

## **“Sabda Bayu” *Rajas Tamas* Octopus Methapor in Contemporary Painting Work**

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*Gurita* in English is called Octopus (Greek: Ὀκτάπους,) which often refers only to animals of the genus Octopus. This creation is based on the results of research on the octopus which is used as a symbolic brand icon to reveal the existence of the current social, cultural, economic and political realities. In interpreting the characteristics of the shape and nature of the Octopus, it is expressed through a metaphorical visual language to represent the value of *rajas* and *tamas* that permeates the human soul. This study aims to present visual aesthetic values and symbolic meanings through the processing of forms of abstraction, distortion and deformation, as an expression of the growing influence of global capitalism in people's lives which are dominated by the energy of *guna rajas* and *guna tamas*. The research method is carried out by observation, interviews, documentation and media reset as well as the stages of creation through exploration, improvisation and formation. The visualization of the work presents the complexity of lines, colors, shapes and textures by carrying out technical and coloring hybridization, in order to present meaningful forms which are symbolic representations of the *rajas* and *tamas* that dominate people's lives today. The concept of creation offered is a form of concern for the emergence of moral and moral degradation in society which has implications for the fading of ethical values, and a sense of humanity as contained in animal values which promote love and tolerance among others, which in Hinduism is known as term; mutual sharpening, compassion and care, *sagilik*, *saguluk*, *salunglung sabayantaka*, *paras paros sarpanaya*. It is not enough for this kind of concept to be offered only through works of art, but it really needs to be communicated in the wider social field, so that interactive and communicative dialogue occurs, while at the same time providing education and enlightenment, so as to create new awareness, so that we have the ability and strength to facing or overcoming current global issues.

*Keywords: Sabda Bayu, Metaphor, Contemporary Painting.*

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*Received: December 1, 2022; Accepted December 20, 2022; Published December 27, 2022*

*<https://doi.org/10.31091/mudra.v38i1.2231>*

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## INTRODUCTION

### Background

Art as part of the totality of an artist's expression in expressing his creative ideas through works of art. The presence of works of art can be referred to as representation. It is called that because it is in the process that the artist intersects with an objective reality outside of himself or a reality within himself.

This contact generates a response by the artist, and is expressed, represented outside of himself. Representation always involves a certain degree of abstraction that is, taking on one or more characteristics of the original, even representational art, is not a reproduction of reality; it is a transformation of reality.

The spread of the Octopus animal figure which is expressed in visual language by art creators aesthetically, is used as a symbolic brand icon, for a certain symbol of pride, as an instrument to fight for aspirations for self-existence and political rights

This research/creation adopts the figure of the Octopus as the subject matter with all its beauty and characteristics and can be used as a trigger to present novelty values that have philosophical symbolic meaning, through visual analogies in visual language. Inner experience which is expressed in the form of visual language, is one of the media tools for symbolic representation of global issues concerning the phenomenon of life today which is controlled by the power/energy of *guna rajas* and *tamas*, due to the growing influence of global capitalism in all walks of life.

With the development of the phenomenon mentioned above, this fact has become a concern for creators of the increasing moral and ethical degradation of society which will certainly have implications for the fading of benevolent and human values as contained in the teachings of *satwam* which prioritize human values, love and tolerance in society between each other.

Art is not only about creating works of art, but also about communicating with other people. Sumardjo (2000: 31) in Art Philosophy argues; art is not only a matter of creating works of art, but also a matter of communicating with other people. It was further explained that art is not a matter of ordinary communication such as conveying information. Art communication is the communication of quality values, both the quality of feelings and the quality of the art medium itself. In short, artistic communication is an experiential communication

that involves sensing, reasoning, emotion, and intuition.

Based on this description, it can be concluded that art communication is very important in the wider social field, so that interactive and communicative dialogue takes place, while at the same time providing enlightening education, so as to generate new awareness, so that you have the courage and strength to respond to challenging issues. currently happening globally.

*Gurita* in English is called Octopus (Greek: Ὀκτάπους, eight legs) which often only refers to animals of the genus Octopus. Octopuses have 8 arms (not tentacles) with suckers in the form of concave dots on the arms which are used to move on the seabed and catch prey. Octopuses are very intelligent and possibly the most intelligent of all invertebrate animals (<https://fdokumen.com/document/studi-transformasi-bentuk-hewan-laut-yang-sesuai-untuk-sehingga-dalammendesain.html?page=1>).

The skin contains a color pigment that can be used for camouflage. The actual body color is white or pale gray and at certain times the most common colors of octopus chromatophore pigments are five, namely red, brown, orange, yellow, and black. Meanwhile there are also other cells that can position themselves as white. Camouflage by changing body color is also used by Octopuses to communicate with other individuals, (<https://rimbakita.com/gurita/>). Octopuses are diverse and very impressive animals. Their symbolism is heavily influenced by their appearance and therefore the octopus represents flexibility, creativity, intelligence, expansion and uncertainty (<http://id.sr76beerworks.com/octopus-spirit-animal>)

Based on the description above, Octopus animals have instinctive intelligence, these creatures quickly adapt to their environment like a Chameleon, to trick themselves and deceive their predators, so they are safe from their opponent's attacks. Such is the complexity of the nature and character of this creature, when it is associated with current scientific and technological advances, the Octopus with its eight tentacles (proboscis) is a metaphor of the global system that is gripping the world to dominate it from all directions through various technologies, which support the unification of systems that specifically designed to weaken the human body, mind and mind so that they are easy to colonize.

Meanwhile, if Octopus's life is classified and connected with the concept of Hinduism, namely *Tri*

*Pramana*, Murah Arta et al. decipher; there are three groups of living things created by God, namely the group of plants which are known to have a basic potential in the form of the ability to grow and develop which is known as *bayu* (energy/energy). Groups of animals or animals that are known to have two basic potentials in the form of the ability to grow and develop (*bayu*) and the ability to speak known as *sabda*, and the third group are humans who are known to have three basic potentials in the form of energy (*bayu*), sound/language (*sabda*), and the ability to think known as *idep*. (<https://tantrayasa.wordpress.com>).

The above classification places octopuses as animals that only have two basic potentials, namely the ability to grow and develop (*bayu*) and the ability to speak, known as *sabda*. Animals can move freely following their instincts, and can coexist with other marine animals, but it cannot be denied, animal instincts can suddenly change conditions, in unlimited space and time to move, adapt, in an effort to survive.

Whereas humans have three basic potentials, they should be able to make themselves smarter and wiser in dealing with life's problems and self-control. In this regard, Murah Arta in the *Tantrayasa* article (<https://tantrayasa.wordpress.com>) put forward; Wisdom is obtained from three natural human abilities, namely *Sabda* (ability to speak), *Bayu* (ability to move) and *Idep* (ability to think). "*Idep*" which is guided by religious and scientific teachings will make a human being wiser so that he is called a perfect human being.

With regard to the subject matter of this creation, several problems can be revealed regarding the phenomenon of life today, where in this global era, the escalation of progress in the field of information and communication technology, has changed the mindset and behavior of humans who tend to indulge in lust, because it is possessed by the nature of *rajas* and *tamas*. On the one hand, being born as a human aim to improve behavior, which is always pervaded or possessed by the nature of *rajah* (lust) and *greed* (laziness) as traits that dominate human beings (Geria: 2018: 169). Therefore, humans as doers and connoisseurs who are composed of material and spiritual principles, in carrying out their *swadharma* and beliefs have deviated a lot from the concept of life balance in achieving worldly pleasures. If this condition is not anticipated early with full self-awareness, it will have implications for the occurrence of moral degradation which leads human morality from a spiritually oriented society to a materialistic oriented society, because the *gunas* of

*rajas* and *tamas* are increasingly pervading the human soul.

Soerjanto Poespowardojo in *Pancasila Philosophy* (1991:119), argued; Appreciation for the material is increasingly prominent. Efforts to collect materials are getting stronger without discipline and work ethic. So, wealth is sought by shortcuts. This kind of situation encourages the development of mental greed and abuse towards the environment and others. Likewise, views and standards of life lead to pragmatism which only values benefit, uses and functions. This encourages the notion that sees other humans as mere tools, to achieve a goal.

Based on the description, an understanding is obtained; The darkness caused by the clatter and glitter of the material world will have an impact and lead to pragmatism oriented and solely appreciate material benefits, uses and functions, ignoring spirituality. If this point of view is not based on self-control, it will lead to the fading of civilized and human values. Of course, this will provide opportunities and greater influence on the increase in greed, cunning, and greed that breeds anger and lust. The nature of greed will provide an opportunity to carry out conspiratorial, corrupt and massive abuse of power, and until now no effective way has been found to break the rigging of the ecosystem. With regard to the problems mentioned above, Maarif in Aditjondro (2010:50) argues that; corruption in this country has gone far beyond the limits of tolerance, no one doubts, but how to fight it, we have not found the most effective way. ([https://books.google.co.id/books?hl=en&lr=&id=YP3irChZvuoC&oi=fnd&pg=PA5&dq=Buku+Membongkar+Gurita+Cikeas+Karya+George+Junus+Aditjondro%E2%80%9D&ots=2Hm0-eCpLU&sig=vFTDqswEw429JTDrhsqKpHTUb0U&redir\\_esc=y#v=onepage&q=Buku%20Membongkar%20Gurita%20Cikeas%20Karya%20George%20Junus%20Aditjondro%E2%80%9D&f=false](https://books.google.co.id/books?hl=en&lr=&id=YP3irChZvuoC&oi=fnd&pg=PA5&dq=Buku+Membongkar+Gurita+Cikeas+Karya+George+Junus+Aditjondro%E2%80%9D&ots=2Hm0-eCpLU&sig=vFTDqswEw429JTDrhsqKpHTUb0U&redir_esc=y#v=onepage&q=Buku%20Membongkar%20Gurita%20Cikeas%20Karya%20George%20Junus%20Aditjondro%E2%80%9D&f=false)).

Based on observations of current phenomena, it is something that really inspires creators to become the subject matter of research and the creation of works of art, through the imagination of philosophically meaningful forms, as well as depicting the dynamics of the current situation and conditions. These forms will be presented through symbols, symbols and signs through visual analogies (metaphors), in order to represent the concept of work inspired by the *gunas* of *rajas* and *gunas* of *tamas*. The philosophical values outlined, in essence, aim to re-actualize the values contained in the *Tri Pramana* concept, namely the three philosophical views on

life, in order to continue to develop the values of civility and humanity so that there is harmony in life physically and mentally in the order of national life and state.

### THEORITICAL REVIEW

The symbolic representation of *guna rajas* and *guna tamas* in creation/research is intended as an expression of feelings inspired by the phenomenon of current life about the occurrence of moral degradation which has led human dignity from a spiritually oriented society to a materialistic oriented society. By quoting the opinion expressed by Zainal Abidin that; The same thing happens in everyday life. What is meant is about the materialized value of human life. If the benchmark for the success of development is progress in the physical and material field, then the goal or orientation of human life is aimed at obtaining as much material wealth as possible. Product-minded, as people often call it, fills the minds of almost everyone who lives in the present. Thus, we can see the ethical and psychological consequences in our society. First, human needs are driven by borrowing Max Weber's terminology "goal orientation" so that ethical and moral issues become marginal (2000: 125, 126).

These two traits are always attached and dynamically struggling and cannot be released. Learning to understand and balance the two traits is life. In order to be able to get the direction of balance, calm, peaceful and holy, get answers from sincere *bhakti sarada* (*bhakti yoga*) (Murdana, 2016: 4-5). With regard to the current phenomenon of life which tends to be materialistic oriented and has led to human dignity, so to return to the concept of a balanced life, the role of Balinese artists in this case can be used as a model in the development of Indonesian society as a whole. The balance conceptions that become a guideline for Balinese artists in creating works of art are: (1) *Dharma Conception*, (2) *Rwa Bhineda Conception*, (3) *Tri Hita Karana Conception*, (4) *Karmapala Conception*, (5) *Ethos Conception Work*, (6) *Lango (Aesthetic) Conception*, (7) *Kala Patra Village Conception*, (8) *Taksu and Jengah Conception* (Bandem, 2001: 6.7.8).

Murdana emphasized the understanding of the concept of balance that; These two traits are always attached and dynamically struggling and cannot be released. Learning to understand and balance the two traits is life. In order to be able to get that direction of balance, calm, peaceful and pure, get answers from sincere *sarada* devotional service (*bhakti yoga*). So, in principle, even though today's

life emphasizes individuality and materialistic self-identity, because these two traits are always attached and struggle dynamically, you should always be wise, in order to understand and balance these two traits, is the key to life (2016: 4 -5).

This research/creation is based on data sourced from research results, therefore in this research and creation an approach method is also used through aesthetic studies in extracting ideas. This is of course due to the subject matter being used as a trigger, as well as stimulating the sensibility to generate creative ideas, which implicitly have a lot to do with signs in the form of visual analogies which are expressed in painting. The approach method includes; a) heuristics: spontaneity and creativity; b) semantics; metaphor and propriety; c) Synectic: analogy or fantasy; d) semiotic; coding or tagging; e) symbolic; meaning or symbolism; f) holistic; is universal or global; g) thematic approach to certain themes; h) hermeneutic: interpretation or interpretation (Shachari, 2000:223).

While the method of creation uses the theory of M. Alma Hawkins in Bandem (2001: 6), namely through; Exploration: (a) determining the title/theme/topic of creation through stories, ideas, and conceptions, (b) thinking, imagining, feeling, responding, and interpreting the chosen theme. Improvisation: (a) experiments, choosing, differentiating, considering, making certain harmonization and contrasts, (b) finding integrity and unity in the various experiments that have been carried out. Formation: (a) determining unity with other parameters, such as movement with accompaniment, clothing and color (c) giving artistic weight (complexity, simplicity and intensity), dramatization and religious weight. With regard to the exploratory step in research/creation namely; conducted studies through reference books and works of art, as well as interviews with sources, Prof. Dr. I Made Bandem, MA., (Manggala Coordinator of *Sabha Pamutus*, Bali Province Cultural Council). Mr. Anak Agung Gede Rai (Chairman of the Agung Rai Museum Foundation (ARMA) in Peliatan, Ubud-Bali) and Mr. I Wayan Pande Sumantra from Kamasan Village, Klungkung, Bali, who is competent in Kamasan Classical Balinese painting). In order to avoid plagiarism, this research also conducted an assessment of the works of artists, so that more creative ways of expression could be found, so that these works could be used as references and added to the repertoire of paintings created by artists in the previous period. This continues to be attempted in order to complete the history of the journey of

painting which continues dynamically, in line with the circulation of space and the passage of time.



Figure 1. I Gusti Made Deblog, "Under Water Life" 1973, Acrylic on canvas: 52 X 79 cm, (Source): mutulart.com,



Figure 2. Cokorda Alit Artawan "Toya Sastra" 2022

120 X 90 Cm, Acrylic on Canvas,

(Source: Fine Arts Exhibition Catalog, *Tirta-Agra-Rupa*, ARMA 2022)

"Life Under the Sea" (1973), the work of artist I Gusti Made Deblog (deceased), textually describes the tendentious octopus, pretending to live in harmony with another marine biota. Whereas contextually it implies the play of life which is full of mystery and fake, friends and foes become vague and apparent, in other words life must always be vigilant for life itself. ([https://www.google.com/search?q=karya+igusti+made+deblog&rlz=1C1CHBF\\_enID970ID970&sxsrf=ALiCzsZ3mqVnanA6S4Gi7vQ9raW5qrjcg:1659141331068&source=lnms&tbn=isch&sa=X&ve](https://www.google.com/search?q=karya+igusti+made+deblog&rlz=1C1CHBF_enID970ID970&sxsrf=ALiCzsZ3mqVnanA6S4Gi7vQ9raW5qrjcg:1659141331068&source=lnms&tbn=isch&sa=X&ve)

d=2ahUKEwiMmq6Nr5\_5AhXP03MBHfoUAOAQ\_AUoAXoECAEQAw&cshid=1659141374240941&biw=1920&bih=979&dpr=1,

Tjok Alit Artawan's painting title "*Toya Sastra*" was inspired by the story of *Suarga Rohana Parwa*, who described the water of the Candra Goh Muka Crater giving us knowledge about Sang Yudistira who is considered an incarnation of Sang Hyang Dharma who is known to always do good. Once, when the *Bharatayudha* war was raging, Yudistira had made a few mistakes. He declared that Aswatama (Elephant Aswatama) had died, before Rsi Drona. Because the war was a valid statement from both sides, Yudistira's words contained lies/hoaxes aimed at Rsi Drona, who was the source of the cause of his death. Likewise, with Sang Yudistira, this also caused Sang Yudistira's feet to slightly enter the crater of Candra Goh Muka. It is this interpretation that manifests as a duality of life issues that are always side by side and complement each other, and makes this as intellectual knowledge if it becomes a positive thing, but conversely if it is treated as a negative thing or a hoax it can be misleading (*Adnyana and Muka*, 2022: 7,32). These two works serve as the basis for creating new concepts, as a breakthrough that awakens a new awareness that brightens the mystical atmosphere of those who enjoy it.

## STAGES OF CREATION

As a form of academic responsibility in the field of research/creation, authentic evidence is needed for everything that has connection with the research/creation of works of art, including the processes, methods and tools used, so that they can be known and understood systematically for readers and art connoisseurs who observe it. The creation method applied in this creation is carried out through the exploration stage; with regard to the exploration process, creation steps are also carried out which refer to Wallas' theory, namely: 1). Preparation, 2). Incubation, 3). Illumination, 4). Verification (Damajanti, 2006: 23-2). Both of these methods are very useful for embodying ideas that prioritize narrative accentuation through emphasis on form, based on structured or improvisational steps.

In the exploratory step in this creation, activities were also carried out to review reference books and works of art, as well as interviews with competent sources in their scientific fields, to obtain accurate information data according to the needs of research and creation of painting art. (a) Improvisation: The improvisational step in the process of creating this work is carried out by making a sketch with a pencil



directly on the canvas, then a selection is made to be observed so that the visualization elements are arranged artistically, if the pencil sketch is in accordance with the character of the character desired, then contoured in black ink to obtain varying line thicknesses. The forming step in the creative work process is to thoroughly control the sketch that has been contoured in black ink, then the coloring process is carried out using the color alert technique (color gradation). The type of color used is acrylic color with the dominance of imaginary colors that seem bright, which are innovated in such a way as to create a center of interest and harmony in the work. In order for the color *sigar* process to represent the concepts presented, coloring techniques are combined with modern coloring techniques which tend to be expressive, imaginative, and prioritize improvisation in their expression.

The combination of techniques is carried out in order to create hybridization of techniques that complement each other, integrated in a focused and harmonious arrangement of visual elements, so that aesthetic vibrations and fantasy emerge from the visual narrative of the works presented. After all aspects of the work are worked out as a whole, then it is legalized by affixing the name of the creator, and is equipped with a frame as framing/delimiting the work, to add elite value through the perfection of the work displayed. This needs to get special attention from the artist who created it, so that during the exhibition/presentation of the work, an inner power of philosophical values is packaged aesthetically, so that it is able to move the souls and feelings of the people who enjoy art.

### DISCUSSION RESULTS AND WORKS DESCRIPTION

In this discussion, with regard to the description of works, two aspects of the values that surround copyrighted works will be explained, namely in terms of ideo plastics and physio plastics, which are manifested metaphorically in order to provide an understanding of the meanings, meanings and symbols implicitly expressed in the works created.

Submission of work reviews is done by describing 1 piece of painting as follows:



Photo with title: "Garuda" The Baner of Darkness

Material: Acrylic on Canvas

Size: 88 X 80 Cm, 2022,

(Source: I Made Bendi Yudha, 2022)

The competition between the two forces based on uncontrolled egos causes the power of *guna rajas* and *guna tamas* which is implied in the character of the octopus, to increasingly penetrate the human soul, so that it is driven by emotions and ambitions, to control all aspects of life, including existing resources. Ambition that is fueled by emotions is a source of conflict that will never end, because everyone feels right, and is able to make something that is fought for, better and useful for life. In fact, if this energy is synergized to achieve world progress and safety, it will become a great force that is able and able to dispel all darkness that wants to undermine the unity that has been vowed.

The visualization of the work is realized through stylization and deformation of human, animal, plant, bird, fish and other imaginary creatures as a metaphor to represent the power/energy of *guna rajas* or *guna tamas*. Then to achieve the artistic and aesthetic value of the work, hybridization of the two technical advantages is carried out in order to be able to present the uniqueness and authenticity of the work of painting (authenticity of the art work).

## CONCLUSION

Artwork is an embodiment of values; however, art does not only concern the expression of aesthetic values but even more than that, art is also a means of communicating philosophical values of life that brightens the mood of society, which is eroded by various problems and changes due to the growing influence of global capitalism which "occupies" in all aspects of life.

The methods used in this creation process include; exploration, improvisation, and forming (composition), which are useful for embodying ideas emphasizing philosophically meaningful forms, as well as structured and improvisational steps. In the process of embodiment of the work, 5 pieces of contemporary painting have been presented, which are characterized by the characteristics of the animal Octopus, as a visual analogy to the symbolization of the form of power/energy for rajas or for tamas which permeates the human soul today.

## SUGESSTIONS

The description of the main ideas as stated in the conclusion, then some suggestions can be proposed as follows:

The delivery method is carried out critically and illuminating, through visual art, is a fairly communicative method in an effort to educate the public, so that they are always aware of the importance of maintaining and developing an attitude of tolerance, and upholding civilized and human values in the life of the nation and state.

The orientation of thinking pragmatically and materialistically is a phenomenon that is very common at this time, therefore the government as a stakeholder and controller of policies, should always develop new concepts that are more innovative, intelligent and based on local wisdom values. This strategy is urgently needed in this digitalization era, in an effort to realize or shape the character of a nation that is independent, has faith and has personality in dealing with all life's problems towards the changes that occur in this global era, which is dominated by the influence of the concept of global capitalism.

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## Website

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Karya I Gusti Made Deblog  
([https://www.google.com/search?q=karya+igusti+made+deblog&rlz=1C1CHBF\\_enID970ID970&sxsrf=ALiCzsZ3mqVnanA6S4Gi7vQ9raW5qrjgcg:1659141331068&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiMmq6Nr5\\_5AhXP03MBHfoUAOAQ\\_AUoAXoECAEQAw&cshid=1659141374240941&biw=1920&bih=979&dpr=1](https://www.google.com/search?q=karya+igusti+made+deblog&rlz=1C1CHBF_enID970ID970&sxsrf=ALiCzsZ3mqVnanA6S4Gi7vQ9raW5qrjgcg:1659141331068&source=lnms&tbm=isch&sa=X&ved=2ahUKEwiMmq6Nr5_5AhXP03MBHfoUAOAQ_AUoAXoECAEQAw&cshid=1659141374240941&biw=1920&bih=979&dpr=1),