

# TRADITIONAL CONCEPT OF SPACE AND BUILDING IN *PURI AGUNG KARANGASEM, BALI*

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## ABSTRACT

*Puri* is one element of Balinese culture that can be used as a tourist attraction has a specificity because it is the residence of the king. But with the replacement of the government system into a republic, it makes the castle in general no longer as a residence of the king but shifted its function as a place of open for the wider community. One of the castle that still as residence and the royal symbol in Bali is *Puri Agung Karangasem*, which has a different space concept with other castle in Bali. The purpose of this research is to know the concept of space and building in *Puri Agung Karangasem*. The existing building in *Puri Agung Karangasem* is styled in European style and has a name adapted from the name of the city in Europe and in Indonesia, its architectural style shows Chinese culture. The method used is qualitative descriptive method. The result of this research is *Puri Agung Karangasem* not using *Sanga Mandala* concept but using *Tri Mandala* concept or three yards. The first yard called *jaba sisi* consists of three spatial layout: *bancingah*, *roban kawula*, and *keramen*. The second yard called *jaba tengah* was built *bale gili* or called *Bale Kambang*. The third yard called *jeroan* is a core part of the castle which functioned as a residence of the king and his family, named *Maskerdam*. The buildings are also very unique and different from other buildings in Bali, such as: *Bale Gili*, *Gedong Maskerdam*, *Gedong London*, *Gedong Betawi* and *Gedong Yogya*.

**Keywords:** *building; Puri Agung karangasem ; space*

## A. INTRODUCTION

Culture as one of the resources in the development of tourism has been officially confirmed in *Perda* no 3 of 1974 which is then perfected in *Perda* no. 3 year 1991, and now has been integrated with national tourism and stipulated in Provincial Regulation Bali No. 2 of 2012 which explicitly states that the Balinese culture as: "Balinese culture as part of Indonesian culture is the main foundation of Bali tourism development, which is able to drive tourism potential in the dynamics of local, national and global life."

Utilization of cultural capital as a major element in the development and development of tourism in Bali in the implementation, culture is packed into an attraction for tourists. Culture as all human power and activity to cultivate and change nature has undergone various developments and changes. This is in accordance with the idea of Ardika (2004: 27-28) which asserts that the culture will always evolve from a simple stage to a more complex stage. So is the case with the castle which is one component of Balinese culture, also experienced a change, especially on aspects of function.

The castle is included as one component of Balinese culture, in accordance with the ideas of Gareth Shaw and Allan M. Williams in Ardika (2004: 23), which describes ten cultural components that can be a tourist attraction, the castle has four elements of the components such as tradition, history of a place/area, way of life of society and language. Thus, the castle can be regarded as one element of Balinese culture that can be used as a tourist attraction. The castle as a space that has a certain, because it is the residence of the king, it is not easy to be visited by anyone in the royal period.

But along with the replacement of the government system into a republic, the condition makes the castle in general no longer as a residence of the king but shifted its function as a place of open to the public at large. In this context, the castle must be able to adapt to the surrounding environment, as suggested by Wirawan (2012: 26) that latent maintenance is needed to ensure continuity of action in the system in accordance with some rules or norms in the community. In this case the castle as a system must be able to adapt and adapt to changes that occur. Prior to the establishment of the Unitary State of the Republic of Indonesia on August 17,

1945 Indonesia consisted of various traditional (kingdom) autonomous countries (Arini, 2009).

One of these traditional kingdoms is the Kingdom of Karangasem located on the island of Bali. In Bali the palace is called by the name of *Puri*. After the entry of Dutch and Japanese colonization until the Proclamation of Independence of the Republic of Indonesia August 17, 1945 the kingdom system was abolished because the territory of Indonesia has been in the Unitary State of the Republic of Indonesia (Agung, 1992: 31). However, the palace or castle as a symbol of the kingdom still exist like *Puri Agung Karangasem*. *Puri Agung Karangasem* has a different building structure with other castle in Bali. In addition, the community around *Puri Agung Karangasem* also not too know the history of the founding of this *Puri Agung Karangasem*. People around the castle just know that *Puri Agung Karangasem* is part of the Kingdom of Karangasem.

## B. LITERATURE STUDY

### The Castle

The castle comes from the root word "*Pur*" which means a castle bounded by thick and high walls. *Puri* is a collection of building units (complex) with all the completeness which is the center of the royal government in Bali. At the time of the kingdom in Bali, a king did not have an office specifically outside the castle, the function of the castle is not limited only to the residence of the king and his family but includes more functions such as the center of government, the center of cultural arts activities, learning centers religion (on occasion) and sometimes at the time of visiting guests, the castle is also used as a temporary residence for the guests of the royal family.

The king and his family who live in *Puri* are in charge of running the government process such as arranging rules and policies, important meetings, receiving guests and so on. In addition, the castle is also a place to live with a variety of household activities such as preparing food, holding ceremonies and religious ceremonies; and so forth.

At first the palaces in Bali were named *Pura*, as can be seen in the golden age of the kingdom in Bali in the sixteenth century. By taking the form and form of the palace such as the palace of Majapahit, the names of the palace include: *Linggarsa Pura* in Samprangan, *Suweca Pura* in Gelgel and *Semara Pura* area in Klungkung. The term of the castle

which refers to a palace occurs after some descendants of Sri Kresna Kepakisan dynasty ruled in Klungkung. The purpose of changing the term is to distinguish the term *Pura* which is functioned for for the sacred building (*parahyangan*) and the castle as the palace.

### Architectural Puri in Bali

The castle is one of the form of settlement on Balinese architecture. The pattern of settlements developed after the arrival of the Aryans of the Majapahit kingdom. Residential buildings are units of buildings arranged and grouped in a unity banjar, as a form of the smallest community environment contained in a village in Bali.

The levels of caste, social status and the role of individuals in society are the factors that distinguish the form of a house in Bali. The differences can be seen in the area of the yard, the composition of the space, the type of building, the functions, the shapes and materials used that are set in *Hasta Kosala Kosali* (Gelebet, 1986: 35-40). According to the caste system can be distinguished some form of residence, namely: *Puri*, *Gria*, *Jero* and *Umah*. The castle is the residence of the *Ksatriya* caste that holds the reins and powers in the government (King); *Gria* is the home of the Brahmin caste who plays a role in the spiritual sphere; *Jero* is the residence of the *Weisya* caste; and *umah* is the residence of *Sudra* caste.

### The Layout of The Castle

The castle generally occupies the *Kaja-Kangin* location at a corner of the crossroads which is the center of community activity. The meeting of the two main streets is called the *Pempatan Agung / Catus Patha* pattern. In the central area besides the castle there is also a field with a banyan tree; market; bale banjar and wantilan.

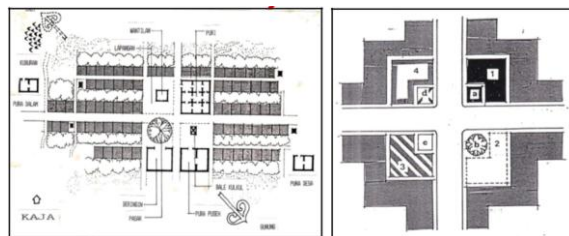


Figure 1 Pempatan Agung as Village Center

(Source: Dwijendra, 2008).

### The Castle Building

Building units within the castle can be distinguished according to the division of zoning based on the Nine division called *Nawa Sanga* /

*Sanga Mandala*. For barriers in each zone is made of the fence wall of brick material with a large and high size called *penyengker*. Each zone is connected to an entrance called *kori*.

Broadly speaking parts of the castle are divided into three parts, namely: the ancillary serving is the outermost; *rangki* and *semanggen* in the middle; and the great *pamerajan* on the inside. In the ancillary section of the serving which is the outer part there is building *bale tegeh*, *bale pengangkilan* and *bale gong*. The function of *bale tegeh* is as a gathering place for the members of the kingdom during the procession of the procession in a celebration. The barrier in this section is a transparent wall with the entrance of a *candi bentar* on two sides. In the *semanggen* there is *bale semanggen* (C2) or also called *bale layon* that serves as a place of corpse. In everyday circumstances this section is functioned to receive guests and the place of the royal family doing art training. In the kitchen courtyard (C3) there are several buildings that serve as storage places like *jineng / gelebeg* and *paon*. The court of *saren / rangki* inside the castle can be divided into *saren kauh*, *saren agung* (*rangki*) and *saren kangin*. As its center is the court of supreme *saren* (B2). The court is divided into two sections, namely the courtyard of the *rangki* and *saren majung*. The *rangki* courtyard serves to accept the community and close family. This section is also connected with the entrance that leads to the middle part of the *pamerajan agung*. In the majestic *saren* there is a carved *bale* or *saren agung* that serves as the residence of the king. In accordance with the name and function, the building is deliberately made more magnificent both in terms of shape, materials and ornaments when compared with other buildings. In the courtyard of *saren kauh* there are several buildings that serve as a residence of some of the younger kings brothers and on the courtyard of *kangin saren* there are several buildings that serve as the residence of some royal members who are elderly. In both sections of this yard each has a *sanggah / pamerajan* that serves as a sacred building area.

The courtyard of the *pamerajan agung* is divided into three parts: *jaba sisi* (outside), *jaba tengah* and *jeroan*. The function of this yard is for the area of the sacred building or *parahyangan* area. On the side of the *jaba* is used transparent barrier wall with *candi bentar* as entrance, while the entrance with the form of *kori agung* is placed on the *jaba tengah*. On the *jaba sisi* (A3) there is a

*Bale Kambang* surrounded by a pond, serves for a place of meditation. In the *jaba tengah* (A2) there are several buildings that serve to place various equipment and offerings for religious ceremonies. On the *jeroan* (A1) there are several buildings in the form *pelinggih*, *meru* and *padmasana* which is a typology of sacred buildings.

### C. METHODOLOGY

This research is descriptive analysis. Methods of data collection using direct observation method. Primary data obtained from direct observation, in which the researcher conducted the photo shoot of *Puri Agung Karangasem*, and interviewed the informant that has been determined. The results of the shoot to get details of *Puri Agung Karangasem*, then analyzed and described again as the information sought according to research objectives. Secondary data obtained from previous research, related institutions and related literature study.

### D. RESULTS AND DISCUSSION

#### The History of *Puri Agung Karangasem*.

*Puri Agung Karangasem* was founded by King I Gusti Gde Jelantik. The process of the founding of *Puri Agung Karangasem* can not be separated from the beginning of the Castle Amlaraja by King Karangasem the first namely, King I Gusti Anglurah Ktut Karang. Then he was succeeded by his children and grandchildren with the government structure of the King of the First Triumvirate (I Gusti Anglurah Wayan Karangasem, I Gusti Anglurah Nengah Karangasem, I Gusti Anglurah Ktut Karangasem), King Tri Tunggal II (I Gusti Anglurah Made Karangasem, I Gusti Anglurah Nyoman Karangasem, I Gusti Anglurah Ketut Karangasem), and King Tri Tunggal III (I Gusti Gde Putu, I Gusti Made Oka, I Gusti Gde Jelantik). Since King Tri Tunggal II ruled the central government was moved in Puri Gde or Puri Ageng. When the Kingdom of Karangasem was ruled by the last King of Tri, the Deputy King I Gusti Gde Oka died in 1890 following King I Gusti Gde Putu died in 1893. Thus, the government of the Kingdom of Karangasem was held by the Deputy King I Gusti Gde Jelantik who later became King of Karangasem. Raja Karangasem I Gusti Gde Jelantik then moved the royal center in Puri Kanginan. Castle Kanginan changed its name to *Puri Agung Karangasem* because this is where King

Karangasem run his government (Agung, 1990: 54-59).

*Puri Agung Karangasem* is also called *Puri Kanginan* or *Puri Amlapura*. The castle was officially occupied by kings or rulers of Karangasem between 1894-1908, at which time Anak Agung Gde Jelantik worked with the Dutch government and was appointed Stedehouder I. The involvement of Anak Agung Gde Jelantik (I Gusti Gde Jelantik) with the Dutch government at that time caused *Puri Gede Karangasem* was not inhabited by the king, and next *Puri Kanginan* was renamed to *Puri Amlapura* (Munandar, 2005: 63). For next *Puri Agung Karangasem* is occupied by Anak Agung Agung Anglurah Ktut Karangsem (I Gusti Bagus Jelantik) who served Stedehouder II (1908-1941). The two castle figures is the building of *Puri Agung Karangasem*.

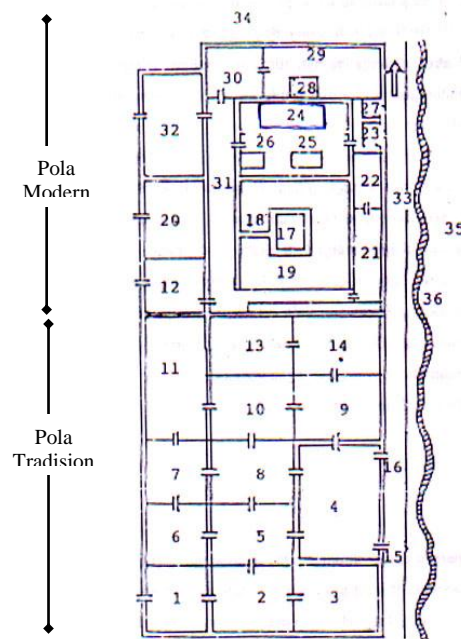
### Spatial *Puri Agung Karangasem*

Spatial existing in *Puri Agung Karangasem* does not follow the spatial pattern of the castle in general in Bali, but follow the temple pattern that uses the concept of *Tri Mandala* which the castle for the top three parts of the front, middle and back. In this case the spatial division in *Puri Agung Karangasem* is simpler compared to other great castles that also functioned as a place of former kings.

Structuring the construction of *Puri Agung Karangasem* is different from other castle in Bali is possible because at the time of *Puri Agung Karangasem* built, Karangasem kingdom is not an independent kingdom and the king of Karangasem I Gusti Gede Karangasem died in 1849. To overcome the emptiness of kings in Karangasem, the king of Mataram ie I Gusti Anglurah Ktut Karangasem sent three of his nephews, so that the kingdom of Karangasem has since been under the control of the Mataram kingdom. Then, after the Karangasem dynasty in Mataram was controlled by the Dutch in 1894, automatically the kingdom of Karangasem fell into the hands of the Dutch. And then the Dutch adopted Anak Agung Gde Jelantik as Stedehouder I and occupied Amlapura Castle which is now called *Puri Agung Karangasem* (Ktut Agung 1991: 261-263). So based on the background tersebutlah, reasonable if the concept of arrangement of the castle building in *Puri Agung Karangasem* is different from other castle in Bali.

Distribution of *Puri Agung Karangasem* into three yard such as:

1. The first yard in Balinese terms called *jaba* consists of three spatial layout: *bancingah*, *roban kawula*, and *keramen*. *Bancingah* also referred to as an *ancak saji* at *Puri Agung Karangasem*. Another uniqueness on this yard is that there is a *kori agung Puri Agung Karangasem* on the wall around the west, where the shape of the three-tiered roof is three-story and at each level there are niches in the contents of the statue of *Ganesha*.
2. The second yard (*jaba tengah*), is a unique courtyard because it is made narrowly stretched from the north side to the south of the castle. On the south side of this yard is built dyke or called *Bale Kambang*. In addition there is a bridge located on the west side of the *Bale Kambang* that connects it with the courtyard yard. Another unique building that can be found on this yard is the *Gedong Tua* which on the front is made open which functioned as a place to watch the performing arts held in *Bale Kambang*. The *Gedong Tua* can also be used as a place to carry out various ceremonial activities.
3. The third yard (*jeroan*) is a core part of the castle which is functioned as the residence of the king and his family. The building of the king's residence, named *Maskerdam*, was at the beginning of the construction



Information: (1)*Bancingah (Ancaksaji)*, (2)*Jaba Tengah*, (3)*Pawon (dapur)*, (4)*Loji Puri Madura*, (5)*Sumanggen*, (6)*Bale Tengah*, (7)*Jontail*,

(8)Pamengkang, (9)Pesaren, (10)Balekiran, (11)Jontail, (12)Keramen, (13)Gedong Tua, (14)Pemerajan, (15)Pamlesatan dan Roban, (16)Pengaping, (17)Gili, (18)Jembatan (19)Kolam, (20)Kawula Roban, (21)Keluarga, (22)Keluarga, (23)Ekalanga, (24)Maskerdam (tempat tinggal raja), (25)Bale Pemandesan, (26)Bale Pawedan, (27)Gedung Yogya, (28)Gedung Betawi, (29)Londen (keluarga), (30)Londen(keluarga), (31)Kalaman kedua, (32)Bancingah Baru (halaman pertama), (33)Kawula Roban, (34)Kawula Roban, (35)Kampung Nyuling dan (36)Sungai Nyuling

**Figure 2 Lay Out Puri Agung Karangasem**  
 (Source: Agung, 1990).

### Building Function Puri Agung Karangasem

Building function in Puri Agung Karangasem namely, Nista Mandala there are buildings with different functions such as: Bancingah often serves as a place guests prepare to enter the deeper castle area. Spatial kawula roban functions as a residence of the court servant (*abdi dalem*) who helps various jobs inside the castle. The Keramen serves as a communal kitchen if there is great activity inside the castle.



**Figure 3 Candi Kurung**  
 (Source: Field Survey 2016 ).

The Madya Mandala section includes buildings with different functions such as: Bale Kambang (Gili) is used as a meeting place for all families of the castle residents and as a place for art and dining shows. Bale is popular also with the title Bale Kambang, is a masterpiece building surrounded by water. Its appearance is estimated to have similarities with Kertha Gosa buildings in Klungkung, or that exist in Puri Agung Gianyar in

smaller dimensions. Water is the basic theme of the construction of this castle, with this water sloka being figured out to be able to penetrate to the harshest soil conditions, which means that the construction or existence of the castle is still capable of exis even though there has been a change of designation around it. The existence of Bale Kambang everyday bears the function for the place where the king and kelurganya rest while at a special moment is also used by the priest to rest eating or where metemu wirasa (chat) between the King with the priests. The building is rectangular with a row of poles around it, without the wall oriented in all directions, by it happening between the outer space with the inner space.



**Figure 4 Bale Kambang**  
 (Source: Field Survey 2016 ).

Gedong Tua is used to watch art performances held in Gili, also used for various ceremonial activities. Bale Werdhatama has a function of the king to conduct supervision or control in his territory Amlapura.

Main Mandala there are buildings with different functions, among others: Gedong Maskerdam as the residence of the king. Maskerdam is another name for Saren Agung where the King lives and sleeps with all his activities as the head of the family. This Maskerdam name is thought to have something to do with the name of one of the Dutch cities of Amsterdam. This building has a rectangular shape of the base of four dimensions larger than similar functioning buildings found in other Puri in Bali (like gedong).



**Figure 5 Gedong Maskerdam**  
 (Source: Field Survey 2016 ).

*Bale Pemandesan* is used for *mepandes* (tooth pieces) ceremonies, adult ceremonies, marriage blessings, and may even serve as a *sumanggan* (temporary dwelling place).



**Figure 6 Bale Pemandesan**  
 (Source: Field Survey 2016 ).

*Bale Pawedaan*, is a building as a place to read the holy books (*mabasan*). This bale is a rectangular floor plan, which has a two-tiered floor with 4 main poles and 4 double poles. The function of this bale is where *Pedanda* (priest) performs spells when there are ceremonial activities *mepandes* (tooth pieces) or *Manusa Yadnya* ceremony.



**Figure 7 Bale Pawedan**  
 (Source: Field Survey 2016 ).

*Gedong London* serves as a residence of the king's family (the wives of the king and his sons and daughters).



**Figure 8 Gedong London**  
 (Source: Field Survey 2016 ).

*Gedong Betawi* serves as a residence of the king's family (the wives of the king and his sons and daughters).



**Figure 9 Gedong Betawi**  
 (Source: Field Survey 2016 ).

*Gedong Yogya* serves as a residence of the king's family (the wives of the king and his sons and daughters).



**Figure 10 Gedong Yogya**  
 (Source: Field Survey 2016 ).

*Gedong Ekalanga* is a *gedong* used to perform marriage ceremonies. *Pamerajan Agung Puri Agung Karangasem* serves as a place of ancestral worship of the royal family (Munandar, 2005: 73-75).



**Figure 11 Gedong Ekalanga**  
 (Source: Field Survey 2016 ).

### ***Puri Agung Karangasem as a Historic Building***

*Puri Agung Karangasem* is located in the city of Amlapura which is the capital of Karangasem district, also the center of the kingdom in ancient times. Based on its layout, *Puri Agung Karangasem* is not located in the *Kaja-Kangin* (Northeast) area and is not placed at the crossroads (*Pempatan Agung*), around it now there are some functions such as *Puri Gede Karangasem* and residential

neighborhoods. The complex of Puri is divided into several parts of the yard that are very large, so the embodiment based on the concept of *Nawa Sanga* is not so clear. In each yard there are several units of buildings that are arranged mostly with orientation towards *Natah*. In *Puri Agung* Karangasem, there are some influences from outside, such as Chinese influence is very visible on wood carving motifs and some building units with Chinese style; and European influence through the use of cast iron as a pillar of the building and several buildings such as *Kori Agung* and *Bale Maskerdam* which is *Bale Kambang*.

The construction of *Puri Agung* Karangasem, which is motivated by the influence of the Dutch, makes the castle look unique because it is different from other castles in Bali. Anak Agung Gde Jelantik was a king who readily accepted the renewal and was able to understand the situation in Europe from the Dutch people who visited him (Agung, 1996: 245). Through the information he received from the Dutch envoys, he had confidence that the Western civilization brought to his region would be able to advance his dominion of Karangasem. He also instilled his concept of thought to his nephew I Gusti Bagus Jelantik who was finally appointed as *stedehouder* II who became his successor, and subsequently awarded the title of Anak Agung Agung Anglurah Ktut Karangasem (Agung, 1996: 292).

The concept of building *Puri Agung* Karangasem interesting enough to be observed, given the names that were established on the existing buildings are adapted from places in Europe and Indonesia. This was done by the predecessors of *Puri Agung* Karangasem, Anak Agung Gde Jelantik and Anak Agung Anglurah Ktut Karangsem (I Gusti Bagus Jelantik) to establish good cooperation internationally (with the Dutch) peace and cooperation with the king of Mataram). Attitudes that are able to cooperate with the Dutch government provide good results that the money given f.7500 in 1909 to be used to build buildings and roads connecting Karangasem regency with Klungkung and Buleleng regency (Agung, 1996: 246-249).

The existing building in *Puri Agung* Karangasem is European style and has a name that is adapted from the name of the city in Europe and in Indonesia, from its architectural style shows Chinese culture. Based on a brief interview conducted at *Puri Agung* Karangasem, the castle family and the maids who lived in *Puri Agung* Karangasem said that at the

time of the building there were Chinese people assisting the construction of the castle. The construction of *Puri Agung* Karangasem was done around the 1900s until the 1920s, but although there were Dutch architects and Chinese architects who helped build the castle, the idea and control remained with the king. In the implementation of artisans and *sanggung* which is a Balinese society asked to work to build a castle. Starting from the adoption of modern structures originating from Europe and Chinese ornaments is born a motif called the Egyptian *patra*, Chinese *patra*, and coral *sae*. The terms given to those motives were not from China or Europe, but only a name given by the architect at that time to recognize his form. Based on the information found in *Puri Agung* Karangasem, these motifs are now used by carvery craftsmen in Bali although the motifs are undergoing transformation and adaptation to the Balinese culture. Thus, the history of building *Puri Agung* Karangasem can not be separated from the role of two castle leaders who had become ruler of Karangasem area Anak Agung Gde Jelantik or often called I Gusti Gde Jelantik and Anak Agung Agung Anglurah Ktut Karangsem known as I Gusti Bagus Jelantik.

## E. CONCLUSION

The process of the establishment of *Puri Agung* Karangasem can not be separated from the beginning of the *Puri Amlaraja* by King Karangasem the first namely, King I Gusti Anglurah Ktut Karang. *Puri Agung* Karangasem is a unique castle seen from the arrangement of buildings, building forms, carving motifs in each of the buildings and the naming of the castle buildings that are adapted from the outside culture and Bali. The existence of Dutch and Chinese architect makes *Puri Agung* Karangasem has unique architecture and motifs and different from other castles in Bali. King Karangasem I Gusti Gde Jelantik then moved the royal center in *Puri Kanginan*. *Puri Kanginan* changed its name to *Puri Agung* Karangasem because this is where King Karangasem run his government. Spatial *Puri Agung* Karangasem using the concept of *Tri Mandala* does not use the concept of *Sanga Mandala*. The architecture of the *Puri Agung* Karangasem building uses the traditional Balinese architectural style and is combined with the European architectural style of China.

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