



Cultural Acculturation of Yogyakarta and Central Java (SURAKARTA) in the "Kethek Ogleng" Performance by Sanggar Tari Kendhalisada

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<http://dx.doi.org/10.18415/ijmmu.v12i3.6550>

Abstract

This study examines the phenomenon of cultural acculturation manifested in the "Kethek Ogleng" performance staged by the Kendhalisada Dance Studio in Gunungkidul Regency, Yogyakarta. This art form emerged from the interaction between Yogyakarta and Surakarta cultures, as reflected in various dance movements, costumes, and storylines. Employing a qualitative approach, the study explores the mutual influence and adaptation between the elements of these two cultures. The "Kethek Ogleng" performance narrates the love story of Raden Panji Asmarabangun and Dewi Sekartaji, where the character Kethek Ogleng serves as an obstacle in their journey. The findings reveal that acculturation is evident not only in visual aspects such as costumes but also in the diverse dance movements that blend the styles of Surakarta and Yogyakarta. The results highlight that this performance not only represents the richness of local culture but also strengthens the cultural identity of the Gunungkidul community. Thus, "Kethek Ogleng" becomes a symbol of cultural continuity and the dynamic evolution of traditions within society.

Keywords: *Kethek Ogleng; Acculturation; Culture*

Introduction

Yogyakarta is part of the NKRI region that has cultural diversity and is called the city of education, with Sri Sultan as its symbolic leader. Starting from dance, ketoprak, wayang, folk arts such as jathilan, tayub, badui, angguk, batik and arts that arise from the creative process of artists. Proof that Yogyakarta is a city of education is the presence of several leading universities in Yogyakarta. Not only superior in culture and education, Yogyakarta also has tourism and culinary that attracts many tourists, such as Borobudur Temple, Prambanan Temple, Palace, and beach tourism. Its culinary specialties are Gudeg and Bakpia. Speaking of culture, culture is something that is close to artists. Artists themselves in the Special Region of Yogyakarta get facilities and have an important role, with the presence of artists, the sustainability or preservation of culture does not need to be worried about.

Surakarta or commonly called Solo is an area that is also part of the Republic of Indonesia, but more precisely Surakarta is located in Central Java. This city is known as a city that is also rich in culture and history, especially the center of sultanates and kingdoms. This city also gave birth to many cultures

such as batik, gamelan, puppets, dance, and also held many festivals studded with culture. The culinary in Solo also attracts many tourists such as liwet rice and serabi. Leading universities are also in the Solo city area. Actually, when viewed in general, Yogyakarta and Surakarta have several things in common in terms of preserved culture, but still have differences because the habits of the population are also different and must have their own characteristics.

Both cities have similar cultures, ranging from dance, puppetry, karawitan, wayang wong, wayang golek, batik, and other arts, but still have their own characteristics. Judging from dance, the variety of dance movements in Yogyakarta and Surakarta has a significant difference, even the dance count can be different. Yogyakarta dance uses the traditional musical instrument gong to be a benchmark count of 8, while Surakarta is not only characterized by traditional musical instruments gong as a benchmark count, this is commonly called count *gandul* or against tempo with smoother movements and much more. This difference makes the culture wider and has different characteristics. The creativity of choreographers also influences this, one of which is in Gunungkidul Regency, judging from its location, Gunungkidul is an area close to Surakarta, so there is no denying that culture can easily enter the Gunungkidul area. Examples of Surakarta's cultural influence include traditional arts and ceremonies, such as the Yogyakarta-style wayang kulit purwa, which was influenced by the earlier Surakarta style and developed into a romantic classical form. These developments reflect the cultural connections between regions, emphasizing change and adaptation in traditional arts (Sutriyanto, 2016). On the other hand, the traditional art of *Srandul*, which flourished in Yogyakarta and Central Java, is still performed in Gunungkidul as part of local cleansing ceremonies. This tradition, which includes dance, dialog, and singing, shows the continuity of Surakarta's cultural influence in the area. It also confirms the integration of local beliefs with cultural practices, maintaining the continuity of local customs (Supriyanto, 2020).

The art that the author will discuss in this journal is the folk art of *kethek ogleng* created by one of the artists in the Special Region of Yogyakarta, precisely in Gunungkidul Regency. *Kethek ogleng* art is identical to the love story between Raden Panji Asmarabangun and Dewi Sekartaji. Like a love story, these two characters experience obstacles that are not easy before meeting. Sutiman's *kethek ogleng*, for example, became one of the objects of research with the title "The Symbolic Meaning of *Kethek Ogleng* in Tokawi Village, Nawangan Subdistrict, Pacitan Regency", created in 1967 tells the story of *kethek ogleng* with Panji Asmara Bangun as the main character in this story. It tells the heroic story of how the struggle to find Dewi Sekartaji / Endang Lara Tompe, and how Dewi Sekartaji also struggles to find Panji Asmarabangun with many obstacles, with *kethek ogleng* as the supporting actor.

Slightly different from the work created by Agus Purwanta, *kethek ogleng* is the main character, in the story telling how his struggle and trickery to get the love of Dewi Sekartaji who became an angel. This work was created by combining the dance culture of Yogyakarta and Surakarta with the background of folk art. The acculturation that occurs in this work is the movements, costumes, to the flow of the show, as well as the rules used in Yogyakarta and Surakarta dance, this is what the author will discuss in the research.

Method

This research uses qualitative methods which are meant by qualitative research that cannot be achieved using statistical procedures or other ways of measurement (quantification). Qualitative research is sourced by observations that in general qualitative research functions for research such as about people's lives, behavior, history, organizational functions, social activities, and so on. "Qualitative research is a certain tradition-tradition in social science that fundamentally relies on observations of humans in their own areas and relates to these people in their language and in their terms" (H. Rochajat Harun, 2007). (Rochajat Harun, 2007) The use of this method is an experience taken from previous researchers, where this method can be used to find or understand what is hidden behind phenomena that

are sometimes something that is difficult to understand and satisfy. As in the case of Kethek Ogleng dance existence, this method is very suitable because it can find out how the existence of Kethek Ogleng dance in kendhali sada dance studio in Gunungkidul Regency, Kapanewon Karangmojo, Kalurahan Gedangrejo.

This research process is descriptive, which is a work step to describe an object, phenomenon, or social setting in a narrative writing, namely data, facts, and collected in the form of verbs or images rather than numbers. Why and how an event occurs (Djam'an and Aan: 2017). Where will be described through the data that has been obtained and packaged in this study. The author gets data from several sources through interviews and literacy either from previous research or from performance videos.

The source of data obtained through informants or sources given to researchers is the understanding of the research subject. So here the researcher will dig up information or data that will be submitted or requested to the source. The selected sources are also related to the research that will be carried out, such as dance stylists, accompanists, and makeup and fashion stylists. In order to obtain accurate data, the subject of this research is used as a source of information. The subject of this research will seek data through the creator of Kethek Ogleng dance, namely Agus Purwanta, Kethek Ogleng dance accompaniment, factors inhibiting its existence and new movement variations in Kethek Ogleng dance.

Results and Discussions

A. Cultural Acculturation

Acculturation is the process of interaction between two cultures that come from two or even more regions, this occurs due to differences in cultural elements that can become one existing culture. This process experiences several ideas, norms, creativity, and so on. Acculturation can occur voluntarily or by the will of the creator.

The case of cultural acculturation that occurs is in the kethek ogleng performance art created by Agus Purwanta S.Pd as the owner of Kendhalisada dance studio in Gunungkidul Regency. This performance is an acculturation of culture from Surakarta and Yogyakarta. Initially, this performance was inspired by a performance in Pacitan owned by Soetiman, said Agus Purwanta. Initially this performance was similar to the wayang wong performance which tells the story of the meeting of Dewi Galuh Candrakirana with Panji Inu Kertapati, but this was opposed by senior artists because they hoped that Mr. Agus had other creativity so that this performance did not seem boring.

The acculturation that occurs in this performance is in terms of costumes and movements, namely the costumes used are Yogyakarta gagrak while the movements used are from Surakarta. Starting from the costumes. The costumes used in this performance are in accordance with Yogyakarta style dance costumes, such as:

1. The jarik/fabric used by the ending character lara tompe is jarik seredan, agus purwanta admitted that he initially used a jarik with a machete motif but over time this was changed to a prada motif jarik, but it was still used with seredan.
2. The leather shoulder clasps used by all roles, namely monye, kethek ogleng, and ending lara tompe, are Yogyakarta-style leather shoulder clasps.
3. Jarik/fabric used by kethek ogleng and monye is jarik motif used in a rampek way, according to Yogyakarta style. The monkey/kethek character in this performance does not use jarik poleng because it is not allowed.

The movements used in this performance are Surakarta style dance movements, namely the role of endhang lara tompe using gambyong dance movements in pieces according to the choreographer's creativity, the contents of these movements are nyamber, kicat, trisik, golek iwak movements (if needed), according to Surakarta style dance styles, and using gambyong dance accompaniment. In contrast to the monye and kethek ogleng characters, they use Yogyakarta-style men's dance movements in the form of sabetan and jogedan, but 80% of the movements performed by these two characters are improvised.

This performance leads to folk art because it was born and exists on the culture of the community itself, the fact is that there is a shrine to Panji Asmarabangun or Panji Inu Kertapati in Gunungkidul Regency. The story in the performance performed by Agus Purwanta is the story of the struggle for the meeting of Panji Inu Kertapati and Dewi Galuh Candrakirana which is blocked by monye and kethek ogleng because kethek ogleng has a dream that the blood of an angel has dripped on the body of a woman named ending lara tompe from dadaptulis village who is actually Dewi Galuh Candrakirana who is looking for her lover, Raden Panji Inu Kertapati or Panji Asmarabangun, He believed that if he could marry her, he would get glory and fertility.

A. Acculturation in Kethek Ogleng Performance Art

The process of acculturation in Kethek Ogleng performance art reflects a harmonious cultural dialogue between Yogyakarta and Surakarta, which is enriched with local elements from Gunungkidul. This acculturation shows the ability of cultures to adapt and complement each other, as described by Hildred Geertz (2015), who calls acculturation a process of cultural adaptation that not only creates harmony but also maintains the identity of each culture.

Costume Aesthetic Blend

The costume in Kethek Ogleng is one of the main elements that represent the cultural acculturation of Yogyakarta and Surakarta. The batik motifs used combine Yogyakarta's parang motif, which symbolizes courage and power, with Surakarta's kawung motif, which symbolizes purity and wisdom. The use of these two motifs not only enriches the visual aesthetics but also symbolizes the unity of two great cultures.

In addition, the addition of local elements from Gunungkidul is seen in the use of bright colors, such as yellow and red, which symbolize the vibrancy and natural wealth of the region. Agus Purwanta, a local artist who has developed the art of Kethek Ogleng, has successfully integrated this traditional aesthetic with modern innovations. For example, some costumes have added ornaments made from natural materials such as coconut leaf fibers, reflecting the local traditions of the Gunungkidul people.

Variety of Dance Movement

According to R.M. Soedarsono (2020), movement in traditional dance is the main medium to convey cultural values. In Kethek Ogleng, acculturation is seen in the variety of movements that combine Yogyakarta, Surakarta, and local Gunungkidul characteristics.

1. Smooth and Symbolic Movements (Yogyakarta Style)

Yogyakarta style is known for its soft, slow, and symbolic movements. This can be seen in hand and finger movements that imply certain meanings, such as loyalty and sincerity. These movements usually appear at the beginning of the performance, where the mood of the story is still in the introductory phase.

2. Dynamic and Expressive Movements (Surakarta Style)

Surakarta's more dynamic and expressive characteristics are present in agile body movements, such as jumps and spins. These movements are often used to depict action-packed scenes, such as battles or Panji Asmara Bangun's attempts to save Dewi Sekartaji.

3. Improvisational Movement (Gunungkidul Style)

Local elements from Gunungkidul are shown through improvisational movements that resemble the behavior of an ape (kethek). These improvisations provide a distinctive touch of humor and spontaneity, making the performance feel more alive and close to the audience. This movement also emphasizes local wisdom that describes the relationship between humans and nature.

Musical Accompaniment: Symphony of Acculturation

The gamelan music that accompanies Kethek Ogleng also shows cultural acculturation. In the Yogyakarta gamelan, compositions tend to be soft and slow-paced, creating a deeply meditative atmosphere. In contrast, Surakarta gamelan is more rhythmic and varied, reflecting a dynamic spirit.

In Kethek Ogleng, these two styles are combined by adding local elements, such as Gunungkidul's traditional musical instruments, kentongan and angklung. This combination gives the performance a unique color, while enriching the audience's audio experience.

Suardi (2020) notes that the kendhang patterns in this performance are an adaptation of the Yogyakarta and Surakarta styles. On the one hand, Yogyakarta's slow beat pattern is used for emotional scenes, while Surakarta's fast beat is used for action scenes. The addition of local instruments provides a sense of freshness not found in the pure traditional style.

A. Relevance of Kethek Ogleng to Local Culture

The existence of Panji Inu Kertapati's petilasan in Gunungkidul is not only a geographical setting but also an important element in connecting Kethek Ogleng with local culture. The performance art utilizes the local historical heritage to create an artistic experience that strengthens the cultural identity of the Gunungkidul community while connecting it to the great Javanese traditions, particularly Yogyakarta and Surakarta.

1. Performing Arts as a Medium for Local History Preservation

The Panji Inu Kertapati shrine in Gunungkidul is the center of the narrative in Kethek Ogleng. The story of Panji Inu Kertapati and Dewi Galuh Candrakirana is part of *serat panji*, a collection of Javanese classic stories that have long been a source of inspiration for performing arts. In the context of Kethek Ogleng, this story is combined with local values that reflect the traditions and wisdom of the Gunungkidul people.

As Clifford Geertz (2017) points out, performing arts play a vital role in maintaining the continuity of cultural traditions through the symbols they contain. In this case, Kethek Ogleng not only entertains but also educates the public about local history. For example, the narrative of Panji Inu Kertapati's struggle to save Dewi Galuh Candrakirana contains moral messages about loyalty, courage and true love. These messages strengthen the cultural identity of the Gunungkidul people who value these noble values.

2. Universal Values in Local Context

Although the Kethek Ogleng story comes from the classical Javanese tradition, the values contained in it remain relevant to modern society. Some of the universal values conveyed through this story are: Love and Loyalty: The story of Panji Inu Kertapati reflects true love and unwavering loyalty. This value teaches the importance of building relationships based on commitment and sacrifice.

Courage in Struggle: Panji Inu Kertapati's journey disguised as an ape (kethek) to save Dewi Galuh shows the importance of courage and determination in facing challenges. This value is relevant to the spirit of the local people who are known to be resilient and never give up. Relationship with Nature: The use of the ape symbol in Kethek Ogleng reflects the closeness of humans to nature, which is an integral part of the traditions of agrarian societies such as Gunungkidul.

These values are not only relevant to the local community but also have a universal appeal, so Kethek Ogleng can be accepted by various groups, both at the local and national levels. According to Anderson and Kramer (2019), performing arts that promote universal values are more easily accepted by the wider community because they can reach various cultural backgrounds.

3. Connecting Local Traditions with the Young Generation

One of the main challenges in preserving traditional arts is bridging the gap between generations. Kethek Ogleng succeeds in making local history and tradition part of an artistic experience that appeals to the younger generation. Agus Purwanta, the artist who developed Kethek Ogleng, actively involves local youth in the production process. The involvement of the younger generation is not only done through performances but also through dance, music, and costume-making training. According to Suwardi (2020), this participatory approach allows the younger generation to better understand and appreciate their local culture. In this way, Kethek Ogleng is not only a means of preserving art but also a tool to build cultural awareness among the next generation.

4. A Medium to Enhance Local Tourism

As part of Gunungkidul's cultural heritage, Kethek Ogleng also has the potential to support the tourism sector. The performance is often the main attraction in various local cultural festivals and tourism events. Visitors, both from home and abroad, can enjoy an authentic cultural experience while learning local values.

According to Prabowo (2021), the integration of traditional arts into the tourism industry not only helps preserve the arts but also provides economic benefits for local communities. In the context of Gunungkidul, Kethek Ogleng contributes to the strengthening of the regional cultural identity while becoming a unique tourist attraction.

5. Challenges and Opportunities in the Age of Modernization

Although Kethek Ogleng has managed to maintain its relevance, it also faces challenges in the era of modernization. One of the main challenges is the dominance of popular culture that often shifts people's attention away from traditional arts. However, this challenge is also an opportunity for innovation.

Agus Purwanta, for example, has introduced modern elements such as dynamic stage lighting and more interactive narrative arrangements. In addition, documentation of Kethek Ogleng in the form of videos and promotion through social media have helped increase the popularity of this art among the younger generation.

According to Endraswara (2018), traditional arts that are able to adapt to the times have a greater chance of survival and development. In this case, Kethek Ogleng shows how traditional art can remain relevant without losing its cultural essence.

A. Contribution to Traditional Arts

As a result of the process of cultural acculturation, Kethek Ogleng contributes significantly to enriching Indonesia's traditional arts. It not only retains traditional cultural elements from Yogyakarta and Surakarta, but also integrates local values of Gunungkidul. Agus Purwanta, as the artist who developed this performance, not only revived the traditional art, but also provided innovations to keep Kethek Ogleng relevant in the modern era. These innovations include improvements to the stage layout, the addition of contextualized narratives, as well as the use of technology such as lighting and sound effects to enhance visual and emotional appeal. This is in line with the views of R.M. Soedarsono (2020), who emphasizes that the preservation of traditional art must include adaptation efforts so that the art is able to keep up with the times without losing its cultural essence.

In addition, Kethek Ogleng also reflects the concept of folk art, where performing arts are not only created by the community, but also intended for the community. Intense interaction between artists and local communities in the process of making, training, and organizing performances creates art that is authentic and relevant to the local cultural context. For example, the dancers, musicians, and supporters of the performance mostly come from the local community, so that this performance becomes a representation of a shared identity. This art is also an effective medium of social communication, conveying local moral and historical values that can be accepted by various levels of society. In the socio-economic dimension, Kethek Ogleng also contributes to strengthening the creative economy in the Gunungkidul region. This performance is often part of cultural events and festivals that attract tourists, both local and foreign. According to Endraswara (2018), traditional arts rooted in the community have great potential to become cultural and economic assets. Therefore, Kethek Ogleng not only functions as a preserver of tradition, but also as a bridge connecting traditional arts with new opportunities in tourism and the creative industry. With an inclusive and innovative approach, this art proves that traditional art can continue to live and develop amidst changing times.

One of the main challenges in maintaining performing arts such as Kethek Ogleng is maintaining a balance between preserving tradition and innovation. Too much innovation can obscure the traditional identity of the performance, while a lack of innovation can make this art lose its relevance. According to Tarihena (2022), artists need to have a deep understanding of the essence of traditional culture in order to create innovations that still respect the values of the original culture.

On the other hand, the development of technology and social media provides a great opportunity for Kethek Ogleng to be known more widely. Documentation and promotion through digital platforms can help attract the attention of the younger generation and expand the audience for the performance. As explained by Anderson (2021), digitizing traditional art is a strategic step to ensure the sustainability of art in the modern era.

Conclusion

The "Kethek Ogleng" performance staged by the Kendhalisada Dance Studio in Gunungkidul Regency is a real manifestation of cultural acculturation between Yogyakarta and Surakarta. This acculturation process is reflected in artistic elements such as costumes, various dance movements, and storylines, which combine the characteristics of both cultures. The costumes in the performance adopt the Yogyakarta style with traditional details such as the use of prada motif jarik and leather shoulder klat, while the various dance movements are inspired by the Surakarta style modified by the creativity of local choreographers.

The acculturation that occurs shows the ability of culture to adapt and innovate without losing its original identity. In the context of the "Kethek Ogleng" performance, this process not only enriches the aesthetic value of traditional art but also strengthens the cultural identity of the Gunungkidul community. The story conveyed, which tells the love struggle of Panji Inu Kertapati and Dewi Galuh Candrakirana, also provides moral and educational values that are relevant to the local community.

In addition, the findings of this study reveal that the presence of performing arts such as "Kethek Ogleng" has an important role in maintaining the sustainability of local traditions amidst the flow of modernization. The creativity of artists, such as Agus Purwanta, contributes to presenting artworks that are not only entertainment but also a medium for preserving culture. This study emphasizes that traditional art can be a symbol of dynamic cultural sustainability and is able to create harmony between traditional heritage and modern innovation. Thus, "Kethek Ogleng" is not only an icon of local performing arts but also a reflection of the harmonious relationship between two great cultures, Yogyakarta and Surakarta. This performance emphasizes the importance of cultural collaboration in strengthening local identity while providing inspiration for the development of traditional arts in the future.

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