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THE PRADAKONFendi Adiatmono¹Arif Rivai Rumin²**Abstract**

The essence of the Stone Age, mountain, and river heritage, has occupied an important role in culture. So far, it can reflect much of the trust and value of its people. Historical, aesthetic, anthropological, and symbolic studies of archaeological discoveries in the region have been able to reveal prehistoric culture. The focus of this section, especially how culture is developed, symbols are built and the appreciation of transmission of inheritance. It is related to the software and hardware of the royal government that was formed to be able to balance the mandate of the management of the land of the archipelago.

In the field of history, aesthetics, anthropology, and symbols, the dimensions of life cycle are presented as dialectical patterns of view. It is found that small, large, and representative entities are patterns of view that have been applied dynamically to everyday life. Through a comprehensive approach to the history of society and artefactual, apart from its constitutional history, the authors emphasize the analysis of social formation by looking at the processes occurring within societies with broader disciplinary comparisons. Through the applied method of psychological Sunan Bonang, the Indonesian people are inspired and can have a good system of anthropological and psychological intelligence.

Research of this book uses theory and method which are relevant with object and subject matter. So the context that is built into legitimate, in text, oral and visual, both present (represented by Arif Rivai Rumin's work) and past (*pradakon* Majapahit, Ancient Mataram, Pajajaran, Kuningan, Jambi, and Padang) have been used as reconstruction. The content of the study and his work inspires the public's sensitivity in formulating nationality through the compilation of software and hardware in a more integral way. The ultimate goal is the point of awareness, which makes filters and counters a global power that seeks to make all the people of Indonesia.

Keywords: *pradakon, intellectual people of Indonesia*

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1. BACKGROUND

The journey of life is simply described as a circle. The starting point is a birth, then the end point at the same place is the end of life itself. The circle starts and ends at the same point. It will be perfect circle if it has the same distance as the center at each point in the circle's image. In making a circle, we must consider the distance of each point in the arc. A perfect circle, is a circular line at which each point in its arc has the same distance to the center point of the circle. That is the provision that causes a circular line to be called a circle.

The form of a circle is a process of moving away, describing the law of cause and effect. Each motion is a cause action, then it produces a result. The size of the circle that humans make, is different. Just as life is lived by man himself, the circle is consistent with point one. The point is the point of view as the center of drawing it as a measure of distance at each point in making a perfect circle.

2. REVIEW OF LITERATURE

The *Sétra* word means circle, pasture, or carpet. The Hindu term is the place where the whole series of religious ceremonies take place. *Sétra* in Sundanese means clean, sacred, holy place, or battlefield area (KBBI).

Norms, social and religious hierarchy rooted in orthodox Hinduism have been established through the idea given by the god ie (im) purity (Malinar, A. 2012). Parallel to the prevalent Brahmanism, certain groups continue to try to violate this norm by advocating various

elements that conflict directly with the Brahmin's notion of purity. These impure elements include death, sex, and substances such as flesh, blood and alcohol (Mark Mannberg, 2016: 5). This is an indication of transgressive ritual practice (human potential can be non-human).

Mancala is some of the oldest known traditional games. The board has been found carved into stone dating from 1400 BC in Egypt. At 600 A.D, the game has spread to the Middle East and Asia. Surprisingly, the game was little known in Europe until the 19th century. Mancala has been played the longest in Africa where they are the most popular, although various versions are played around the world. The name "Mancala" actually comes from the Arabic word meaning "to move". Mancalagames have hundreds of names and many versions.

In parts of Africa, *Mancalawa* is reserved for nobles and rank and play limited to men, or a particular season of the year, or to this day. Women have a more important task to do. The names of various games may refer to the blackboard, or seed, or manners in the original language. Depending on the culture, the piece is "seed" or "cow." Both players play with boards, usually consisting of two or four rows equal to cup holes that can be carved out of wood or stone, or even excavated only from dirt. Lines or rows on each player's side include the player. Sometimes there is also a larger Ovalhaped Warehouse for each player on the right side of the board.



Figure 1. *Artevaktual stone Mancala*

(Mancala Club, 2006)

Omwesio is a traditional game term from the Kingdom of Uganda played by kings or nobles. They play while talking to them about topics of concern and what is going on, or listen and make judgments correctly. *Omwesio* plays on four-by-four boards with 64 seeds, players can start with four seeds in each hole in their back row, or use one of a number of conventional groupings, or an arrangement of players themselves (Sue and Jon Hanson, 2005).

There are many varieties of *mancala*. This probably originated in Africa or Middle East Africa, and from there spread to the West Indies, to the Far East, to Indonesia and the Philippines. That game may date as far as the Stone Age. The game can be played in the dirt, or on the board carved from wood or stone. Known games such as *wari*, or *oware*, are played on a board that has two rows of six holes.



Picture 2. and 3. *Mancala of Qatar*.
(Collection: Qatar Museum, 2017)

The *Mancala* Qatar was first found on stone. Through Fatima Al Bouanin, Sara Hamzawi and Osman Ahmed (2017) data from the Qatar Museum, it can be compared with other findings in this book. Al Jassasiya's carving site in Qatar, known as 'petroglyphs', are found along the beaches of Qatar's Hawar Island and Bahrain. There is a hole surrounded by a small hole. In the other relief image, the hole lined up a number of 14 pieces.

The ethnic group in the Nusantara which is then called Indonesia, experiencing what is called *etnolentananologi* that the tribes in each region of the archipelago are different from other nations. The tribe of Kuningan will be different personality customs and mindset of daily life with Bugis tribe in Makassar because the thing that impressed it.

Alex De Voogt (2010) mentions the *dakon* in Filipina as *Sungka*, presents in line with the contact culture that occurred in Southeast Asia. The Southeast Asian game of a kind shows two waves of flow. The first occurred before the end of the nineteenth century and included different board configurations found in Indonesia, Malaysia, Indonesia, and the Maldives; the second concerning the migration of Filipinos into the twentieth and twenty-first centuries which only includes the sungka variant. Both exemplify the growing pattern of cultural diffusion in Asia. The history of the recorded game back to the seventeenth century. This first written source provides enough detail to identify. It as a game of scales. The likelihood of getting there early but the absence of regulations makes the statements merely speculative.

Bastein (2016) in his paper explains that *Sungka* is a traditional Filipino game for a long time very popular, today rarely played it belongs to the Mankala group. It is so called one board game with two to four parallel lines and some basins are usually two people who play. It is assumed that *Mankala* was previously several thousand years old in North Africa known and from there to America and Asia arrived. Around a thousand different variants of Mankala are each different rules.

Seeing Monika Káčerková's dissertation (2016: 10), explains that ornaments as decorative elements can practically clarify the key concepts of folk art attached to the ornaments and concepts and history. The core that is delivered is the

history of ornamental decoration is a concept of the people.

In his journal Jörg H. Gleiter FG (2012: 3) explains the ornament is a sign of a comprehensive cultural transformation. Characteristics that distinguish and stimulate ornament is a phenomenon experienced by the human senses. Ornaments are events that affect the style and taste and the symptoms that reveal a culture in the transformation system.

Research on game play in Southeast Asia and the Philippines is limited, and variations in this area are now biased against information available in limited museum collections and initial field reports. Variations may have been lost for a number of reasons and this prevents us from pointing out the direction of dispersion based on variations. The Dutch explorer of Ambon Island, Indonesia, recorded a tsjoncka game at the deceased r6oos when describing the use of certain seeds in The Ambonese Herbs. He speaks "small rectangular blocks, with twelve holes in two rows, in which there is a narrative of this marble or Khetshis according to certain rules" (Rumphius, 625). Penelope Flores (1998, 58) states that in 1617, Father Jose Sanchez, a missionary traveling with the Spaniards to the Philippines, mentions a game called kunggit, where players scoop and distribute seashells in rows of wooden board bins like boats. What we can get from this initial written source is that the game has been played in Southeast Asia on the seventeenth century with a name that matches the current sungka or congka game.



Fendi Adiatmono (2017) in *Kuninganologi* explained the period of art development in Kuningan, the relief and stone sculpture of ancient and colonial Kuningan people, and the development of non-physical field through Kuningan identity study. The book has not been pronounced in detail yet.

The emergence of the identity searching phenomenon that has been lost and reflected in *The Trisula of Kuningan* (Fendi Adiatmono, 2017) on the cultural heritage in Kuningan. Through the method of history visual image find some weapons of Kuningan people in the 19th century. There is something unique that raises some questions surrounding the background of Kuningan cultural heritage. In addition, there is a void of cultural heritage research that causes historical blindness.

3. THEORETICAL

The research method is written following the correct method by describing carefully the way / procedure of collection and or information, data processing and / or information, taking conclusions and formulating suggestions and opinions. The book used as the basis is *Historical Explanation* of Kuntowijoyo (2008: 1-8). In the book explained that the essence of the history of science is self-serving to 'interpret', 'understand' and 'tells' single symptoms and extends the time within the scope of the limited space. Historical explanation is the attempt to make one unit of history intelligible intelligently understood. The essence of history is an independent science. Self, philosophy of science has its own meaning, its own problems and its own explanation. Some

understanding of the history: History relies on namely the experience in that penetrates the soul and the whole experience of humanity.

4. METHODOLOGY

A. Platform Theory

In studying the pradakon historical study is needed, as a support for the preservation of cultural subjects. To understand the shape of the motive, anthropology and aesthetic approaches are needed. Therefore, this research uses multidisciplinary approach and theory as follows.

A. 1. Art History Approach

History of world culture is an event in obtaining new evidences about ornaments. Fendi Adiatmono in *Kuninganologi* (2017) unravels that in essence the meaning of culture are the result of human reflection on people of life in the world. In the data processing, used method of period which is considered capable to parse each thing related to the presence of weaving.

A. 2. Anthropological Approach of Art

The work is a work primarily the result the *pradakon* of art. *Pradakon* is something made with stone and wood-based hands and it is very beautiful. This type of applied artwork focuses on hand skills to process raw materials that exist around the environment into objects that have a function and aesthetic value. *Kriya* itself uses a lot of expertise in pure art such as how to carve, sculpture to produce a product, with less attention to emotional satisfaction. Thus, the approach of Fendi Adiatmono in *Weeskamer* (2014) in the field of art anthropology of the field of stone and wood with the design of the surgery and its

relationship with the designer and the factors that influence.

A. 3. Aesthetic Theory

Using the art theory of intellectual of form of Fendi Adiatmono in *Kuninganologi* (2017), which explains there are three functions of visual arts, namely: Intellectual work is born because of three things, namely the liberation of the style of style but still hold firm to the tradition, human adjustment around, nature adjustment of residence and belief in his God.

B. Scope of Study

Scope of this study is pradakon, which were studied in the 16th - 21th Century. Some restrictions used in the research. The limitation of formal object is a way to avoid spread, in the form of:

B.1. Limitation of the subject matter, namely of pradakon.

B.2. Time limit, the 16th - 21th Century

B.3. Limitation of the study area, region of Africa, Arabs, and Asia.

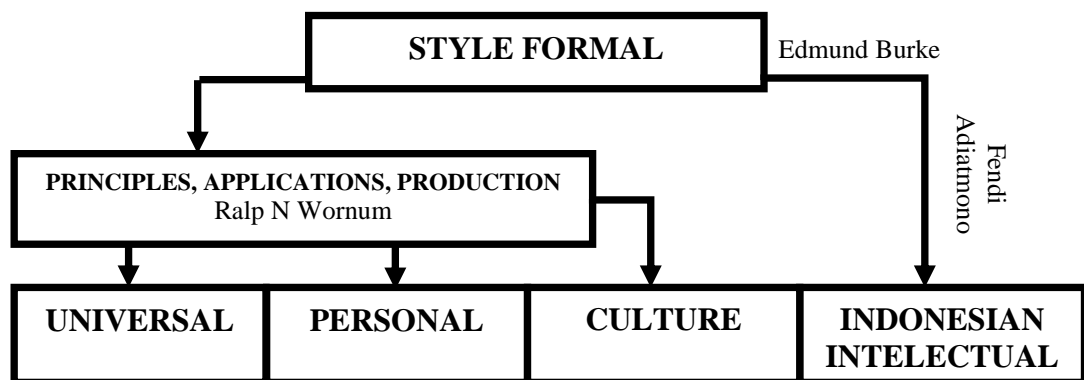
B.4. Research Instruments

This research is qualitative, so it uses written instrument and also human interview as the main instrument. In addition supported instruments used in the process of collecting the data are cameras, camcorders, printers, and scanners.

The method of interview conducted by direct and indirect contacts, and repetitive. In observation techniques, the observer conducted continuous observations, collected data and processed them through the data analysis.

In a qualitative study, the data coding is important. According to Johny Saldana (2009: 3), qualitative research is a word or short phrase that sum up the symbolic nature, highlight the message, captures the essence of a portion of the data, whether the data.

Table 1. Distribution Style Pradakon



Note: Represents the combined opinion
(Scheme: Fendi Adiatmono, 2014)

5. FINDINGS

A. The period of Pradakon

The explanation of a concept belief can be known through an analysis activity based on a concept, explaining all that is summed up in it, formulating it in other words, and solving a problem into small details. In connection with the attempt to explain there is the term *analysandum* which means base that must be described and *analysant* or part of the elaboration. The two parts, according to Langford (in Kaelan 1998: 93) are not necessarily identical, but must be the

same in the sense of having the same state of truth. The *analysant* part may contain another sentence that has the same meaning but has a clearer form. The purpose of Pradakon's circle description is to restore science to the most compact and simple language. Second, it connects logic with mathematics. And third, is language analysis. All three are integrated to the holistic. The purpose of language analysis is to seek the correct knowledge of reality (Hidayat, 2006: 48). Key thinking logic formulations.



Figure 4,5, and 6. *Setra Cipari circle of pradakon and dakon.* (Fendi Adiatmono 2018)

B. The period of the *Hindu* and *Buddhist Kingdoms*

In Majapahit's reign, there were some intellectual styles of pre-dakon circles. Blitar region became the real evidence of the presence

of stone artevak. The Ciaruten Hilir of *Ciaruteun Site* found inscription one of them Ciaruteun inscription is description that comes from the *Tarumanagara* period, issued by the *King of Purnawarman* in around the century AD M.



Figure 6. *The Pradakon of Tugu Gede site is a megalithic site located in the village of Cengkuk, Kelurahan Marga Laksana, District Cikakak. (Fendi Adiatmono, 2018)*

Tugu Gede site is a megalithic site located in the village of Cengkuk, Kelurahan Marga Laksana, District of Cikakak. This site is a continuous site (Multur Comporentsitus) used since the prehistoric period until about the 16th century AD, seen in 1970 and 1971 managed to find a number of findings that show the Megalithic Traditions such as *Menhir*, *Dakon Stone*, *Arrangement of Rocks* and the composition of Large Stones .

A number of Megalithic statues and mounds of land "Tumulus" (Barrow). These findings come from younger periods such as Fragments of Bracelets of Limestone, Bronze Bowl, Mani-Manik, and a number of Porcelain from the 12th-16th century AD. The results of the excavation and analysis point to the existence of a village with the form of a bamboo house in this

area the social background in accordance with its environment, in the form of Megalithic tradition that lives side by side with Hindhu-Buddha (with Inscription as one proof).

Ciaruteun inscriptions are now placed on a fenced area of approximately 1,000 M2 and equipped with *cupola* measuring 8 x 8 M. Inscription inscribed on a andesit stone. This inscription is written in Sanskrit Palawa letters, written in Indian poetry with anustubh rhythm consisting of 4 lines. Poerbatjaraka describes "*vikkranta syavani pateh srimateh purnnavarmmanah tarumanagarendrasya visnoriva padadvayam*" which means as follows: "These two feet, like the feet of *Lord Vishnu*, are the feet of *His Holiness Sang Purnawarman*, king of *Taruma*, the courageous king of the world"



Figure 7. *The Pradakon of Mbah Keling site* (Archaeological Service East Java, 2018)

Mbah Keling site is located in Karang Turi, Talun Sub-District of Blitar Regency. This site is under a shady Banyan tree. Beside it spreads wide rice fields. In this site there is a pre-Islamic period but it has changed the function as a tomb of Islam and it is often visited by people to perform rituals *nyadran* ceremony. This site has some remains in the form of 2 pieces of stone dakon, stone temple that is now living debris, bite, some carvings similar to the roof of the temple, tomb stone of Islam but it is not carved, 2 statues that are not shaped, but according to *Danardhana* stated that the statue his position seated and the knee lifted up with both hands embracing the knee. In addition there is one stamba or *pseudo phallus*.

The development of dakon motifs *Pallankuzhi*, *Mancala*, *Sungka*, *Congklak* and *Dakon*, experienced diverse dynamics. On average they reconstruct on body parts and not on the circle. His style follows the circumstances in

which they live, namely the development of local art and some of them experienced the process of acculturation with immigrants from Arabia and China.

C. The period of Islam

Islam was first spreaded by merchants from the Middle East It was early in the 6th century AD 670 they came to the kingdom of Kalingga but until 800 years later Islam did not develop massively. Islam was only followed by cool people for example if the Tang Dynasty noted that there were already Islamic merchants who came to Java in 1292 means that 600 then Marcopolo passes from China.

Pradakon is developed and shaped by the subjects of alit and slave. They use a lending system to approach the great masters in order for their self-attendance, work, and group to be accepted. By *Raden Mas Said* or *Sunan Kalijogo*, this gap is gradually reconstructed by not altering the old order but becoming a new form. The first

stage is to make the term 'people' to the people in the archipelago. It has indirectly strengthened the position of the people who have been able to

master the technology and art more advanced but they did not get a place by the authorities.

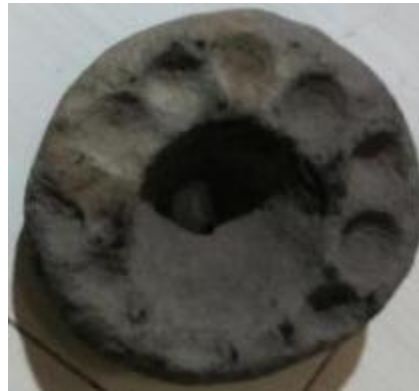


Figure 8. *The pradakon Brantas rivers intellectual style* (Archaeological Service East Java, 2018)

Through Perlak or Aceh, he met with the first 3 Chinese people who were all Muslim Muslims, the second being Westerners, the Arabs and their Persians, the third native Muslims worshipping wooden statues and spirits.

D. Period of Colonial

In Colonial times, no one can subdue the intellectual style and form of pradakon motifs.

For hundreds of years strong pradakon because in accordance with the insight of Indonesian nationality. However, after the Colonial education doctrine entered and shift from the kingdom to the republic, the pradakon began slowly obscured.



Figure 9. *The Dakon. Twee vrouwen die het dakon-spel spelen op Midden-Java* (KITLV Leiden, 1900, code 4978)

Figure 10. *Kinderen spelen het spel Dakon or Mancala te Karangora bij Labala op Poelau Lombok* (KITLV Leiden, 1926)



Figure 11. *The Pradakon Jambi intellectual style* (Archaeological Service Jambi, 2018)

Figure 12. *The Pradakon Majapahit intellectual style* (Archaeological Service East Java, 2018)

Figure 13. *The Pradakon Blitar intellectual style* (Archaeological Service Blitar, 2018)

Figure 14. *The Pradakon Sunan Bonang intellectual style* (Archaeological Service Kediri, 2018)

6. CONCLUSION

Pradakon is a method or an intellectual style that our ancestors once attained. The physical inheritance of *pradakon* forms still exists and it is widespread throughout Indonesia. But the intellectual message of this *pradakon* has not been inherited until now because it is turned off by the legitimacy of the *pradakon* until turned into a *dakon* (*dolan*an/tradisional game).

The *dakon* definitively has a clear meaning because it is material and functional. So

the goal is increasingly bright to silence the possibility of interpretation other than a *dolan*an (Javanese) '*dakon*'. If judging by the meaning and understanding is not comparable between *pradakon* and *dakon*, the difference is far away or *nglambrang* (Javanese).

It is unfortunate that the meaning of this *pradakon* to be biased and undetectable to its own people, this paper wants to confirm that *pradakon* is strong evidence intellectually and Indonesian culture has been far independent and advanced.



Figure 15. *The Pradakon of Arif Rivai Rumin* (Arif Rivai Rumin, 2018)

In the perspective of critical discourse, pradakons more form irregular patterns than dakon. This is because the shape and pattern of dakon is more repetitive than pradakon. That's fair, because the functional effect is emphasized on dakon works. In further development, new patterns of old patterns are formed. The process

that happens is natural because in one form of motive and the side of social and group circumstances, there are basic motifs and extras motifs, there must be one who became superordinate and the other became subordinate. One being a superstructure and another structure.

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