern era.

Keywords: dynamics, political communication, Puri Ubud figures.

1. INTRODUCTION

Maintaining Tradition in the Modern Era poses a challenge to all components of the nation, even though these traditions embody the invaluable spirit of a nation. Indonesian society's culture is highly exclusive, known worldwide, and in Bali itself, traditions and culture are priceless legacies. Besides, Bali without its traditions would be unable to sustain its existence in various social and cultural aspects; in other words, tradition could be called Bali's lifeline. Since the Indonesian Archipelago became the Unitary State of the Republic of Indonesia, changes have occurred in various social aspects of Balinese society, including in Ubud Village, Ubud District, Gianyar Regency, Bali Province. These changes undoubtedly affect traditions, even to the governance system.

The leadership pattern of ancient Bali before the Independence of the Republic of Indonesia utilized a kingdom system. However, after independence and the country's transition to a republic, leaders are democratically elected. Nevertheless, changes in the governance system and leadership do not erase the old values that form the essence and are still practiced in Balinese society, including in Ubud. This phenomenon is inseparable from the role of puri or former royal palaces.

Puri Ubud in Ubud District, Gianyar Regency, is one of the puri that still holds traditional values. Not only that, but Puri Ubud is even considered a barometer for preserving traditions in Bali. The puri still maintains the ancestral heritage traditions, including its leadership values. This can be evidenced by various rituals, architectural forms, social activities, and various aspects of Ubud community life. All these activities, including the democratic system, still adhere to the traditions held by the Puri Ubud community. The democracy practiced in the current republican era varies in its implementation, mainly sourced from the culture and traditions underlying Balinese community life. Similar practices can also be found in almost all ethnic groups and tribes, as they represent the original democracy of local communities in various regions of Indonesia (Alfian, 1991:134-135).

Although different from the leadership pattern of the Indonesian state, it is the royal tradition that has made Ubud one of the world's best tourist destinations. Ubud's traditions attract millions of tourists to come to Ubud. However, without realizing it, tourism greatly influences the social order of Ubud society. The influence of globalization and technological advances makes traditions increasingly forgotten. To counteract this, Puri Ubud figures and the community always strive to preserve their ancestral traditions, ensuring that the community's order remains sustainable and can serve as a foundation for tourism.

Preserving these traditions is inseparable from the role of Puri Ubud figures, who are committed to maintaining cultural order. Since being introduced to the outside world around the 1930s, one of the Puri Ubud figures at that time, Tjokorda Gede Agung Sukawati, who was crowned as the King of Ubud, traveled across Europe. Moreover, this puri figure opened his palace doors to foreigners and became the forerunner of tourism in Ubud. At that time, even long before, puri in Bali was still selective in accepting foreign guests, or access was only opened to residents who were servants or subjects of the puri with their own etiquette. The policy of the King of Ubud at that time was quite phenomenal, so many residents around him also opened access to travelers and became the forerunners of Home Stays in Ubud.

Such preservation activities will gradually become ineffective without sufficient capital, as they may not generate enough economic benefits for the practitioners. Some puri in Bali also undertake similar activities, but due to various obstacles, especially capital, traditions fade over time. Besides the community's economic needs, the intention to serve tradition is waning. Unlike in the past, where economics was not the primary goal. Traditions can still be maintained through service, alongside fear of punishment by the king. To anticipate this, some Puri Ubud figures have begun to engage in various social activities, from leading social

organizations, establishing art studios, political parties to becoming regional leaders.

This article outlines what political communication strategies are used by Puri Ubud figures to maintain traditions (politics) in Bali.

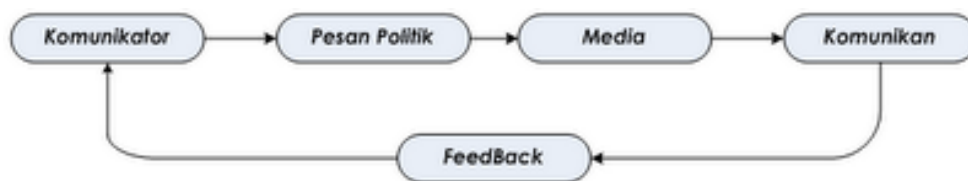
2. RESEARCH METODOLOGY

This research employs a qualitative approach with field research. Data is obtained through in-depth interviews with informants from the Ubud Palace community who are active in practical political activities. For analytical purposes, it is linked to secondary data such as information from the media.

3. LITERATUR REVIEW

The research attempts to use several theories of political communication because several studies have shown that the media plays a central role in political activities. Dominik (1972) cited in Cangara (2009:118) stated that out of fifteen sources of political information asked to respondents, ten sources stated that they obtained information from the media, while the rest were obtained from other places. Through the media, the activities of palace figures can be known, whether as politicians or through the media, society also gets to know about the thoughts of palace figures, statements, and other information.

In this study, the researcher will use several Mass Communication theories. To facilitate explanation, it is necessary to provide a brief scheme of the political communication process. This scheme is useful for analyzing the political communication process that will be studied later.



Stephen W. Littlejohn in Robert Craig (2009:51) divides the world of communication theory into seven schools of thought or seven thought traditions:

Firstly, Semiotics views communication as a process of giving meaning through signs, i.e., how signs represent objects, ideas, situations, and so on that are outside the individual. Semiotics is used in topics about messages, media, culture, and society.

Secondly, Phenomenology views communication as an experience through oneself or through others via dialogue. The tradition sees humans actively interpreting their experiences so that they can understand their environment through personal and direct experiences with the environment.

Thirdly, Cybernetics views communication as a system in which various elements interact and influence each other. Communication is understood as a system consisting of parts or variables that influence each other. Cybernetics is used in topics about individual selves, conversations, interpersonal relationships, groups, organizations, media, culture, and society.

Fourthly, Socio-psychology, under the umbrella of socio-psychology, views individuals as social beings. The theories under the socio-psychological tradition focus on individual behavior, the influence of personality and individual traits, or how individuals perceive.

Fifthly, Socio-cultural perspectives emphasize the idea that reality is constructed through a process of interaction that occurs within groups, societies, and cultures. Socio-cultural is more interested in studying how society collectively creates reality from their social groups, organizations, and culture.

Sixthly, Critical perspectives on questions of power and privilege received by certain groups in society become very important topics in critical theory. Critical theory views communication as a form of thought that opposes injustice.

Seventhly, Rhetoric. Rhetoric is defined as the art of constructing arguments and the art of speaking. In its development, rhetoric also includes the process of adapting ideas to people and adapting people to ideas through various messages.

The literature review and these theories will be used as a reference in carrying out and completing this written work. Because both focus on Communication and Political Communication.

4. RESULTS AND DISCUSSION

According to several historical records and foreign studies, Ubud in the 17th century was still largely comprised of rice fields, shrubs, and forests. A small portion of it was inhabited by local leaders known as Kuwu-kuwu (Pondokan), residing in areas such as Jungut, Taman, and Bantuyung. It remained under the authority of the Sukawati Kingdom, established around 1710, with its first king named Sri Aji Maha Sirikan, Sri Aji Wijaya Tanu. Meanwhile, in Peliatan Village, King I Dewa Agung Made led, and his two younger brothers were assigned to govern different areas: Ida Tjokorda Gde Karang in Padang Tegal Village and Ida Tjokorda Tangkeban in Ubud, who later left Ubud.

Upon the initiative of a descendant of the Bandesa Mas living in Jungut, the community leaders of Ubud visited the Peliatan Palace with the aim of appointing a leader for Ubud to oversee its economic, religious, and social activities. This initiative led to the continuation of Ubud's leadership by the Ubud Palace, ensuring its recognition and continuity into the future.

Under the direction of the Peliatan King at the time, Ida Tjokorda Batuan, Ida Tjokorda Putu Kandel, a descendant of the Sukawati family, was appointed to lead Ubud. Ida Tjokorda Putu Kandel, as the leader of Ubud, then established the Puri Saren Kangin Ubud. Between approximately 1823 and 1850, after Ida Tjokorda Putu Kandel's passing, he was succeeded by his son, Ida Tjokorda Putu Sukawati, who built the Puri Saren or Rangki and Saren Kauh Palaces.

During his leadership, Ubud progressed in various fields. In the spiritual and cultural realm, Ubud began to thrive with the creation of Barong Ket as a symbol aimed at uniting the community. The vibrant cultural and religious activities in Ubud inspired its people, leading to the growth and development of arts and culture in the area. Art and tradition are inseparable aspects of religion, customs, culture, and daily life in the community.

The leadership was then passed on to his eldest son, Tjokorda Rai Batur, around 1850 until 1880, and subsequently from 1880 to 1917, it was led by Tjokorda Gde Sukawati. In 1900, Ubud requested to become a Dutch protectorate. After that, colonial intervention was minimal, allowing Ubud's arts and culture activities to continue. After Tjokorda Gde Sukawati's passing, he was succeeded by his youngest son, Tjokorda Gde Agung Sukawati, who opened the palace to the outside world. During this period, the Dutch had established a government in Ubud, led by a perbekel. However, the palace's leadership structure continued to follow tradition. Tjokorda Gde Agung Sukawati was the last king of Ubud, crowned in 1917.

Since the Dutch rule in Bali and Ubud, the Ubud Palace no longer governed the Ubud region as a kingdom. Instead, the Dutch authorities appointed new leaders in Ubud. However, a significant change occurred in Ubud during this period. This era

marked the beginning of modernization in Ubud, around the 1930s, when artists, supported by the royal family, began performing in the town and even in Europe. European travelers started residing in Ubud, with figures like Walter Spies and Rudolf Bonnet significantly promoting Balinese arts and culture abroad. In the 1960s, adventurous tourists began arriving.

This continued until the Japanese occupation in 1942. However, according to tradition, Ubud's community was still led by the Ubud Palace family. Furthermore, the extended family of the Ubud Palace continued to adhere to the institutional structure inherited from their ancestors. During the independence movement, the Ubud Palace was one of the opponents of the Dutch colonizers, with one of its members, Ida Tjokorda Putra Sudarsana, dying from Dutch gunfire. After independence, President Sukarno visited the Ubud Palace several times to witness Ubud's artistic works.

Subsequently, the leadership of the Ubud Palace was continued by its nephew from the Saren Kauh Palace, the son of his twin sister, Tjokorda Gde Agung Suyasa, around 1979-2008. Tjokorda Gde Agung Suyasa was designated as the caretaker of the palace without being crowned like in the royal government era since Ubud was no longer a kingdom. However, among the palace family, respected figures are still honored as kings. Currently, the Ubud Palace family has expanded to around 100 households or even more, and the leadership decision is usually made through consensus meetings. Therefore, the leadership continues, typically with a figure residing in the main palace.

Physically, the Ubud Palace is divided into several areas according to its composition. These include Puri Saren Kangin Baleran in the northeastern side, Puri Saren Kangin Delodan in the southeastern side, Puri Saren Agung or Rangki in the center, and Puri Saren Kauh in the western side. Other palace families have also built new palaces in Ubud and its surroundings, known as Ksatria Dalem Sukawati (KDS).

Today, several palaces have been built, such as Puri Anyar, Puri Kantor, Puri Saraswati, Puri Sosrobahu, Puri Kelodan, and others. After Tjokorda Gde Agung Suyasa's passing (2009), the leadership of the Ubud Palace returned to Saren Agung or Rangki, appointing Tjokorda Gde Putra Sukawati, the seventh generation, as the head of the family, now known as Pengelingsir Puri or the respected figure. Since the leadership of the two Pengelingsir Puri, the palace no longer follows the kingdom system. By then, Indonesia had become a Unitary State of the Republic of Indonesia. Palace figures now only play a ceremonial role according to tradition.

The presence of the Ubud Palace family, initially located in the Ubud Palace, has now spread to build several palaces as residences. Most of these palaces are still within the Ubud region. However, due to limited space in Ubud, some families have established their own palaces outside Ubud but still maintain their status as Ubud Adat citizens. (Babad Dalem Sukawati, Tjok Agung Suyasa, 2005).

Furthermore, several figures now dominate culture, politics, and economics, including Drs. Tjokorda Gde Putra Sukawati, Prof. Dr. Ir. Tjok Oka Artha Ardhana Sukawati, MSi, Prof. Tjokorda Gde Raka Sukawati, Ec, MM, Cokorda Asmara Sukawati, and Tjokorda Raka Kerthyasa, S.Sos, M.Si.

Political Communication Strategy of Puri Ubud Figures

The Ubud community is one of the resources or assets to drive development and preserve traditions in Ubud. This community also becomes a determinant of the success of the elite of Puri Ubud in maintaining its existence. However, if the traditions implemented are detrimental, it will be difficult to implement them, although these traditions support tourism, albeit with somewhat incongruent impacts.

In 2023, the population of Ubud was 13,145 people compared to its area of 7.8 km², resulting in an average population density of 1,800 people/km² in 2023. When compared to the population density standard according to FAO, which is 240 people/km², the population density in the Ubud sub-district falls into the category of very dense.

At this point, Puri figures begin to build their roles in society, such as becoming religious figures, leading major ritual ceremonies, heading the Community Empowerment Institution of the Ubud sub-district, leading the Pakraman Village Council of Ubud, or leading the Ubud Customary Village and various formal or informal organizations. On the other hand, some Puri figures also hold positions in government, entrepreneurship, and have successfully built various facilities supporting community activities.

Previously, a figure from Puri Ubud, the late DR. Ir. Tjokorda Raka Sukawati from Puri Sosrobahu Ubud, made a significant contribution to the progress of the nation, especially in the field of physical development. He created a patented construction technique called "Sosrobahu", which is a technology for building elevated roads known as the Free Flow Interchange Technique, developed for elevated road construction in Jakarta and worldwide. This technology is very beneficial for human life and the development or existence of Puri Ubud.

During the era of the RIS government, Tjokorda Raka Sukawati, who had previously been a member of the Volksraad, was appointed as the President of the State of East Indonesia (NIT) as part of the Republic of the United States of Indonesia (RIS). This role was very beneficial for Puri figures in strengthening their political foundation with the government and political parties. These activities were also used as a source and political capital. In Bourdieu's concept in Fashri (2007: 95), it is stated that the field is an arena of power where there is an effort to compete for resources and to gain access close to the hierarchy of power. This role is essential in realizing the political strategy of Puri Ubud figures who seek support from political parties and the community to attain positions in government or organizations.

Puri Ubud and the figures within it are active members in building social relationships with the surrounding community. Furthermore, Puri Ubud is also known for its success in various aspects, especially in cultural preservation, which contributes to the enhancement of the four assets of Puri Ubud. This situation is reinforced by Pierre Bourdieu's opinion that there are four types of assets that can be used by the Puri to establish political communication. These four assets are Economic Assets, Social Assets, Cultural Assets, and Symbolic Assets. Fashri (2007) in Wilasa (2011: 131).

Economic Assets

According to Fashri, economic assets are the means of production (machines, land, labor), materials (income, objects), and money that are easily used for various purposes. These assets can also be passed down to the next generation. Puri Ubud is one of the palaces in Gianyar known to have a solid economic capability, especially in terms of owning rice fields, gardens, and assets in the tourism sector. This facility serves as an asset for palace figures to remain recognized and acknowledged in society or in various political events. Moreover, they are capable of recruiting and employing thousands of people in their various enterprises.

These economic assets have been cultivated since the ancestors of Puri Ubud, and have continued to be developed according to current circumstances. For example, in the past, land and gardens were given to residents as cultivators, which naturally created a psychological bond between these residents and the palace family. Thus, resident cultivators from the general population were indirectly made servants of the palace. Now, several gardens and rice fields around Ubud

have been converted into tourism businesses. These businesses also employ thousands of workers, and although the psychological treatment and bond with the palace are not much different from the past, they are managed in a more modern and professional manner.

Puri Ubud also opens its palace access for various artistic activities. These activities are centered in the Ancak Saji area (the front part of the palace). Besides being used as a location for various art performances, this part of the palace is also used for artistic training. Every night, various Balinese dances are performed here, which are usually watched by tourists vacationing in Ubud. On the other hand, these art performances directly contribute to the revival and preservation of dance art in Ubud. Every morning, this location is used for dance training for children and teenagers from Ubud, accommodated in a studio. Politically, this area is also often used as a meeting place or to welcome important guests.

Even during specific ceremonies, Ancak Saji is the main area for receiving state guests or other religious activities; this area serves as the social media of the palace family. Although major ceremonies or state guest reception activities are rarely held, only situationally, Ancak Saji stage is visited by 500 to 800 tourists every day. Therefore, besides being used as a venue for religious ceremonies and guest receptions, this area also serves as a cultural preservation and tourist destination. This asset is highly visible in maintaining the overall existence of Puri Ubud.

Puri Ubud figures also have successful businesses in the tourism sector, and cumulatively, the Puri Saren Ubud family is among the richest in Bali. Some other members of the extended palace family also own tourism-related businesses such as hotels, restaurants, accommodations, and other tourism services. This economic asset makes Puri Ubud known to the public in economic terms and has an impact on the preservation of traditions. Traditional performances are not only an obligation but also indirectly benefit economically.

Social Capital

In addition to economic assets, social capital also a crucial role in supporting the political communication activities of Puri Ubud figures. Social capital refers to the social networks possessed by individuals or groups in their relationships with others who hold power. Bourdieu in Fashri (2007:99). In the context of this research, social capital refers to the social networks within various community groups owned by the Puri Ubud family. These networks extend not only within the Ubud region but also beyond.

These networks are also strengthened by increasingly sophisticated communication channels, such as social media and the digital world, indirectly enhancing the popularity of Puri Ubud. While palace figures already had significant networks previously, their presence on social media has further expanded the palace's existence. Photos of palace achievements, cultural activities, environmental initiatives, and traditional life in the palace are becoming more widely known through these media.

The Puri Ubud family is also known for its philanthropy, contributing wealth, ideas, and goods to various temple construction activities. Alm Tjokorda Gde Agung Suyasa was not only known in Ubud or Bali but was also recognized in Java, Kalimantan, Tambora, Lombok, and various other temples in Indonesia. The palace family is known for always being at the forefront of temple construction. If a resident seeks assistance, the palace family is always willing to help, not only with ideas but also with wealth and goods.

One of the temples successfully built at the initiative of Puri Ubud is the construction of Pura Mandhara Giri Semeru Agung in Senduro District, Lumajang Regency, East Java Province. This largest temple in East Java was initiated by Puri Ubud figures and was inaugurated in 1992. Since then, every year during

ritual ceremonies, the temple committee always seeks guidance, and one of the Puri Ubud figures is appointed as the Chairman of the Committee (Pengrajaeg Karya). Other temples include those in Kutai Kartanegara, East Kalimantan, Rinjani in Lombok, Tambora in Nusa Tenggara, and other large temples outside Bali.

In Bali, Puri Ubud figures are also entrusted with the role of Pengrajaeg Karya and have successfully renovated several temples in and around Ubud, and even throughout Bali. Thus, this asset indirectly enhances the spread of traditions and increases the existence of Puri Ubud. Especially during the implementation of the Ritual Mendem Pedagingan or the establishment of temple foundations, Puri Ubud figures always donate these basic facilities as capital or investment to the deity in the temple. Therefore, temple owners always remember the palace's contributions.

On the other hand, in increasing devotion to the deity, Puri Ubud figures are also known for their expertise in making masks or masks. These masks are specially made sacred objects used for specific purposes in certain temples. Masks in the form of Barong or others require unique processes and traditions. From the selection of the wood or material to be used, which is chosen based on auspicious days with special rituals, to the use of high spiritual abilities. Similarly, the process always begins with specific ceremonies and choosing certain days. Thus, these masks or barongs are made sacred through specific traditional processes.

The involvement of palace figures, besides being very useful in setting an example for cultural preservation, is always remembered by the assisted community. The masks or barongs made are sanctified and used as a means to increase devotion to the deity. Consequently, the assisted community will continuously remember the previous processes in which the Puri Ubud family contributed. Cultures and traditions passed down, such as the making of Barong or masks, the procedures for religious ceremonies, and other traditions, are simultaneously instilled into the community's fabric. On the political side, palace figures are indirectly known, and if they enter political parties, they will not require expensive political expenses.

During large religious ceremonies, villagers around Ubud and even beyond often seek guidance regarding the implementation of these ceremonies. Palace figures, especially Puri Saren Agung and Puri Saren Kauh Ubud, are often asked by the community to be the Pengrajaeg Karya or leaders of special ceremony implementations. The ability of these figures to lead ceremonies is well known, so it is not uncommon for residents around Ubud and even outside Bali to expect the assistance of Puri Ubud figures in leading religious ceremonies.

Francis Fukuyama mentions that social capital in the form of social networks is still strong in today's era. The ability to build social networks or socialize and the ability to serve the people (social capital) are still strong in Puri Ubud. This tradition is very attractive and still prevalent in the era of globalization, where palace figures still maintain hegemony or ideologies to support, preserve, and justify involvement in the contemporary political landscape of Bali. Through this sophisticated process, the palace is reclaiming the power of the past that has long been lost. Palace figures seem to be reassuming their role in power, even though governance is now in the era of democracy. Through a broader influence in customs, religion, history, culture, and knowledge, palace figures are beginning to emerge. Leadership capital is not only wealth (in the form of land) or power but also cultural, distinctive cultural models.

The task of preserving these traditions is also one of the social capital assets of Puri Ubud figures in carrying out political communication; the emotional bond between the community and Puri Ubud becomes stronger and can influence society. According to Cangara (2009:411), influence can occur in the form of changes in knowledge, attitudes, and behavior. At the level of knowledge, influence can occur in the form of changes in perception and opinion. In many cases, especially those related to beliefs or ideologies, people change their attitudes

because they see that what is known or introduced by palace figures during ceremonies is something worth emulating.

Giddens in Suryadi (2007:14) reveals that consistent tradition implementation can increase the charismatic nature of palace figures, in addition to their pre-existing special aura. The object of community compliance in this case refers to individuals with supernatural advantages or special auras or personal qualities greater than most others. It is no wonder that the leadership of the Puri Ubud family is always considered wise in various aspects. The belief in the ceremony leader, the construction of temples, or the Barong has an impact on internationally recognized activities. The palace elite is also trusted to lead international events such as the Ubud Festival and Ubud Writers Readers Festival. The Ubud Festival is held regularly, serving as a platform for Ubud society to showcase its artistic and cultural potential. Meanwhile, the Ubud Writers Readers Festival serves as a meeting place for writers from foreign countries, also held annually.

Cultural Capital

Cultural capital, inherited not only from ancestors as holders of the Ubud Palace throne, is a venerable heritage that must be preserved. This capital is what has made Ubud and the Ubud Palace renowned, not only due to their wealth but also because of the knowledge they possess. The grandeur of the Ubud Palace's name is also attributed to the knowledge held by the palace family, as they have always pursued education to high levels, with some even studying abroad. This education serves as a means of exploration in preserving various ancestral cultural heritages in the Ubud region, thus making Ubud famous not only for its natural beauty but also for its culture.

The palace family also acquires informal education, as palace figures are not hesitant to learn about culture and traditions from various other sources, such as priests or community figures who are experts in certain fields. For example, in the construction of Balinese buildings, the creation of ceremonial facilities, or the crafting of funeral biers (Bade), which the palace family may not be familiar with, they would learn from experts. Additionally, the palace family also possesses a library of palm-leaf manuscripts as references for the implementation of traditions and rituals. The younger generation of the Ubud Palace is starting to translate these family manuscripts to make them easier to learn and pass down to the next generation.

Several palaces in Bali also develop various tourism businesses, ultimately contributing to building the palace's image through social, cultural, religious, historical, and other means. Graeme MacRae (2004). The image and reputation of the palace are shaped by subtler aspects and traditional values such as assisting in temple repairs, helping traditional villages, and participating in other religious ceremonies. There are times when people come to the palace, and the palace never refuses the community's requests. These requests are not only material but also include advice, information, historical explanations, and the community generally feels indebted (moral obligation). The Ubud Palace's diligence in preserving traditions makes the community trust all moral guidance related to customs and rituals sought at the Ubud Palace.

Therefore, when there are ceremonies or any activities at the palace, people come to volunteer or help without being asked. The assistance given previously, such as advice on customs, religion, and history, is a strength that falls under the category of "knowledge is power." The emotional attachment of the assisted community is one of the palace's cultural assets and is a method of communication used by Ubud Palace figures in developing culture and political capital. In addition to its beautiful natural scenery and cultural arts, the customs, traditions, and religiosity of the Ubud community make Ubud an attractive destination for tourists. The atmosphere of Ubud, with all its contents, is a great potential perfectly combining tradition and culture, which is a strong characteristic of the Ubud community.

During the Great Cremation ceremony or the cremation ceremony for palace family members, this activity further enhances Ubud's character and traditions. The Ubud Palace always pays special respects to the deceased, believing that it will enhance the quality of reincarnation and provide the best path for the deceased. In various cremation ceremonies, the Ubud Palace always creates Bade or funeral biers with heights reaching 25 meters and weights of up to 10 tons. Even during the last cremation ceremony attended by thousands of residents and national figures, the head of the Ubud Palace, Tjokorda Gde Raka Sukawati, set a MURI record for the tallest Bade. Religious activities like these successfully attract the attention of both locals and tourists.

Such ceremonies serve as assets in introducing traditions and the Ubud Palace to the community. Moreover, these rituals are covered in several national print and electronic media outlets, while internet advancements also contribute to spreading information about the cremation ceremonies among internet users on social media. In addition to captivating local attention, these traditions also introduce palace figures and their successes in enhancing the Ubud Palace's image. Meanwhile, thousands of residents participate in these ceremonies.

Symbolic Capital

Symbolic capital, being a member of the Ubud Palace family, is believed by some members of the community to be descendants of kings. Especially in ancient times, kings were likened to gods in the world. Some members of the community still believe that descendants of kings or palaces do not come from ordinary people; they belong to a special class and are associated with divine descent. In addition, the services of palace figures serve as one of the benchmarks for the community in positioning the family and the Ubud Palace as a special class. This is evidenced by several historical records, such as those of Tjokorda Gde Agung Sukawati and other Ubud Palace families whose contributions are invaluable in building a civilized civilization in Bali.

Tjokorda Gde Agung Sukawati once provided a place for great painters like Walter Spiece, Bonnet, Arie Smit, and also Blanco in Bali. He gave birth to world-renowned artists in Bali through the Pita Maha association and several museums he established. This association honed the skills of talented Balinese artists, especially in understanding color and perspective. Thanks to him, traditional Balinese painting styles flourished, and Ubud has now become an art village.

Events and reputations create symbolic capital such as trust, prestige, authority, reputation, noble names, or legacy names. Material capital is merely a tool to acquire symbolic capital. Symbolic capital is still strong in Southeast Asia. Moreover, there is a belief among the Balinese community that if a twin male-female offspring is born to royal descendants, they are believed to be incarnations or incarnations of gods who will become great kings. There are members of the Ubud Palace family who were born as male and female twins (known as "buncing"), and descendants born from these twins are believed to have their own class.

Tjokorda Gde Agung Sukawati and Tjokorda Istri Muter are twin sons of Tjokorda Gde Sukawati. Their descendants now reside in the Puri Saren Agung and Puri Saren Kauh Ubud. The descendants of Tjokorda Gde Agung Sukawati from Puri Saren Agung live in Puri Saren Agung, while his twin sister married into Puri Saren Kauh. Tjokorda Gde Agung Sukawati is the biological father of Tjokorda Gde Putra Sukawati, Tjokorda Oka Artha Ardhana Sukawati, and Tjokorda Gde Raka Sukawati. Meanwhile, his twin sister married into Saren Kauh Ubud and gave birth to Tjokorda Gde Agung Suyasa. The descendants of these two palaces are still believed to have charisma and abilities beyond the ordinary people. This was explained by C. Geertz (1980), stating that our society is still in transition; traditional things cannot be abandoned so easily.

Various positions further strengthen the message that the palace family still holds certain authority and legitimacy in society. As such, the position of the Ubud Palace as community leaders is reinforced, placing them above the general populace. These societal practices accumulate and further enhance the symbolic capital gained in the past.

Requests for support in politics are not explicitly stated, thus figures from the Ubud Palace in Gianyar Regency have repeatedly become regents of Gianyar, members of the Regional Representatives Council, and held positions in political parties. Indeed, the political communication of Ubud Palace figures is continuous but not overtly expressed. They prioritize matters of religion, custom, or tradition when serving. These activities are not only showcased in mass media, the internet, and social media platforms of palace figures but are also shared by various social media owners in Bali and even worldwide.

5. Conclusion

Based on the descriptions and analyses in the previous sections, several conclusions can be drawn from this research.

Firstly, overall, the political communication of Puri Ubud has been conducted long before Indonesia became a democratic country. This communication has been established among the members of Puri Ubud since the royal era. Besides serving the interests of the royal power, communication has also been used to enhance the prestige of the palace. During the struggle for independence, some figures from Puri Ubud still held prestigious positions and even held important positions, with one of them becoming the President of the State of East Indonesia during the formation of the United States of Indonesia.

After independence, some freedom fighters from Puri Ubud also had close relationships with the government, leading to several visits by President Soekarno to Puri Ubud. Following Indonesia's transition to a unitary state, Puri Ubud no longer crowned one of their descendants as a king due to the change in the government system from a kingdom to a republic. However, in terms of customs, religion, culture, and tradition, the Puri Ubud family is still involved in their implementation and often serves as leaders in religious rituals. This preservation is also limited to the community members who have emotional ties to the palace, such as land cultivators, palace servants, and the Ubud community.

The dedication to maintaining and implementing religious, customary, cultural, and traditional orders attracts the attention of tourists to visit Ubud. As a result, the development of cultural tourism in Ubud is increasingly recognized and has become one of the world's best tourist destinations. The impact of this cultural tourism development has enabled the Puri Ubud family to develop its existence. In addition to social and symbolic capital, cultural and economic capital began to develop among the Puri Ubud family members.

The development of these four capitals directly impacts the existence of Puri Ubud. Previously, if the community only sought advice, sought to become "Pengraja Karya," made masks or Barong, or sought knowledge about customs and culture, with the economic development, people began to seek material assistance from Puri Ubud. This development automatically increases the network and social capital of Puri Ubud. The increasing number of people assisted and seeking help from Puri Ubud makes it easier for the Puri Ubud figures to disseminate and provide knowledge related to the traditional order that must be implemented. Whether it's traditions supporting ritual ceremonies, art, or traditions that can generate economic capital in the tourism sector. These four capitals support and enhance the existence of Puri Ubud and its traditions.

Secondly, the development of cultural tourism initiated by Puri Ubud figures has a significant impact not only on the Ubud community but also benefits Gianyar and the Balinese community in general. Automatically, the existence of the Puri Ubud

family is increasingly recognized by the community. Especially in this modern era, Puri Ubud figures can disseminate information about traditions and palace activities not only through personal communication, groups, or public communication but also through mass media, social media, and the internet. Through these media, Puri Ubud figures have successfully built public opinion regarding the importance of tradition in boosting the economy and tourism, which is the largest contributor to Bali's foreign exchange.

The implementation of spectacular and rare traditions is often disseminated through various media channels. While traditional media from the Puri Ubud family still use traditional patterns by conducting face-to-face communication and interpersonal communication, the reach of traditional communication is limited to residents who have close relationships with Puri Ubud. However, thanks to various mass media, social media, radio, and the internet, the Puri Ubud family can disseminate palace traditions and activities to the public.

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