

Traditional Art and Cultural Inheritance as Dynamic Development of *Gandrung* Performing Art

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Abstract--The purpose of this study is to formulate a model of inheritance and development of *Gandrung* as Banyuwangi traditional arts performances. By using ethnographic methods, data from published sources include field data obtained through observation, participation and in-depth interviews with selected respondents, namely artists, community and cultural leaders at Banyuwangi. Semiotic interpretation of data is done by treating each phenomenon as a cultural phenomenon that related one another. The results shows that the inheritance and development takes place through regulation of *Gandrung* by setting *Gandrung* as Banyuwangi tourism mascot. *Gandrung* undergoes metamorphosis of art into art of social struggle and eventually evolved into entertainment art. The metamorphosis begins with the turn of *Gandrung* male dancer to be *Gandrung* female dancer. These events leave a pullback legend of *Gandrung* Marsan and emergence as the first woman of *Gandrung*. The figures in the cessation of Marsan as a male dancer (Lanang) still leave tradition until 1956, with the presence of Hamlet Gumuk*Gandrung* at GumukLor, Licin district, Banyuwangi. The stigma occurs because of the strong teaching of religious belief. Thus, the inheritance and other development took place through training, collaborative performances, festivals, cultural ambassador, diversification of performances and creative industry products

Key words--*Gandrung*, creative industries, metamorphosis, traditional art

I. INTRODUCTION

Gandrung as traditional art has undergone a metamorphosis of art into social struggle art to entertainment art. The history of art traditions make the focus of attention devoted bureaucrats and *Gandrung* lovers. The attention of the bureaucrats appears on the issuance of regulations that establish *Gandrung* as Banyuwangi tourism mascot and dance Jejer*Gandrung* as a welcome dance in Banyuwangi (Anoeagrajekti et al., 2018). The regulation is followed by advanced programs that support and strengthen the position of traditional arts *Gandrung* as one identifier and community identity (Using) in Banyuwangi.

After the established regulation, the devoted art tradition continues to experience a result of the dynamics of attraction and negotiation among artists, scholars, and local bureaucrats. The implementation of *Gandrung* Sewu held

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since 2012 is one of the art performances in modern tradition. Innovation appears from the first implementation of the 8th in 2019. Innovation and creativity devoted GandrungSewu looked at the use of the theme of the festival which originated from the dance scene into a mass story ballet that brought Gandrung art journey and struggle of the people of Banyuwangi. The fighting spirit is shown in the lyric of "Using" music used to accompany the performances of professional Gandrung or known as Gandrung canvas shelters. In the same sense, music is also used to accompany rituals in Tatulingga Bali (Schaareman, 2007:6).

In the period of the second decade of the 2000s, the performance of Gandrung canvas shelters was supported by the emergence of a professional association devoted lovers as members of a professional organization called as "Lestari Budoyo" (LB). The organizations becomes a forum of Gandrung lovers. It was originally covering an area ex-residency Rogojampi, but later expands to accommodate the membership of the entire regions in Banyuwangi. LB activities include regular social gathering, a grand stage, supports professional Gandrung performances, protects groups and dancers, and mediate Gandrung responders group.

This study focuses on the study of the dynamics of post-regulation against Gandrung as art tradition. Regulation is meant Banyuwangi Regency Decree No. 173/2002 regarding the Stipulation Gandrung as Mascot Tourism Banyuwangi and Banyuwangi regent Keputusan Letter No. 147/2003 regarding the Stipulation of JejerGandrung as TariUcapanSelamatDatang to Banyuwangi.

Gandrung is a collaboration of dance, vocals, and music. A Gandrung dancer is required to have body flexibility, vocal power and the ability to harmonize body movements with music that follows. Dantas (2011: 350) states that body and consciousness are entitled and parallel with religious rituals. In a dance, body becomes a central spot for collective consciousness to combine religious icons. The process of incarnation (body integrating incorporation god with the body of people who believe and serve as inspiration for the character dynamics of creative and interpretive choreography. The internalization of dance in a learning, takes place when individuals with limited understanding of the concept, has more complex knowledge through other individuals in a social context. Understanding social value indicates that a plurality of epistemic and conceptual does not prevent social learning (Eriksson et al., 2019).

In the case of plurality, Kenter (2019) accommodates differences in diversity, and provide a framework, manage, and support active trans-disciplinary collaboration. Furthermore, he identifies the main research areas of collaboration in the transformation process's sustainability. Collaboration is important to understand social value and to build capacity in the decision to understand and use a variety of value, epistemic, and procedural (Kenter, 2019). Learning as one of the traditional arts development strategy can be effective when it is done participatory. In the view of UNESCO, cultural participation is "individual participation in any cultural activities and way to improve the capacity and capital of their own culture and information, which help to define the identity and or allow for personal expression" (UNESCO 2012: 51). This activity can be implemented actively in the form of creating arts and being a volunteer of cultural organization. Besides, it can be also implemented passively through watching movie and cultural activities in the internet and other media. (Anheier, 2017:10).

The space in cultural participation is divided into seven elements. These cultural participation spaces are: (1) expression and aesthetic creation; (2) interest in foreign cultures; (3) the involvement of non-participant; (4) online creativity; (5) online cultural anticipation; (6) the participation of the passive culture; and (7) students' art. Each space is given subspace participation as shown in the following table (**Insert Table 1**).

Gandrung includes in the category of aesthetic and creation expression whose development dynamic indicates a collaboration with other fields, such as online creativity, online cultural participation, and student's art. Participation in the dance group allows observation of social transformation and reflection on research process. Dance ethnography can be formulated in the terms of how to write, explore, and interpret cultural gesture aspect (Paulson, 2011: 156).

A participation in music brings a variety of contexts, such as profane and sacred, classical and popular, engaged with entertainment, and political-economic. Music has a potency to be a trace for former society. On the other hand, dance depicts the expression of body accompanied by music, singing, or instrumental (Rusali, 2009:25). The combination of music and dance show their collaborative participation. Besides, participation in art photography as part of the visual language has a potency to inspire people to emulate and make changes. In this case, Billaud (2015: 40) states that the expansion of upper class women's image who wear clothes and their public visibility at the official ceremony is a radical step in society at the time. Historically, most women have been segregated from men and protected from the view of outsiders.

Ethnographer is a cultural detective. Gullion (2016: 3) argues that the ethnographer engages with a life that is being studied for a certain time, and support the reality of social nature. Furthermore, he shares experiences with others through writing. Ethnographer identifies a group of people and activities that appeal to them; to understand the characteristics of the group through field work and explain it in a form of writing.

The participation of young people can potentially be done through the involvement of students in research activities. Engagement is substantially a creative process to be updated and improved continuously. It aims to provide motivation and stimulation to attract talented students. A play becomes an example of creative approach. A large number of theatrical subjects performed ceremony and folklore shows high efficiency in the involvement of students in research activities. Research collaboration and creativity of teachers and students has been proven as an effective way to develop skills, find out talent, form a scientific character, and maintain initiative and self-sustainable educational skills in the future (Khairutdinova DF, 2015: 386).

Informants who continue to refer to specific issues in conversation and interview or specific objects that often appear and play a role in certain events, indicate that both ethnographic deserve attention. Description and effective analysis places cultural ethnographic materials such as clothing or ritual objects as a starting point (Murchison, 2010:160). In the 17th century, John Bunyan wrote a book entitled A Book for Boys and Girls as an attempt to socialize literacy in children. It can potentially be a source of inspiration for the development of literacy on artistic traditions to the younger generation to enjoy and become dancer (Lamb, 2018:29). The phenomenon of the internalization of literary tradition is a cultural event and ethnographic data. It also shows that the literary

tradition is built through a long journey. The internalization of literacy in verbal board is also conducted in Banyuwangi through writing training in arts-based folklore traditions and rituals of SeblangOlehSari and Bakungan.

In the case of ritual, the Durkheimian places ritual as a set of rules that determines behaviour attributes in sacred spaces. Rituals are also associated with everyday life, work up social fabric, and become a liaison among the primitive community to modern community. Ritual makes everyone involved as a member of a particular community and society (Arslan&Saridede, 2012). The fundamental and historical values of traditional arts and rituals are necessary to be internalized to prevent distortion value that potentially negates a comprehensive understanding of the value.

II. METHODOLOGY

Research Design

This research used ethnographic method. The preliminary data from published sources were completed with field data obtained through observation, participation and in-depth interviews against selected informants, artists, studio managers, cultural experts, and local bureaucrats. Data validation was done by triangulation source. The informants have a taxonomy of competency on a variety of cultural activities in the community, include traditional arts (Murchison, 2010; Clerke and Hopwood, 2014).

Data analysis was performed continuously and thoroughly from the stage of providing data. The data were sorted based on the role of traditional art performers, include dancers, Panjak, and responders. The data clarification was done through semiotic analysis by placing each data as cultural phenomenon related one another (Paulson, 2011; Gullion, 2015). The interpretation of the data was done through cultural studies by placing each event as sign of a culture intertwined with power relations that were subjected to inequality as superior and inferior.

III. RESULTS

The historical search was done through many sources of information, and it resulted Marsan as a last male dancer of Gandrung. He was a last male dancer that was later replaced by Gandrung Semi. Yet, the empirical search had discovered an active male dancer in 1955-1956. He was Maksum who lived in GumukLor, Licin district, Banyuwangi.

Traditional art is one of the performing arts fields of study, and as a part of universal culture. The diversity of traditional art have historical roots and development. It can be seen through historical background of traditional arts in Banyuwangi such as Gandrung, Barong, Kuntulan, Janger, dan new form of Mocoan (Anoegrajekti, 2016). Gandrung traditional art has undergone a metamorphosis from the art of struggle to the art of association, and finally become performing arts. The dynamics of the development of Gandrung reveals two large problems, namely through regulation and collaboration.

1. Regulations

The regulation that strengthens the position of Gandrung in Banyuwangi is issued by the regent SamsulHadi in 2002 and 2003. The first Decree (SK) of Banyuwangi regent with number 173/2002 on the establishment of Gandrung places Gandrung as Banyuwangi tourism mascot. The second Decree (SK) of Banyuwangi regent with number 147/2003 on JejerGandrung places it as dance of welcome inauguration in Banyuwangi.

Both decrees makes Gandrung has a legitimacy to be an imperative for society, dance artist, and bureaucrats of Banyuwangi to continue to develop and facilitate the promotion and development of space of Gandrung traditional art. The government of Banyuwangi through Department of Culture and Tourism, facilitates professional training administration on Gandrung. The result of the training has been felt by professional Gandrung. GandrungWulan and Gandrung Mia has become the famous Gandrung in Banyuwangi, and it is resulted from the training of professional Gandrung (**Figure 1**).



Figure 1

The training materials include dance, vocal, and spirit of a professional Gandrung dancer. The senior Gandrung dancers like TemuMisti, Supinah, Mudaiyah, Poniti, and Darti are believed to be facilitators that lead the training. They have been experienced as a primadona of professional Gandrung dancer when they were still young and good physical condition. After their declining physical abilities, some of them still continue to work with and set up studio to train a variety of traditional dance and vocal training. TemuMisti is now still dealing with and handle SopoNgiro studio that trains children who are interested to be Gandrung professional dancer. On the other hand, Supihan is still pursuing her activities as a leader of SayuSarinah dance studio that conducts dance training, vocal, and Panjak. To care of her studio, she does a diversification of enterprise by establishing homestay to give a transit lounge for tourists who want to climb Mount Ijen.

The government's policy to develop traditional arts Gandrung as a follow-up of the regulation is also implemented in the annual program of GandrungSewu festival. The word Sewu 'Thousand' in construction of GandrungSewu does not indicate the amount of dancers who participate in GandrungSewu. The festival participants tend to continue to exceed the sum of one thousand. GandrungSewu festival (from year to year) also experienced dynamics, from the original pure dance performances to lifting the travel narrative ballet dance history of Gandrung in 2014. Further performances of the festival and history of GandrungSewuBanyuwangi are struggling to fight against the foreign rulers. The struggle is embodied symbolically in a series of lyrical song commonly sung to accompany the dance like "PodhoNonton", "SeblangSubuh", "SeblangLukinto", "KembangPepe", dan

“LayarKumendhung” (Anoegrajekti, et al., 2018 : 66-67), and those are loaded with a message of struggle of Banyuwangi (**Figure 2**).



Figure 2

Furthermore, the festival of GandrungSewu results in the recruitment of dancers drawn from schools and dance studios in Banyuwangi. GandrungSewu festival influences any prospectus program and movement to formulate and establish Gandrung dance group in educational institute to ease dancer recruitment in the festival. Moreover, the dance studios in Banyuwangi places JejerGandrung dance as a compulsory subject to be mastered before other dances. It is approved by the leaders of dance studio, such as Supinah, TemuMisti, SabarSubari, and Sumitro. Thus, GandrungSewu festival becomes one of major driving forces, inspirations development, and inheritances of Gandrung dance skills in Banyuwangi.

2. The Collaboration of Arts to Batik Gandrung

The inheritance and dynamics of the development of Gandrung as traditional art progresses in collaboratively and interdisciplinary, particularly in the field of art and generally in the field of culture. The art activities in Banyuwangi reveal mutual cooperation among fields in art studies. In addition to its cooperation, Gandrung traditional art is also a source of inspiration for the creative process of various fields of art, such as painting, sculpture, and literature. Like painting, it can also be major source of livelihood and significant for cultural economic production. Campbell (2015:230) has found that Kamasan village in Bali exploits painting as economical commodity for most of the villagers. Thus, various inspirations of *Gandrung* can be seen in the following figures.

First, collaboration across field of performance. It involves a display of Gandrung dance in other performing arts, such as Gandrung with Janger, Banyuwangi Ethno Carnival (BEC), and Kuwung festival. Gandrung traditional art that becomes an identifier of Banyuwangi reveals a high popularity among people in Banyuwangi. Thus, JejerGandrung dance becomes one of pre-story dance, a dance that is performed before Janger.

Gandrung is used as an accompanist of other art performances in the implementation of BEC. The appearance of Gandrung as accompanist in international cultural event become an opportunity to socialize, publish and promote culture, especially Gandrung traditional art. This evidence is in line with Cohen's study on Javanese dance that it takes a role as cultural bearer (Cohen, 2007:10). The same thing happens on the implementation of Kuwung festival that performs a variety of traditional art in Banyuwangi. BEC and Kuwung are held every year and

held in the central city of Banyuwangi. Banyuwangi also creatively modifies Gandrung traditional performing art in the form of “Tabuhan Soren”, a performing art in opened area and held in every Saturday afternoon. This entertainment activity presents Gandrung young dancer with SindengandrungPoniti. GandrungPoniti is a senior Gandrung dancer who has explored many regions and experienced in being a trainer of Gandrung in Pontianak, West Borneo. Second, collaboration across arts and ritual can be seen in the implementation of Barong IderBumi ritual at Kemiren village, SeblangBakungan, KeboanAliyan, and PetikLautMuncar. These four rituals are held every year, and place Gandrung as part of these. Thus, these rituals became parts of Gandrung traditional art ecosystem. Barong IderBumi at Kemiren village is followed by four groups of Barong and other traditional arts, namely Kuntulan, Gandrung, danJaranan as accompanists.

SeblangBakungan places Gandrung in two activities: as accompanist in the procession of pilgrimage from Seblang studio to the graveyard of BuyutWitri, and as a part of the activities in a series of rituals of Seblang. The dancers are students of art studio in the community of Bakungan (see figure 2). The availability of space expression become one of practical laboratory to demonstrate achievement of children in learning dance. The exploitation of the opportunity grows by the addition of activities that start two-or-three days before the activity. One of which is used for the celebration of cultural art appreciation by displaying art resulted from community and school in Bakungan village.

The celebration of KeboanAliyan ritual is began with performances of traditional dance entertainment. One of performed dances is Gandrung traditional art. In this activity, teenagers perform and take a role as dancer in it. The performance of JejerGandrung dance constantly fascinates visitors. The dynamics of dancers and music is combined with typical narrative of main attraction of Gandrung dance performances. It is also combined with an interesting costume with dominant peacock colour that stands out and enliven the performance of dancers.

Gandrung becomes part of mandatory rituals in PetikLautMuncar. PetikLautMuncar has a hybrid characteristics; it is a blend of Islamic culture, Java, Madura, and Using (Macaryus, et al., 2018). GandrungGitik dancer offerings that accompany heading to Sembulungan Beach every year is always changing. The change provides an opportunity to the participation of other Gandrung dancer. (**Figure 3**)



Figure 3

The collaboration of Gandrung that becomes part of Barong IderBumi, SeblangBakungan, KeboanAliyan and PetikLautMuncar indicates that the ritual became part of Gandrung traditional art ecosystem. The role of ritual

as responders which gives a new expression on Gandrung dancer. Other responders can vary, such as family celebration, religious celebration days, national celebration days, and organization celebration.

Collaboration of Gandrung art tradition that is part of the ritual Barong IderBumi, SeblangBakungan, KeboanAliyan and PetikLautMuncar indicate that the ritual became part of the tradition of art ecosystem Gandrung. The role of ritual as responders, which gives the new expression dancer Gandrung. Other responders can vary, such as family or organization in a variety of events, such as a family celebration, religious holidays, national holidays, or thanksgiving organization.

Third, Gandrung traditional art becomes a source of creation inspiration in other art fields, such as crafts, sculpture, painting, literature, and Batik. The background of Gandrung as a dynamic traditional art, makes Gandrung has two stigma: being revered and reviled. The enthusiasts of Gandrung traditional art usually have an excellent dancer. The rabid enthusiasts always presents to witness Gandrung performances in various places in Banyuwangi. However, Gandrung dancers also get indignity. Some of Islamic scholars argues that Gandrung is stigmatized as immoral acts (Anoegrajekti, 2016). Meanwhile, the bureaucrats and Board of Arts place Gandrung as one of characterization on Banyuwani and as cultural heritage that has a historical facts related to society's struggle in maintaining and preserving identity, especially "Using" (**Figure 4**). In the same case, Schlehe (2016:10) has discovered that societies at Kota Gede Yogyakarta construe that KirabBudaya has been significant to be a tourism icon of the region by any support of DinasKebudayaan (GustiYudo) and Abdi Dalem. They argue that KirabBudaya does not represent un-Islamic.



Figure 4

The greatness and uniqueness of Gandrung traditional art makes Gandrung to be a source of inspiration in the process of various arts creation in Banyuwangi. Some of the art products that are inspired by Gandrung exist in Taman GandrungTerakota. The location locates at the slopes of Mount Ijen, and it collects the statues and paintings of GandrungTarakota. Meanwhile, the literature that draws inspiration from Gandrung is written by HasnanSingodimayan entitled *KerudungSantetGandrung*. The novel is said as a form of defence against the perpetrators of Gandrung stigmatized as "immoral". The novel has never been a concern of national television station TelevisiPendidikan Indonesia (TPI) which presents a story of *JejakSinden* that is made based on Singodimayan's novel (**Figure 5**).



Figure 5

The products of other arts industry is Batik Gandrung produced by a team of researchers at LP2M Jember University that is funded by Institute for Education Funding Management (LPDP). The design of Batik Gandrung is obtained through design competition followed by societies in Banyuwangi. The specialization of participants is intended to explore the originality of expression of Banyuwangi as the "owner" Gandrung traditional art. By cultural belonging, society has a knowledge, understanding, and appreciation that are worthy to be immortalized in the form of Batik Gandrung. In learning character education and culture in Indonesia, content or value factors are very important. In this case, it is different from moral education in a liberal society, which only emphasizes the process or skill in making moral interests. Teaching values according to that view is an indoctrination which must be shunned (Saddhono, 2018). In the anticipation of these problems, it is thoroughly necessary to build a stronger and more organized partnership between government officials in the culture heritage sector to improve this potential culture of Gandrung to be held in international performing arts event(Saddhono, 2014).

IV. DISCUSSION AND CONCLUSION

The clarification of Article 37 (3) of Law No. 5 year 2017 on the Promotion of Culture declares that reviving and maintaining the ecosystem of related cultural promotion, such as woven fabric, ensures the availability of spinners, weavers, raw materials, skills, construction techniques, and natural dyes. Meanwhile, the term ecosystem has been used in the field of biology which means life in a particular environment, comprised of a community and abiotic factors (KBBI, 423).

Thus, cultural ecosystem is an environment that consists of community and factors that are interwoven in cultural field, specifically associated with the object of cultural promotion and its subs. The explanation presents weaving ecosystem technology that includes spinners, weavers, raw materials, skills, construction techniques, and natural dyes. In the next stage, producers, sellers, and consumers can be potentially be extended to have an impact on well-being or welfare. Thus, the cultural ecosystem as well as in the fields of biology have specific properties in accordance with its respective objects and its cultural advancement.

The document of UNESCO presents a terminology known as cultural cycle (2009: 19-20). The cultural cycle places culture as life with living rotations that involves creation, production, dissemination, exhibition, and consumption (Saddhono, 2015; Mulyawan, 2020). The cycle is the movement in releasing welfare. In the cultural cycle, there exists a terminology "continuation" as stated in Law No. 5/2017, Article 35 (1) sub-K and article 35

sub-J, to enliven and maintain culture's sustainable ecosystems. It is in line with the spirit of life to protect culture's sustainable ecosystems in a movement launched by the United Nations Sustainable Development Goals.

In general, the ecosystems of Gandrung traditional art are dancer, Panjak, Sinden, responders that consist of family, government agencies, commercial organizations, and audiences that include ones who testify Gandrung performances (Anoeграjekti, 2016). Currently, responders and audiences of traditional art undergo an expansion by the availability of response from commercial institutes, such as restaurant and hotel are routinely held Gandrung to treat performing arts for guests.

V. CONCLUSION

The results shows that Gandrung have long development dynamics. First, Gandrung undergoes metamorphosis of art into art of social struggle and eventually evolved into the art of entertainment. The metamorphosis begins with the turn of actors of Gandrung male dancer to be Gandrung female dancer. This event leave a legend on retirement of Gandrung Marsan and the emergence of Gandrung Semi as the first Gandrung woman.

Second, the rate of Marsan's retirement as a Gandrung dancer still leaves Gandrung Lanang tradition until 1956 with the presence of Gandrung Maksum at Gumuk Lor district, Licin, Banyuwangi. Maksum is active as a professional Gandrung dancer for one year due to a stigma on Gandrung as immortal performing arts. This stigma emerges, because the strength of religious belief enliven at Gumuk Lor.

Third, the inheritance and other development dynamics progress through regulation, training, collaborative performances, festivals, cultural ambassador, diversification of performances, and creative industry products such as souvenir, t-shirts, and Gandrung Batik.

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