



The Reproduction of Javanese Ethnic Identity among Migrant Javanese Communities through *Janengan* Art in Kebumen Village, Lampung

Nur Julian Majid*, Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, Indonesia

Chuna Kafia Dilla, Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, Indonesia

ABSTRACT

This article examines the role of *Janengan* performing art in reproducing Javanese ethnic identity among Javanese migrant communities in Kebumen Village, Lampung. Within a multiethnic social setting and migratory space, *Janengan* is understood not merely as an Islamic-Javanese religious expression but as a cultural practice that actively sustains ethnic continuity. The study addresses how *Janengan* functions as a medium for maintaining and renegotiating identity in a context marked by cultural interaction and social mobility. Employing a qualitative approach grounded in cultural ethnography and oral history, data were collected through participant observation, in-depth interviews, and literature review. The findings reveal that *Janengan* reproduces ethnic identity through the consistent use of the Javanese language, collective performance patterns, intergenerational transmission of religio-cultural values, and the reinterpretation of symbolic elements such as *sajen*. At the same time, it serves as a space for social solidarity and adaptive negotiation of Islamic-Javanese identity within a multiethnic environment. The article argues that *Janengan* operates as a dynamic cultural strategy through which Javanese migrants preserve and reconstruct their ethnic identity in migratory settings.

ARTICLE HISTORY

Submitted 27/11/2025
Revised 18/12/2025
Accepted 22/12/2025
Published 29/12/2025

KEYWORDS

Cultural reproduction; ethnic identity; *Janengan*; Javanese migrants; Kebumen Village, Lampung.

*CORRESPONDENCE AUTHOR

✉ nurjulianmajid26@gmail.com

DOI: <https://doi.org/10.34007/warisan.v6i3.3035>

INTRODUCTION

Population migration does not merely represent physical movement; it also carries with it values, social practices, and cultural expressions that shape a group's collective identity. Within migrant communities, ethnic identity undergoes processes of renegotiation as a result of shifting social and cultural environments, prompting migrants to reaffirm their presence within new and multicultural social spaces (Yaqqin & Pratiwi, 2025). Identity in this context is not static; rather, it is continuously reproduced through symbolic practices that sustain collective attachment even when separated from the place of origin.

Islam, as a religious tradition, does not exist in isolation but consistently interacts with the local traditions that surround it. Such interaction generates hybrid forms of religious practice that emerge from the encounter between Islamic teachings and local culture. Within Javanese society, this process has given rise to expressions of Islam-Jawa, a form of religiosity that is acculturated with indigenous traditions. Islam is therefore understood not only as a system of normative doctrine, but also as a lived cultural reality embedded in everyday life (Arianti et al., 2025; Harahap et al., 2024).

One of the most significant media for the reproduction of identity is traditional art. Art functions not merely as entertainment or aesthetic expression, but as a vehicle for the transmission of values, collective memory, and cultural symbols across generations. Through artistic practice, ethnic identity is actively reproduced within social spaces that foster interaction, solidarity, and communal belonging. In migration contexts, traditional art becomes a "space of memory" that enables communities to re-enact historical and cultural continuity without physically returning to their homeland (Ratnadhita & Riyanto, 2025).

Janengan is a traditional *shalawatan*-genre art form that employs the Javanese language and conveys religious teachings alongside moral advice for daily life. While rooted in Javanese cultural regions, *Janengan* has also flourished among migrant Javanese communities in Kebumen Village, Lampung. The persistence of *Janengan* in migratory settings demonstrates that its social significance extends beyond purely religious functions. It operates as a space of solidarity, social cohesion, and symbolic differentiation within a multiethnic society (Ritawati, 2023).



Within the multiethnic landscape of Lampung, *Janengan* serves as a mechanism of social differentiation, marking symbolic boundaries between “us” and “others” without adopting an exclusive or confrontational stance. Its language, rhythm, and ritual structure affirm the distinctiveness of Javanese identity while simultaneously opening avenues for interethnic dialogue within relatively harmonious social relations. The flexibility of the practice—whether in performance scheduling, performer composition, or social context—illustrates that the continuity of tradition depends less on formal purity than on its capacity to adapt to the social needs of its supporting community (Jurdi & Amiruddin, [2025](#)).

The religious dimension of *Janengan* also carries strong social implications. The verses and recitations of *shalawat* function not only as instruments of religious outreach but as a collective moral foundation that reinforces cohesion among migrant communities. In migratory contexts, religion becomes a source of symbolic stability, and *Janengan* bridges normative Islamic teachings with the lived experiences of diaspora life. The involvement of younger generations ensures the sustainability of the tradition while providing an informal arena for cultural learning (Mukti & Waningyun, [2025](#); Santi, [2025](#)).

Unlike previous studies that have framed *Janengan* broadly as an expression of Islamic-Javanese religious culture (Ningsih et al., [2025](#); Silvia, [2025](#); Wahyuda et al., [2024](#)), this research focuses specifically on the practice of *Janengan* among migrant Javanese communities in Kebumen Village, Lampung, as a multiethnic social space. Employing a qualitative approach through cultural ethnography and oral history methods, this study analyzes the practices, symbolic meanings, and social functions of *Janengan*. It argues that *Janengan* functions as a cultural strategy through which migrant Javanese communities dynamically reproduce their ethnic identity—through the use of the Javanese language, collective performance structures, the transmission of religio-cultural values, and symbolic negotiation amid social change.

The ethnographic and oral history approaches are essential for capturing *Janengan* as a living practice continuously negotiated through collective memory and social experience. This study contributes to broader discussions on the relationship between culture, religion, and identity in Indonesia by underscoring that ethnic identity is not a given condition, but one that is sustained and reproduced through contextual cultural practices. *Janengan* in Kebumen Village, Lampung, thus provides a concrete example of how traditional art functions as a strategy for identity reproduction within a dynamic migratory setting.

METHOD

This study adopts a qualitative approach employing cultural ethnography and oral history methods to understand *Janengan* as a living cultural practice within the migrant Javanese community of Kebumen Village, Lampung. This approach enables the researcher to capture experiential dimensions, symbolic meanings, and the social relations that shape and sustain the practice within a migratory context. Data were collected through participant observation of *Janengan* performances, in-depth interviews with artists and community leaders, and a review of relevant scholarly literature. Interviews were positioned as part of the oral tradition representing the community’s collective memory and were therefore analyzed contextually, with attention to experiential narratives, the dynamics of memory, and the evolving constructions of meaning embedded within them.

Data analysis was conducted qualitatively through thematic coding to identify patterns of practice, performance structure, the use of the Javanese language, symbolic elements such as *sajen*, and the social functions of the art form. The field data were subsequently interpreted using a conceptual framework of ethnic identity reproduction and art as a system of cultural symbols. This framework facilitates an explanation of how *Janengan* operates as a site for negotiating Islam-Javanese identity, strengthening social solidarity, and transmitting religious and cultural values across generations within the multiethnic context of Kebumen Village, Lampung (Mahendra et al., [2024](#)).

RESULT AND DISCUSSION

Janengan within the Social Context of Migrant Javanese Communities in Kebumen Village, Lampung

Kebumen Village, Lampung, is inhabited by a migrant Javanese community formed through processes of migration and transmigration over the past several decades. The presence of Javanese migrants in this region does not merely signify demographic relocation; it also entails the transfer of values, social practices, and cultural expressions from their place

of origin. In migratory contexts, however, transplanted culture cannot always be preserved in its original form. Instead, it undergoes adaptation and transformation in response to evolving social structures, intergroup relations, and local dynamics within Kebumen Village, Lampung. This process underscores the adaptive character of migrant culture and its continual negotiation with new social environments.

As a multiethnic social space, Kebumen Village, Lampung, brings together diverse groups with varied cultural backgrounds. Within such a setting, Javanese ethnic identity does not operate as a dominant identity; rather, it is continuously negotiated through everyday interactions with other communities. Identity is therefore understood as a dynamic process rather than a fixed entity. This condition encourages the emergence of particular social spaces that enable Javanese migrants to preserve and affirm their cultural identity without engaging in competitive or confrontational interethnic dynamics. The reproduction of identity unfolds through cultural practices that reactivate collective memory and sustain a sense of attachment to cultural origins.

In this context, the art of *Janengan* assumes a strategic role. It is not merely maintained as a religious expression of Islam-Jawa tradition but is actively mobilized as a medium for expressing and reproducing Javanese ethnic identity within the migratory setting. The use of the Javanese language, the recitation of *shalawat*, and the collective performance structure emphasizing communal togetherness position *Janengan* as a relatively secure cultural space in which the Javanese community can reinforce internal solidarity. This practice demonstrates that traditional art functions as a cultural strategy for sustaining ethnic identity amid the continually shifting social dynamics of Kebumen Village, Lampung (Arianti et al., [2025](#); Azizurahman & Santosa, [2022](#)).

The Performative Form of *Janengan* as an Islam–Javanese Cultural Practice

Janengan is a traditional *shalawatan*-genre art form that developed within Javanese society, particularly among communities originating from Kebumen, Central Java. In practice, *Janengan* integrates Islamic religious elements with Javanese cultural expression, making it one of the cultural articulations of Islam–Javanese identity. Oral tradition maintains that *Janengan* was created by a religious scholar named Syekh Zamzani or Jamjani, although the historical origins of this figure have not yet been fully verified through written sources. In the context of Kebumen Village, Lampung, the presence of *Janengan* is believed to have been brought by the early generations of Javanese migrants who settled in the area, as conveyed by Mulya based on the community's collective memory (Mulya et al., [2025](#)).

Janengan performances are presented collectively, accompanied by percussion instruments such as *kendang*, *terbang*, *ketipung*, and *kecrek*, which frame the recitation of verses in the Javanese language. The ensemble typically consists of 15–20 performers seated cross-legged and dressed in Muslim attire, thereby affirming both religious identity and social equality within the community (Irawansyah & Pugu, [2025](#); Lestari et al., [2023](#)). *Janengan* is performed during Islamic holy day commemorations and communal celebrations, with many of its verses derived from *al-Barzanji* and transliterated from Arabic *Pegon* script into Latin characters. The integration of *akidah*, *syariah*, and *tasawuf* values into Javanese metrical structures reflects a contextualized Islam–Javanese character. Over time, the development of this practice has expanded its function from a medium of religious outreach to a vehicle for education, communal entertainment, and the strengthening of social relationships (Mulya et al., [2025](#)).

In terms of content, *Janengan* songs represent an integration of *akidah*, *syariah*, and *tasawuf* values articulated through Javanese poetic meter and aesthetics. In its early stages, *Janengan* functioned primarily as an accessible and communicative medium for Islamic propagation. Shifts in social context have encouraged the expansion of this function, so that *Janengan* now operates not only as a vehicle for religious outreach but also as a means of cultural education, collective entertainment, and reinforcement of community cohesion. Its performative form, therefore, cannot be understood merely as aesthetic expression; it constitutes a cultural practice that simultaneously embodies religious and social dimensions.

The structure of performance, the use of language, and the embedded value system position *Janengan* as a cultural practice that enables the integration of religious expression and Javanese cultural identity. Within the migrant Javanese community of Kebumen Village, Lampung, this performative form provides a crucial foundation for *Janengan*'s role as a medium for the reproduction of ethnic identity, which will be examined further in the following subsection (Hanifa et al., [2024](#)).

Janengan as a Medium for the Reproduction of Javanese Ethnic Identity

Within the everyday life of migrant Javanese communities in Kebumen Village, Lampung, *Janengan* is practiced not only as a religious tradition but also as a medium for the reproduction of ethnic identity. Identity reproduction is understood here as an ongoing social and cultural process sustained through practices, symbols, and social interactions involving members of the community. *Janengan* becomes a representational space in which Javanese identity is reproduced, negotiated, and reaffirmed within the broader context of a migrant community living in a multiethnic environment. This dimension is reflected in the lived experiences of *Janengan* practitioners who actively sustain the tradition. Mulyan, one of the *Janengan* performers in Kebumen Village, Lampung, explained that from its earliest practice in the area, *Janengan* functioned as a means of “*Ngumpule wong Jawa*” (gathering Javanese people) and preserving long-standing habits so that they would not disappear in the diaspora. This statement indicates that *Janengan* is understood not merely as a religious activity, but as a cultural space that strengthens communal solidarity and reinforces the ethnic identity of the Javanese community (Bareilly et al., [2022](#); Wijaya et al., [2024](#)).

The use of the Javanese language in the verses of *shalawat* and traditional songs constitutes a central element of *Janengan* practice. Mbah Mingin, a member of the *Janengan* group, emphasized that the Javanese language is deliberately maintained so that younger generations remain “*ngerti asal-usulé*” (aware of their origins), even while growing up in a multiethnic setting. In this context, language functions not merely as a tool of communication but as a symbolic marker of identity distinguishing the Javanese community from other ethnic groups in the surrounding environment. In migratory conditions, the use of Javanese in *Janengan* represents an effort to sustain cultural continuity with the homeland while simultaneously serving as a mechanism for transmitting identity to younger generations. The Javanese language thus appears not simply as a linguistic inheritance, but as a signifier of belonging and ethnic solidarity.

The performance structure and patterns of social interaction embedded in *Janengan* further reinforce the process of identity reproduction. The collective nature of *Janengan*—typically performed on Thursday evenings or during specific religious occasions—creates a regular meeting space for the Javanese community. These gatherings foster social solidarity, strengthen kinship networks, and reproduce collective memories that bind the community to its ethnic identity. Within migrant contexts, such artistic assemblies become crucial mechanisms for sustaining social and cultural continuity amid shifting environments.

Janengan also functions as a site for the transmission of values and cultural knowledge. The religious teachings, life advice, and moral values embedded in its verses not only reinforce the religious dimension of the practice but also reproduce the Javanese cultural ethos emphasizing harmony, togetherness, and respect for tradition. This process of transmission occurs informally and intergenerationally, positioning *Janengan* as an effective vehicle for cultural education in contexts where formal avenues for the inheritance of ethnic culture are limited within migrant communities (Murtazza, [2025](#)). The practice of *Janengan* in Kebumen Village, Lampung, may therefore be understood as a cultural strategy that enables migrant Javanese communities to sustain the continuity of their ethnic identity. Through its language, collective performance structure, and embedded value system, *Janengan* functions as a medium that actively reproduces Javanese ethnic identity within the dynamic social and cultural landscape of a multiethnic society.

Janengan, Islam–Javanese Expression, and the Negotiation of Identity in a Multiethnic Space

Within the multiethnic context of Kebumen, Lampung, the practice of *Janengan* does not unfold within a homogeneous social environment. The presence of other ethnic groups, each with distinct cultural backgrounds and religious traditions, situates *Janengan* in a setting where identity must not only be preserved but also continually negotiated. Under such conditions, *Janengan* functions as a medium through which the Javanese community can express its religious and ethnic identity in cultural terms without engaging in confrontation with surrounding groups.

As a *shalawatan*-genre art form, *Janengan* represents a mode of Islam that has acculturated with Javanese tradition. The integration of poetic praises to the Prophet, moral teachings, and the use of the Javanese language reflects a flexible and contextual Islam–Javanese character. Junaidi observes that in Javanese cultural practice, Islam is not experienced solely as a normative doctrine, but as an integral dimension of everyday social and cultural life. In Kebumen, Lampung, this Islam–Javanese character becomes particularly significant, as it enables religious practice to assume forms that are socially acceptable within a pluralistic environment (Shadra & Subekti, [2025](#)).

The experiences of *Janengan* practitioners indicate that this art form also serves as a strategy of cultural adaptation. Mulyan, one of the performers, explained that *Janengan* is maintained because it is perceived as “*ora gemrungsung, nanging tetep islami*” (not excessive, yet still Islamic), making it socially acceptable within a diverse community. This statement reveals that preserving the distinct Islam–Javanese form of *Janengan* is not a neutral choice, but rather the outcome of social considerations shaped by cultural and religious diversity within the migratory setting.

At the same time, *Janengan* functions as a symbolic cultural boundary marker. Its practice is not intended to assert exclusivity, but to safeguard the continuity of internal Javanese identity. Manaf, one of the youngest members, noted that *Janengan* is usually conducted within the community itself, yet remains open to the attendance of individuals from other groups as observers. This pattern demonstrates that *Janengan* operates as an inclusive cultural space while still preserving the ethnic and religious symbols of its supporting community (Putri et al., [2024](#)).

Beyond language and performative form, the negotiation between Islam and Javanese tradition in *Janengan* is also reflected in the presence of symbolic elements such as *sajen* (ritual offerings). In this context, *sajen* is not understood as an autonomous ritual act, but as a component of Javanese cultural symbolism reinterpreted within an Islamic framework. Several *Janengan* practitioners view *sajen* primarily as a marker of tradition and respect for ancestors, rather than as an act of worship or a theologically grounded religious practice.

The inclusion of *sajen* in *Janengan* further illustrates the flexibility of Islam–Javanese tradition as an adaptive cultural form. In a multiethnic social space such as Kebumen, Lampung, practices of this kind enable the Javanese community to preserve its cultural symbols without generating tension with other religious expressions. Accordingly, *sajen* in *Janengan* does not function as a symbol of exclusivity or difference, but as part of a cultural strategy through which the Javanese community maintains continuity of tradition amid the social and religious dynamics of migrant life (Silvia, [2025](#)).

Janengan in Kebumen, Lampung, can thus be understood as a cultural practice operating in two simultaneous directions: inwardly, as a means of reinforcing the ethnic and religious identity of the Javanese community; and outwardly, as an adaptive form of cultural expression within a multiethnic social environment. The identity negotiation that unfolds through *Janengan* demonstrates how Islam–Javanese tradition is not merely preserved as inherited heritage but creatively reworked as a strategy for coexistence within the dynamic realities of migrant society.

Janengan as a Space of Solidarity and Social Cohesion within the Javanese Community

Beyond functioning as a medium for the reproduction of ethnic identity, *Janengan* also plays a strategic role in building and sustaining social solidarity among migrant Javanese communities in Kebumen Village, Lampung. The collective and recurring nature of *Janengan* practice creates a social gathering space that fosters intensive interaction among its participants. Within migrant contexts, such spaces carry particular significance, as they serve to reinforce social bonds that may otherwise become fragmented under economic pressures, differing backgrounds, and the complex dynamics of life in diaspora. *Janengan* offers a cultural forum that brings individuals together within a shared value framework, thereby cultivating a sustained sense of communal belonging.

Typically held on Thursday evenings or during specific religious occasions, *Janengan* is understood not only as an act of worship but also as a venue for *silaturahmi* (social bonding) and communal consolidation. Mulyan noted that *Janengan* often provides an opportunity for Javanese residents to reconnect and converse after being absorbed in their daily work routines. In this sense, the practice functions as a social mechanism that strengthens internal solidarity within the Javanese community while maintaining relational networks that form the foundation of social cohesion. The solidarity nurtured through *Janengan* illustrates how traditional art operates as an effective social institution capable of binding migrant communities together (Hernawan et al., [2020](#); Zakiyya, [2024](#)).

The social cohesion generated through *Janengan* is not merely emotional in character but also carries practical implications. The networks formed through these gatherings are frequently mobilized for mutual assistance in social, religious, and everyday matters. Within this framework, *Janengan* functions as an informal cultural institution that supports the sustainability of social life among migrant Javanese communities and strengthens their position as a cohesive group within the broader multiethnic society of Kebumen Village, Lampung.

The continuity of *Janengan* in Kebumen Village, Lampung, depends significantly on the intergenerational transmission of identity. In migratory settings, this process faces particular challenges, as younger generations grow up within social and cultural environments distinct from those experienced by their predecessors. *Janengan* provides a medium through which Javanese cultural values and ethnic identity can be transmitted continuously through living collective practice.

This transmission does not occur through formal mechanisms but through the direct involvement of younger generations in artistic practice. Mulyan explained that children and adolescents are often invited to attend and participate, whether as percussion players, vocalists of the verses, or members of the audience. Such participation enables younger members of the community to grasp the values, symbols, and meanings embedded in *Janengan* through lived experience, while simultaneously fostering a sense of ownership toward the tradition (Arianti et al., 2025; Ritawati, 2023).

Nevertheless, this process of transmission encounters challenges, particularly due to shifting cultural preferences and the influence of modern media shaping the interests of younger generations. Several *Janengan* practitioners acknowledged that the enthusiasm of youth is not always as strong as that of earlier generations. Responses to this situation have taken the form of adaptive measures, including adjustments to performance duration and greater involvement of youth in organizing activities. These dynamics indicate that identity transmission through *Janengan* unfolds in a negotiated and adaptive manner, aligned with the evolving social context of migrant communities. In this light, *Janengan* functions not only as a vehicle for preserving religious and cultural traditions but also as a strategic space for ethnic identity learning among the younger generation of Javanese society in Kebumen Village, Lampung. Through this mechanism of transmission, the continuity of Javanese ethnic identity is maintained amid the ongoing currents of social and cultural change.

CONCLUSION

This study demonstrates that *Janengan* in Kebumen Village, Lampung, cannot be understood merely as a religious tradition or an aesthetic expression. Rather, it constitutes a cultural practice that actively reproduces Javanese ethnic identity within a migratory context. In a multiethnic society, *Janengan* functions as a cultural medium through which the Javanese community is able to preserve, affirm, and negotiate its ethnic and religious identity in ways that are adaptive and non-confrontational. The use of the Javanese language, the collective structure of performance, and the religious and moral values embedded in its verses operate as mechanisms of symbolic reproduction that strengthen internal solidarity and social cohesion within the migrant community. The reinterpretation of cultural symbols such as *sajen* further illustrates the flexibility of Islam–Javanese tradition as a contextual form that remains responsive to evolving social dynamics.

This research is limited by its focus on a single migrant community in Kebumen Village, Lampung, and therefore does not fully capture the diversity of *Janengan* practices across other migratory settings. Comparative studies involving Javanese migrant communities in different regions would offer broader perspectives on the patterns of adaptation and transformation associated with this art form. Interdisciplinary approaches integrating cultural-economic analysis and digital media perspectives could also enrich understanding of the dynamics of traditional arts within the context of modernity. The findings open important avenues for academic reflection on the role of local arts as arenas for the production, reproduction, and negotiation of identity within Indonesia's multiethnic society.

REFERENCES

- Arianti, L., Sagila, M., & Yulia, A. I. (2025). Peran Agama dalam Pembentukan Identitas Budaya Masyarakat Lokal: Kajian Literatur Sistematis . *Khazanah : Jurnal Studi Ilmu Agama, Sosial Dan Kebudayaan*, 1(1), 41–50. <https://jurnalp4i.com/index.php/khazanah/article/view/5131>
- Azizurahman, A., & Santosa, S. (2022). Nilai-Nilai Pendidikan Islam dalam Tradisi Janengan serta Relevansinya dengan Karakter Nabi Muhammad. *Jurnal Intelektual: Jurnal Pendidikan Dan Studi Keislaman*, 12(1), 48–61. <https://doi.org/10.33367/ji.v12i1.2377>
- Bareilly, A. M., Kambo, G. A., & Muhammad, M. (2022). Reproduksi Kuasa: Studi Kasus Politik Etnis Tionghoa dalam Kontestasi Pemilihan Legislatif Kota Makassar. *Journal of Governance and Local Politics (JGLP)*, 4(1), 12–21. <https://doi.org/10.47650/jglp.v4i1.396>

- Hanifa, A., Zahrani Nazir, I., Hudi, I., Azizah, N., Maliki, S. S., Dhiva, T., Jannah, R., & Rahayu, T. A. (2024). Kajian Etnografi Masyarakat Migran Indonesia dan Rasa Kewarganegaraannya. *Catha : Jurnal Penelitian Kreatif Dan Inovatif*, 1(3), 147–158. <https://doi.org/10.31004/CATHA.V1I3.44>
- Harahap, A. W. H., Achiriah, A., & Harahap, N. (2024). Dinamika Penyebaran dan Perkembangan Islam di Desa Pagaran Bira Jae, Kabupaten Padang Lawas, Sumatera Utara. *Local History & Heritage*, 4(2), 122–126. <https://doi.org/10.57251/lhh.v4i2.1329>
- Hernawan, W., Zakaria, T., & Rohmah, A. (2020). Sinkretisme Budaya Jawa dan Islam dalam Gamitan Seni Tradisional Janengan. *Religious: Jurnal Studi Agama-Agama Dan Lintas Budaya*, 4(3), 161–176. <https://doi.org/10.15575/rjsalb.v4i3.9444>
- Irawansyah, O., & Pugu, M. R. (2025). Tradisi Lokal sebagai Penanda Identitas: Respon Keagamaan terhadap Tantangan Globalisasi. *Prosiding Seminar Nasional Indonesia*, 1–11. <https://sociohum.net/index.php/PROSIDINGNASIOANAL/article/view/115>
- Jurdi, S., & Amiruddin, A. (2025). Analisis Peran Tradisi Lisan dalam Pelestarian Identitas Budaya Lokal: Studi Kasus pada Masyarakat Adat di Indonesia. *Journal Central Publisher*, 2(3), 1692–1698. <https://doi.org/10.60145/jcp.v2i3.355>
- Lestari, D. I., Kurnia, H., & Khasanah, I. L. (2023). Menyelusuri Kearifan Budaya Suku Osing Warisan Tradisi dan Keunikan Identitas Lokal. *Jurnal Ilmu Sosial Dan Budaya Indonesia*, 1(2), 65–71. <https://doi.org/10.61476/1t4v4m78>
- Mahendra, A., Wahyu Ilhami, M., Nurfajriani, W. V., Sirodj, R. A., & Afgani, M. W. (2024). Metode Etnografi Dalam Penelitian Kualitatif. *Jurnal Ilmiah Wahana Pendidikan*, 10(17), 159–170. <https://doi.org/10.5281/zenodo.13853562>
- Mukti, R. W., & Waningyun, P. P. (2025). Simbolisasi Budaya Islam-Jawa dalam Lirik Lagu Jamjaneng: Analisis Semiotika Lima Kode Roland Barthes. *Didaktik : Jurnal Ilmiah PGSD STKIP Subang*, 11(2), 212–226. <https://doi.org/10.36989/DIDAKTIK.V11I02.5925>
- Mulya, R., Rohani, L., & Naldo, J. (2025). Akulturasi Budaya dalam Ritual Pemamanan: Tradisi dan Identitas Masyarakat Alas di Aceh Tenggara. *Local History & Heritage*, 5(1), 17–22. <https://doi.org/10.57251/lhh.v5i1.1627>
- Murtazza, I. (2025). Reproduksi dan Rekonstruksi Budaya dalam Konteks Komunikasi Islam. *Jurnal Sahid Da'watii*, 4(1), 42–52. <https://doi.org/10.56406/jurnalsahiddawatii.v4i1.718>
- Ningsih, R., Nugraha, A., & Sumantri, P. (2025). Implikasi Tradisi Masyarakat yang Mempengaruhi Kesakralan Pemandian Putri Hijau di Deli Tua. *Polyscopia*, 2(1), 74–81. <https://doi.org/10.57251/polyscopia.v2i1.1620>
- Putri, R. A., Rahardjo, T., & Lukmantoro, T. (2024). Representasi Emansipasi Wanita dalam Budaya Jawa pada Film Kartini (2017). *Interaksi Online*, 12(2), 159–172. <https://doi.org/10.2/JQUERY.MIN.JS>
- Ratnaduhita, C., & Riyanto, E. D. (2025). Ganjuran : Refleksi Spiritualitas Masyarakat dan Identitas Budaya Lamongan. *Al-Mada: Jurnal Agama, Sosial, Dan Budaya*, 8(1), 15–30. <https://doi.org/10.31538/ALMADA.V8I1.6351>
- Ritawati, T. (2023). Peranan Seni Tradisi dan Seni Modern dalam Membangun Tamadun Khalayak Nusantara. *Syntax Literate ; Jurnal Ilmiah Indonesia*, 8(2), 1410–1419. <https://doi.org/10.36418/syntax-literate.v8i2.11438>
- Santi, D. R. (2025). Tradisi Begalan di Banyumas: Symbolisme, Ritual, dan Nilai Budaya dalam Upacara Pernikahan Adat Jawa. *Diwangkara: Jurnal Pendidikan, Bahasa, Sastra Dan Budaya Jawa*, 4(2), 1–10. <https://doi.org/10.60155/dwk.v4i2.476>
- Shadra, M. N. R., & Subekti, A. (2025). Kuasa, Ruang, dan Identitas: Studi Kasus Trimurjo-Metro, 1935–1942. *Jawi Journal*, 8(2), 153–170. <https://doi.org/10.24042/00202582841000>
- Silvia, K. (2025). Ritual dan Identitas Kolektif: Studi Antropologis atas Tradisi Perkawinan dalam Masyarakat Urban. *Nizamiyah: Jurnal Sains, Sosial Dan Multidisiplin*, 1(1), 42–56. <https://doi.org/10.64691/NIZAMIYAH.V1I1.38>
- Wahyuda, T., Nur, M., & Siregar, Y. D. (2024). Identitas Budaya Melayu di Asahan, Sumatera Utara. *Polyscopia*, 1(4), 242–247. <https://doi.org/10.57251/POLYSCOPIA.V1I4.1441>
- Wijaya, M., Pujihartati, S. H., Sudarsana, S., Marimin, M., & Rahmawati, T. (2024). Reproduksi Budaya Pambiwara dalam Upacara Pernikahan Adat Jawa. *Society*, 12(2), 279–293. <https://doi.org/10.33019/society.v12i2.672>
- Yaqqin, A. T. H., & Pratiwi, L. (2025). Transformasi Akulturasi Islam dalam Tradisi Grebeg Suro Desa Sumbermujur, Kabupaten Lumajang. *Local History & Heritage*, 5(1), 1–9. <https://doi.org/10.57251/LHH.V5I1.1566>
- Zakiyya, A. (2024). Akulturasi Islam dengan Budaya Lokal Perspektif Sejarah Kebudayaan Islam. *Journal of International Multidisciplinary Research*, 2(12), 43–49. <https://doi.org/10.62504/jimr1023>