

The Symbolic Meaning of the *Jedhoran* Tradition in the *Tedhak Siten* Traditional Ceremony in Tulungagung and Its Relevance as BIPA Teaching Materials at Universitas Sebelas Maret

Lilis Fitriani¹, Raheni Suhita², and Kundharu Saddhono³

^{1,2,3} Universitas Sebelas Maret, Surakarta, Indonesia.

lilisfitriani@student.uns.ac.id

ABSTRACT

Based on the results of acculturation between Islam and Javanese culture, this article discusses local culture in Tulungagung with special reference to the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung. This article focus at the process of Javanese-Muslims incorporating the concepts of animism, Hindhu-Buddha, and Islam into their cultural system. This relation is a form of acculturation with the local culture refers to the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung. This article explains the symbolic meaning of the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung and its relevance as BIPA teaching material at UNS to introduce local culture in Indonesia. This is a descriptive qualitative research. The collecting data Techniques are observation, interview, and pay attention to contexts that contained symbolic meanings. The results of the research show that there is a symbolic meaning of the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung as a form of local culture in Indonesia that can use as BIPA teaching material at UNS. The *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony contains a symbolic meaning to express the gratitude and hope of parents for their children to live without neglecting religious values.

Keywords:

Symbolic Meanings, *Jedhoran* Tradition, BIPA, Teaching Materials, Universitas Sebelas Maret

Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020

I. INTRODUCTION

Javanese society is very attached to their tradition and culture. Javanese culture not only gives colors of life but also influences religious beliefs and practices. Javanese society has traditions and ceremonies with various symbolics that important elements in determining the identity and kind of culture in Indonesia. Symbols in a tradition and ceremony, essentially mean a behavioral regulator and a stimulus to act appropriately to the meaning of the symbol.

Javanese tradition and culture seem to make Javanese people closer, whether they came from different social statuses, religions, and beliefs togetherness between the Javanese people can see at certain moments, such as traditional ceremonies with religious nuances. In principle, Javanese society is religious, who have the awareness to embrace a religion. The Javanese people who are majority Muslim until now have not been able to leave their Javanese traditions and culture. Tradition is a kind of hereditary

custom and still exist in society regarding good judgment and corrects assumptions (Heppy, 2012: 686). In this case, Simuh (1996: 110) stated that Javanese people have a unique culture related to their diverse life.

The developing Javanese tradition and culture influenced the religious attitude of the society. This religious attitude then creates a tendency towards religion that was known as Javanese-Islam, which is a mystical Hindu-Buddhist concept and belief mixed into one and recognized as Islam (Koentjaraningrat, 1994: 312). In general, Javanese-Islam is a Muslim community that practices Islam, accompanied by *Kejawen* in their daily lives. In this case, Ali (2011:29) stated that In Java, Muslims have included Hindu-Buddhism, Islam, and also animism into their cultural system. Stories about the nine saints show the early Islamic preachers that tried to accommodate local traditions and Islam, such as the elements of Hindu-Buddhist.

Nuriyah (2016: 316) stated that Javanese-Islam or Islam Kejawen is a form of acculturation with the local culture. A tradition is a result of acculturation between Islam and local traditions. Arif (2013: 470) stated that cultural acculturation between Islam and local culture is part of the many expressions of Islam as a way of life and a source of inspiration for its adherents. This fact strengthens the view that Islam is not only doctrines but is also feel and practice by its adherents and becomes a cultural reality.

Javanese-Islam or Kejawen categorize as a culture that is contrary to Islamic teachings if including in contra behavior, such as believing in spirits, heirlooms, and the graves of figures who considered to be able to give blessings in one's life. It affects the results of the acculturation of Islam and Javanese culture, something that is contrary to Islamic teachings called *musyrik*. It emphasized that Islam does not reject any traditions or cultures that develop in society.

One of the results of acculturation between Islam and Javanese culture that is not contra with Islamic teachings is the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung. *Tedhak Siten* is a sacred ceremony that originated in the Javanese royal family (Singgih, 1972: 17). *Tedhak Siten* was held after the birth of a baby when the baby is 7 months in the Javanese calendar. The *Tedhak Sinten* traditional ceremony contains various prayers and hopes that is held from one generation to generation. It is strengthened by the opinion of Amirudin (2018: 138) that *Tedhak Siten* is a tradition as a sign of young children entering 7 months old.

Cultural life that still develops in the country, traditional ceremonies with their various symbols reflect the cultural norms and values of an ethnic group in Indonesia. A symbol is a way to understand an object. Symbol manifestation and characteristics are not limited to physical cues but can be form as the use of words that contain standard meanings and characteristics (Lestari, 2013: 159).

The symbolic meaning is the meaning created by traditional society as a medium for ritual communication activities (Sulaeman, Rijal, Malawar, and Sere. 2020: 3). The symbolic meaning of an object is important because meaning can be observed in the process when symbolizing the object (Sachari, 2002: 14). The form of symbolism in Javanese culture can see from the daily behavior of Javanese society, as a realization of their views and attitudes.

Talking about local culture, this research is relevant to the previous research of Nuryah's in 2016 entitled *Tedhak Siten: Akulturasi Budaya Islam-Jawa (Studi Kasus di Desa Kedawung, Kecamatan Pejagoan, Kabupaten Kebumen)*. Nuryah focuses on the *Tedhak Siten* tradition of Kedawung Village, Pejagoan District society, that is different from the traditional rules of the Javanese people. There the implementation of the *Tedhak Siten* tradition is more practical and modern.

The other study was conducted by Susilo in 2016, entitled "Common identity framework of cultural knowledge and practices of Javanese Islam". The focus of this research is between Islam and Javanese culture of traditional Islam, and the power conception in Javanese palaces. Susilo explained that the kejawen can be justified by the practice of Islamic mysticism. Meanwhile, the focus of this study discusses local culture in Tulungagung with special reference to the symbolic meaning of the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung.

A tradition is a form of culture derivation. Furthermore, Wagianto (2017: 68) explained that tradition is a process of social situations in which elements of cultural heritage are transferred from generation to generation. Tradition describes as a community habit and one of the social needs that difficult to leave and hard to let go (Darwis, 2015: 58).

Jedhoran is one of the media used by Sunan Kalijaga besides wayang, gamelan, and tembang. Like the Kalimasada puppet which teaches the syahada sentence, or the Punakawan

who is a Pandavas advocate and carries the mission of Islam (Siraj, 2011: 145-149). *Jedhor* is a musical instrument made of long wood, has a half meter long, in the middle of it there is a hole and on two sides covered with cow skin that has been dried so that it makes a distinctive sound.

Based on the description above, the basics thing from tradition is the existence of information that gives from generation to generation, both written and oral. Without information, tradition can easily become extinct (Margahana & Triyanto, 2019: 302). A sustainable tradition is a tradition that still exists and still learns by people. For this reason, researchers choose the *Jedhoran* tradition in Tulungagung as the theme of local culture to introduce to foreign-speaking students in BIPA learning at UNS.

Regarding BIPA learning in Indonesia education, it has been regulated in Law no. 24 of 2009, Article 29 paragraph (1) that stated Indonesian should use as the instruction language for education. Based on those guidelines, BIPA has an important role in introducing the Indonesian language and culture. In this case, the specific cultural aspect refers to local culture. Local culture contributes to the creation of more interesting Indonesian Language Learning for Foreign Speakers (BIPA).

Language is not the only thing that can be taught in BIPA learning. Culture also has an important role in the teaching process (Ningrum 2017: 728). The selection of local cultural content in BIPA learning at UNS is interesting to learn, to know more about Indonesia. Reviewing local culture in BIPA teaching materials at UNS will not be separated from the region of origin and the conservation community. Indonesian language use by speakers of foreign language students is influence by Javanese culture. Cultural identity should include in learning. By studying the cultural context, social life, norms, and values that apply in Indonesian society. Saddhono (2018: 5) emphasizes that cultural representation in each region can be BIPA teaching materials. Learning language and culture starts from observing, giving students a film or video about Javanese cultural

events, such as the *Jedhoran* tradition at the *Tedhak Siten* traditional ceremony in Tulungagung. Then students are asked questions related to Javanese cultural material or local knowledge about the video. So, the selection of local cultural content in BIPA learning at UNS is interesting to study, to know Indonesia more deeply.

2. METHODS

This is a descriptive qualitative research. The qualitative approach is descriptive that views there are no system should underestimate. All are important, interrelated, and influence others (Biklen, 2003). This study examines the object of research holistically and describes it in words. The analytical procedures used are statistical analysis procedures or other quantification methods (Moleong, 2019). The purpose of choosing this type of research is to determine the phenomena experienced by research subjects with careful descriptions in data collection. The study will present the report of the research in the form of data quotations and interview results to describe the symbolic meaning of the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony in Tulungagung. The collecting data technique in this research are by using in-depth interviews, observation, and document analysis in purposive sampling. Data presentation describe by formulating words and pictures (B. Ibu et al. 2017: 415).

3. RESULT AND DISCUSS

3.1 TEDHAK SITEN TRADITIONAL CEREMONY

Tedhak Siten is a ceremony when a child descends the ground for the first time or *mudhun lemah undhuhan* (Murniatmo, dkk, 2002: 243) people think that the land has magical powers which are guarded by Batharakala. Furthermore, Yana (2010: 56) explains that *Tedhak Sinten* in Indonesian means descending from the ground. This ceremony is carried out as a thanks giving to God for a baby who is seven months old and starts to step foot on the ground. This ceremony is the

baby will be lifted by the mother or father using a few bamboo stairs then slowly descending back up the stairs to the ground, this procession known as *Tedhak Siten*.

During this ritual process, there are several steps of activities, for example, *selamatan*. During the *selamatan*, many offerings have meaning and symbols in various rituals that are intended to minimize negative energy in the series of *Tedhak Siten* events, there are *selamatan* or feasts (Solikhin, 2010: 27).

Andrew Beatty (2010: 35) explains that *selamatan* is a meal ceremony consisting of offerings, symbolic food, formal greetings, and prayers to ask for salvation. *Selamatan* takes place through a long verbal expression which everyone agrees with, but the local community or individuals do not necessarily agree on its meaning.

Selamatan does not only belong to the Javanese people who are Hindu, but also for all Javanese in all region in Indonesia. The symbol of Javanese rituals, especially Hinduism, is reflected in the celebration event. It is the heart of Javanese tradition. In the process of *selamatan* led by an elder or community leader who leads the prayer, so that the family and the baby, in particular, will always get the safety and blessed and hopefully the *Tedhak Siten* ceremony is accepted and beneficial for the family and all those who attend it. Furthermore Solikhin confirmed that *kenduri* also aimed to strengthen the relationship between, relatives, and neighborhoods.

Based on the description above, in general, the Javanese-Islamic acculturation of the Javanese cultural treasures of *Tedhak Siten* contains a symbolic meaning that in *Tedhak Siten*, it is not only a meal event but also contains the hope of parents to God, so that their children have an honest character, religious, intelligent and independent.

3.2 JEDHORAN TRADITION

a. ABOUT JEDHORAN

It cannot deny that culture is an important thing to study. One way to learn is through enculturation. Culture has several elements,

language, knowledge, social organization, economy, tools, religion, and art. The *Jedhoran* tradition includes in traditional art category that has religious values. *Jedhoran* is one of the results of acculturation between Islam and Javanese culture. In Tulungagung, there is a *Jedhoran* tradition that is part of the traditional *Tedhak Siten* ceremonies series. This tradition is held at night after ba'da Isya until before dawn.

Jedhoran is one of the media used by Sunan Kalijaga apart from *Wayang* (traditional shadow puppets), *gamelan*, and *tembang*. That is in line with what Siraj (2011:145-149) said, like the Kalimasada puppet, which teaches the shahada, or the Punakawan figures, the advisor of Pandavas, carries the mission of Islam. If compared to the Pandava stories from India, there will be no Punakawan. *Jedhoran* is a musical art, and it has Islamic values because it contains the reading of the Prophet's prayers.

Based on the research that conducted found that the name *Jedhor* is a musical instrument made of long wood about half a meter, on the middle of it, there is a hole and on two sides covered with dried cow skin so that it makes a distinctive sound. In the *Jedhoran* tradition, there are song lyrics in the form of *sholawat Nabi* which are played by 3 (three) sholawat readers and accompanied by Javanese musical instruments, namely *jedhor*, *terbang*, *keneng*, *drum*, *tipung*, *saron*, and *gong*. At first, this art was used by Sunan Kalijaga as a medium to spread Islam in East Java (Nasrudin: informant). It is in line with Saddhono's opinion (2020: 5), apart from Sunan Kalijaga's ways to spread Islam, Sunan Gunung Jati, with his religious humanism teachings, namely the concept of education, refers to the Humanizing the human.

In the past, the *Jedhoran* tradition was widely used by the public as a medium of entertainment, because there was no electricity so people who had a celebration were invited *jedhor* besides *wayang*, *jaranan*, *ludruk*, and Javanese traditions which were popular in the past. Nowadays, *Jedhoran* tradition has decreased.

Jedhor has a lot of contribution to education in society because in every performance this traditional art delivers the normative message and life values for Javanese-Islam society.

Jedhoran is a *sholawat* poem singing accompanied by Javanese musical instruments, the tone and rhythm are very sleek like the Javanese style. Apart from *jedhor* there are also similar arts but have differences in terms of the musical instruments used and also the rhythm of the song. The types of musical instruments used when playing *jedhor* are *jedhor*, *terbang*, *kenengan*, *kendhang*, *tipung*, *saron*, and *gong*. The process of this *Jedhoran* performance starts at 20.00 WIB ahead and until the dawn call to prayer. There are 6 stages in the *jedhoran* procession, namely: 1) Salam, 2) Bisahri, 3) Tanakol, 4) Alfashallu, 5) Mahalul qiyam as the closing of the *Jedhoran* procession (Nasrudin: resource person).

Other arts that are similar to *Jedhoran* that means to spread the Islam religion are 1) *kenprung: sholawatan* in which the Prophet's story or about Wali Songo is inserted in the middle. 2) *genjring* and *barzanji* are *sholawatan* that use songs and the tools only *terbang* musical instruments. Other arts that are similar to *Jedhoran* that means to spread the Islam religion are 1) *kenprung: sholawatan* in which the Prophet's story or about Wali Songo is inserted in the middle. 2) *genjring* and *barzanji* are *sholawatan* that use songs. And the tools only *terbang* musical instruments. 3) *Tibak'an*, *issholawatan* by using *tebang* and *ketipung* as musical instruments, and usually played by mothers. 4) *Nolek*, *sholawatan* with a long rhythm and use a musical instrument that looks like *kenprung*. what is read is the same, it is the Prophet's *sholawat* or *dziba* '.

As explained earlier, the symbolic meaning contained in the *Jedhoran* tradition is an expression of love for the prophet Muhammad S.A.W. which is depicted in the lyric of *sholawat* in the *Jedhoran*. Also, the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony clearly illustrates that culture and religion hand in hand in society and do not contrast to the Islamic

teachings in to achieve a harmony and balanced life.

b. JEDHORAN MUSICAL INSTRUMENT

The types of musical instruments used when playing *jedhor* are *jedhor*, *terbang*, *kenengan*, *kendhang*, *tipung*, *saron*, and *gong*. The following are the musical instruments in the *Jedhoran* tradition and their symbolic meanings:

- 1) *Jedhor*, is a traditional musical instrument which is a type of *bedhug* but is small, with a diameter of about 48 cm. The material is wood and leather. The shape of a sphere that resembles an echo chamber on the back side and leather is placed in a circle on the edge of the wood. The sound emitted by this instrument is booming. In general, art that uses the *Jedhor* musical instrument reflects folk art forms that contain a mixture of original art and Islamic elements. This musical instrument has a meaning so that we are submissive to Allah.
- 2) *Kendhang*, is a traditional musical instrument in which how to play it beaten, and is usually used as an accompaniment to a smooth Javanese song. This musical instrument has a meaning as a reminder that we should immediately worship God.
- 3) *Terbang/ Rebana*, is a musical instrument in the shape of a round flat circle, one side covered with dried goat skin. The show to play is by tapping. This tool is a traditional Malay tool. The diameter of this instrument is 20-30 cm. *Rabbana* comes from the Arabic language *rabbana*, which means our Lord. This tool illustrates to praises Allah. *Rabbana* is also used to proclaim our love for the prophet Muhammad SAW.
- 4) *Keneng* is a musical instrument that is played by hitting it with a special instrument. This tool also uses in gamelan. This *Keneng* serves as a rhythm amplifier. This musical instrument means that humans must have a pure heart.
- 5) *Tipung*, a musical instrument similar to the *gendhang*, but its shape is smaller than the

gendhang. This musical instrument has a symbolic meaning so that we always worship God.

- 6) *Saron*, usually used in gamelan instruments. This musical instrument has 7 bronze rods that are placed on top of a resonating (*rancak*) frame, and is played in a seated position. The origin of this music comes from Java and Bali. This musical instrument has a symbolic meaning that voicing the truth must always be loud and not hopeless, according to the sound produces by this instrument.
- 7) *Gong*, a musical instrument in the form of a flat metal disc which is hit with a special hammer. The diameter of the gong is about 50 to 150 cm. This musical instrument comes from tin bronze. Gong has a meaning as an expression of the singleness of God or the concept of *tauhid*.

As explained earlier, the symbolic meaning in the *Jedhoran* tradition is an expression of love for the prophet Muhammad S.A.W. depicted in the lyrics, and the symbolic meaning of the musical instruments used in the *Jedhoran* represent expressions to praise God and the Prophet Muhammad. The *Jedhoran* tradition in the traditional *Tedhak Siten* ceremony clearly illustrates that culture and religion go hand in hand in society and do not conflict with Islamic teachings to achieve a harmonious and balanced life.

c. JEDHORAN TRADITION RELEVANCE AS BIPA TEACHING MATERIAL

Indonesian for Foreign Speakers (BIPA) is a special learning program to improve Indonesian language skills and local culture. Saddhono (2015: 353) argues that BIPA is a complex process because it involves several related aspects. Aspects of culture and language are at the core of being achievement-oriented. BIPA students are focused on learning to master cultural and language skills, as well as various competencies. In line with this, the increase and expansion of BIPA can support Indonesian cultural diplomacy internationally. There are researches and studies on BIPA, such as by Yahya (2018) and Sundari

(2020). Related to BIPA learning, Yahya investigates the syntactic errors of the BIPA learner's written language, and Sundari applies an electric approach to teaching one-to-one in a special BIPA program.

Research on the development of BIPA learning has been extensive. However, there is rarely a lesson that discusses local culture that focuses on specific areas in Indonesia. It can't deny that learning about local culture can help foreign speakers to know Indonesia better. It can enhance the positive image of Indonesian. In this context, the *Jedhoran* tradition in the *Tedhak Siten* ceremony the local culture of Tulungagung can include in BIPA teaching materials at UNS. It is in line with the vision and mission of the Language Development and Cultivation Agency in developing BIPA.

Based on the explanation above, the *Jedhoran* tradition is a type of traditional art. The *Jedhoran* tradition in the traditional *Tedhak Siten* ceremony, which is a tangible manifestation that Islam and Javanese culture is balanced. In Tulungagung, *Jedhoran* is included in a series of traditional *Tedhak Siten* ceremonies that have survived to this day. This illustrates that the *Jedhoran* taradisi in the traditional *Tedhak Siten* ceremony is one of the local cultures in Indonesia. Local culture in Indonesia must be maintained in order to remain sustainable, one of which is by making it a teaching subject. For this reason, the *Jedhoran* tradition in the Traditional *Tedhak Siten* ceremony in Tulungagung can be used as a teaching material for BIPA learning at UNS.

4. CONCLUSION

From the previous description, this research concluded that the *Jedhoran* tradition in the traditional *Tedhak Siten* ceremony contains symbolic meaning, namely religious values. This tradition does not contradict Islamic teachings. In this case, Islam and Javanese culture hand in hand and become the culture. Essentially, the *Jedhoran* Tradition is a study of the values and norms of Indonesia. The *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony is a local culture as a

result of the acculturation between Islam and Javanese culture. The aspect of local culture contributes to the creation of more interesting BIPA learning. So the *Jedhoran* tradition in the *Tedhak Siten* traditional ceremony can use as BIPA teaching material at UNS.

REFERENCE

- [1] Ali, Muhammad. (2011). "Muslim Diversity: Islam and Local Tradition in Java and Sulawesi, Indonesia" *IJIMS*. Vol. 1 (1), hlm.1-35.
- [2] Amirudin, Yoyok. (2018). "Nilai-nilai Pendidikan Islam dalam Tradisi Mitoni di Malang". *VICRATINA: Jurnal Pendidikan Islam*. Vol. 3 (1). hlm.137-145.
- [3] Arif Junaidi, Akhmad. (2013) dkk. "Janengan sebagai Seni Tradisional Islam-Jawa". *Jurnal Walisongo*. Vol. 21 (2). hlm. 470.
- [4] B. Ibu *et al.* (2017). "Di Maluku Utara Ibu Language Which Lost It ' S ' Mother" *Sociolinguistics Study of Endangered Language in North Moluccas*. Vol. 19 (3). hlm. 419-434.
- [5] D. M. A. Lexy J. Moleong. 2019. *Metodologi Penelitian Kualitatif* (Edisi Revisi). Bandung: PT. Remaja Rosda Karya.
- [6] Darwis, R. (2015). "Tradisi Hileyiya: Persinggungan antara Agama dan Tradisi pada Masyarakat Kota Gorontalo Perspektif Sosiologi Hukum Islam". *Analisa Journal of Science and Religion*. Vol. 22 (1). hlm. 57-68.
- [7] El Rais, Heppy. 2012. *Kamus Imiah Populer*. Yogyakarta: Pusat Belajar.
- [8] Hole, Y., & Snehal, P. & Bhaskar, M. (2018). Service marketing and quality strategies. *Periodicals of engineering and natural sciences*, 6 (1), 182-196.
- [9] Hole, Y., & Snehal, P. & Bhaskar, M. (2019). Porter's five forces model: gives you a competitive advantage. *Journal of Advanced Research in Dynamical and Control System*, 11 (4), 1436-1448.
- [10] Koentjaraningrat. 1994. *Kebudayaan Jawa*. Jakarta: Balai Pustaka.
- [11] Lestari, Peni. (2013). "Makna Simbolik Seni Begalan Bagi Pendidikan Etika Masyarakat". *HARMONIA*. Vol. 13 (2). hlm. 157-167.
- [12] Margahana, H. & Triyanto, E. (2019). "Membangun Tradisi Entrepreneurship Pada Masyarakat". *Edunomika*. Vol. 3 (2). hlm. 300-309.
- [13] Mulder, JA. Niels, "Abangan Javanese religious thought and practice", *Bijdragen tot de Taal-, Land-en. Volkenkunde* 2/3de Afl (1983): 260-267.
- [14] Ningrum, Rifkia, K, dkk. (2017). "BIPA (Bahasa Indonesia Penutur Asing) sebagai Upaya Internasionalisasi Universitas di Indonesia". *ELIC Proceedings*. hlm. 726-732.
- [15] Nuryah. (2016). "Tedhak Siten: Akulturasi Budaya Islam Jawa (Studi Kasus di Desa Kedawung, Kecamatan Pejagoan, Kabupaten Kebumen)", *Jurnal Fikri*. Vol. 1 (2). hlm. 315-332.
- [16] Pradita, L. E., Sumarlam, S., Saddhono, K., & Rohmadi, M. (2020). Martabat Tembung Wali of Sunan Gunung Jati: As the value of religious humanism for the people of Cirebon. *HTS Teologiese Studies/Theological Studies*, 76(3), 1-5.
- [17] R. Bogdan and S. K. Biklen. (2003). *Qualitative Research for Education: An introduction to Theories and Methods* (4th ed.). New York: Pearson Education group. (pp. 110-120)., "Qual. Res. Educ. An Introd. to Theor. Methods, 2003.
- [18] Sabatari, W. (2012). Makna Simbolis Motif Batik Busana Pengantin Gaya Yogyakarta. *Laporan Penelitian. Jurusan PTBB*.
- [19] Sachari, Agus. (2002). *Estetika: Makna, Simbol dan Daya*, Bandung: ITB.
- [20] Saddhono, K. (2015). Integrating culture in Indonesian language learning for foreign speakers at Indonesian universities. *Journal of Language and Literature*, 6(2), 349-353.
- [21] Saddhono, K. (2018, March). Cultural and social change of foreign students in Indonesia: The influence of Javanese Culture in Teaching Indonesian to Speakers of Other

- Languages (TISOL). In *IOP Conference Series: Earth and Environmental Science* (Vol. 126, No. 1, p. 012091). IOP Publishing.
- [22] Siraj, Said Aqil. 2011. *Wali Songo: Rekonstruksi Sejarah yang disingkirkan*, Jakarta: Transpustaka.
- [23] Sholikhin, Muhammad. 2010. *Ritual dan Tradisi Islam Jawa Ritual-Ritual dan Tradisi tentang Kehamilan, Kelahiran, Pernikahan, dan Kematian dalam Kehidupan Sehari-hari Masyarakat Islam Jawa*. Yogyakarta: Narasi
- [24] Simuh. 1996. *Sufisme Jawa: Transformasi Tassawuf Islam ke Mistik Jawa*. Yogyakarta: Yayasan Bintang Budaya.
- [25] Singgih.Wibisono. 1972. *Kirap Pusaka*. Surakarta: Museum Radyapustaka
- [26] Sulaeman, S., Rijal, M., Malawat, M., & Sere, I. (2020). "The Symbolic Communication of the UkuwalaMahiate Ritual of the Indigenous Peoples of Mamala". *Moluccas, Indonesia*. Vol. 21. hlm.1-19.
- [27] Sulistiyono. Susilo, dkk.(2016). "Common Identity Framework of Cultural Knowledge and Practices of Javanese Islam" *IJIMS*. Vol. 6 (2), hlm. 161-184.
- [28] Sundari, Hanna. (2020). "The Eclectic Approach on One-to-One Teaching Indonesia for Foreigner". *DEIKSIS*. Vol. 12 (2). hlm. 150-163.
- [29] Wagianto, R. (2017). "Tradisi Kawin Colong pada Masyarakat Osing Banyuwangi Prespektif Sosiologi Hukum Islam". *Al-Ahwal*. Vol. 10 (1). hlm. 61-84.
- [30] Yahya, M (2018). "Tendensi Kesalahan Sintaksis Bahasa Tulis Pembelajaran Bahasa Indonesia Bagi Penutur Asing (BIPA)". *Sukma: Jurnal Pendidikan*. Vol. 2 (1). hlm. 137-166.
- [31] Yogesh Hole et al 2019 J. Phys.: Conf. Ser. 1362 012121