

TRANSFER OF LITERATURE
The Transformation of Myths, Statues, and Banyuwangi Gandrung Festival

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Abstract

Mode of transfer is the art of adapting to a new target work. Therefore, it can potentially be done by adding, subtracting, or changing. It is also a process of transition and conversion from one medium to another. Transfer of rides as a form of revitalization of oral traditions. Usually, the works of art that are adapted are popular works, and known in the world, but there are also works that are only known after the work is adapted. In this study, we discussed the folklore “Sri Tanjung” and the performing arts “Gandrung Banyuwangi”. Sri Tanjung legend, the origin of the name Banyuwangi district told the wife's loyalty to her husband. This legend was often brought up in local arts and culture. Gandrung as a traditional art tend to be a source of inspiration for the emergence of various creative industries, such as literary works, sculptures, souvenirs, and gandrung batik motifs. Some of these opportunities had been used by the community, especially the MSMEs in Banyuwangi. This study focused on explaining the implementation of literary revitalization as one of the efforts to protect literature supported by the Law.No. 5/2017 on Cultural Advancement as an effort to increase cultural resilience and Indonesia's contribution in the midst of world civilization through the protection, development, utilization, and development of culture. Through ethnographic method, this study began by collecting library data from various sources. The library source was complemented by field data obtained through observation, participation, and in-depth interviews with traditional arts actors, community leaders, cultural observers, bureaucrats, and the arts community. The transfer study was analyzed using adaptation theory by exploring the development of sustainable creative adaptation. The practice of adaptation was the essence of storytelling itself. It implied that telling the same story from different points of view can create much different interpretations, and an adapted work is a whole new work. Through the transfer process, it has become an absolute necessity if we want to develop myths, form traditions, and focus on economic development based on creativity and innovation.

Keywords: adaptation, mode of transfer, Gandrung Banyuwangi, myth, Sri Tanjung

A. INTRODUCTION

Gandrung is one of the traditional arts in Banyuwangi which is still popular and in-demand by the supporting community. Some studies showed that *gandrung* has an ecosystem that supports each other. The ecosystem is art performers, militant connoisseurs (*gandrung*

adjuvant), responders, local bureaucrats, and itinerant traders who follow each *gandrung*-Banyuwangi performance. However, both of them also received negative stigma, especially from religious leaders and *ulama*, because they were infatuated using movements that were seen as sensual and with costumes that exposed their genitals. *Gandrung* has received attention and appreciation from the local community and government by participating in various local, national and international festivals. As the example, *Gandrung Temu* and *Gandrung Mia* and their succession on 28–30 August 2015, attended and performed at Frankfurt Book Fair, Germany; a prestigious world book fair. In modern society, people have many alternatives in choosing their entertainment.

Many traditional arts today that can be enjoyed by utilizing android, and potentially can reduce public interest. It is necessary to explain the description of the specification of the relationship between the scheme and the focus area or research strategic plan of *gandrung* cooperation. The relatively low honorarium of *gandrung* performers is around IDR250,000.00 indicating that traditional arts cannot yet become a mainstay of family income. For prima donna dancers with many fans, they benefit from their gift (*saweran*).

The preliminary studies showed that *gandrung* has an ecosystem, namely art performers, connoisseurs (militants), responders, traveling traders, local officials, and financiers. Their own capacity and importance have contributed to the preservation and development of *gandrung* as one of the traditional arts of Using Banyuwangi which has undergone a long journey and metamorphosis, namely: (a) the change from *gandrung lanang* to *gandrung* women, (b) changes from art struggle into art of association, and (c) being an art of entertainment. *Gandrung* is a collaboration of dance, vocal and music arts. Research on the following traditional arts has been done previously, namely *Gandrung Banyuwangi Traditional Art Development Model in the Context of Strengthening Cultural Assets and the Tourism Industry* [3], *Gandrung Art and Using Identity: Commodification and Cultural Politics* [4], *Omprok: Development of a Creative Industry Model Based on Performing Arts of Banyuwangen* [5], *Ethnography of Traditional Art and Using Rituals: Cultural Policy and Using Identity* [6, 7, 8], and *Traditional Arts: The Policy of Culture and Traditional Art Revitalization through Improvement of Innovation and Marine Culture and Banyuwangi Creative Industry for Productivity and Welfare* [9], that resulted a book entitled “Marine Ecotourism and previously proceeded by a book “Agrarian and Marine Rites” that related to *gandrung* [10, 11, 12].

A number of studies proved the loyalty and love of traditional and ritual arts, some of which have diversified their business to support their needs during the response famine and after retiring as professionals. *Gandrung*, as a traditional art tends to be a source of inspiration for the emergence of various creative industries, such as paintings, literary works, sculptures, souvenirs, and *gandrung* batik motifs. Some of these opportunities had been used by the community, especially the MSMEs in Banyuwangi. The revitalization that has been carried out was still general in nature, namely for local traditional arts in general, such as *gandrung*, *kuntulan*, *barong*, and *janger*. Thus, this study focused on *gandrung* with its novel value.

1. Creative Industry

The creative industry as an implementation of the concept of the creative economy has become one of the focuses of discussion by academics and policy makers. Tomic-

Koludrovic & Petric [18, 19, 20] said that in the contemporary era, various concepts of creativity have emerged. The increase in natural resource-based industries and economies tends to be increasingly limited and creative industries based on knowledge and creativity become an alternative choice to drive the economy. When the cultural industry with a great capital is not able to distribute profits for society, the creative industry is seen as an alternative to encourage economic equity for individuals and creative communities. Here, we proclaimed creative industry as a business developed by individuals, institutions, or communities based on knowledge and creativity, especially traditional arts [21]. In this case, *gandrung* has the potential as a basis for creative economic development, such as a space for socialization, promotion, and product marketing [19]. Cross-sector collaboration is also needed to expand business and community involvement that has the opportunity to contribute and benefit economically [22, 23, 24]. Historically, *gandrung* traditional art represents local wisdom. During the struggle, after the great *puputan bayu* war in 1771–1772, *gandrung* was placed as a medium of information and communication between fighters who were scattered in hiding places. In addition, *gandrung* is also a strategy to disguise itself to find out the concentration of colonial power.

2. Mode of Transfer

According to Damono (2016), mode of transfer is an effort to change, interpret, and manifest one form of art into another. The transfer includes activities of translation, adaptation, and transfer from one type of art (literary work) to another type of art. This strategy is intended as a transfer and conversion of one literary work into another by connecting among media. Thus, it is part of the development of literature/literary modernization which tends to expand the readers/connoisseurs of literature, including literature in order to be preferable respect by the millennial generation.

Another view states that the transfer is an art of adaptation (transposition, transposition, and intertextuality) to a new target work. Therefore, it has the potential to be done by adding, subtracting, or changing, such as characters, settings, events, times, and situations. The process of transitioning, changing or converting from one form to another, still carries the spirit of the original text (Seger, 2010). Addition, subtraction, and modification are determined based on various considerations, such as the urgency of its existence, usefulness, challenges, and the characteristics of the target artwork. Literature, as a world of words conveys events, circumstances, activities, and facilities verbally.

Thus, it is necessary to understand that the process of transfer or adaptation is an "aesthetic" interdisciplinary. It requires cross-disciplinary studies, such as film, literature, animation, drama, music, ballet, and TV (Welsh & Lev, 2007: 62; Seger, 2010). Film, animation, drama, music, and ballet are works of art that have different structures, elements, and characteristics from literature and folklore. The actors of the transfer need adequate knowledge across art fields to produce quality transfers of rides.

Another characteristic is that literature is an individual work, whereas film and animation are teamwork. Fiction writers can do it alone in a quiet space, whereas film requires teamwork, such as screenwriters, cameramen, editors, costumes, props, make-up, lighting, and transportation. Animation work requires a larger number of actors.

These differences in characteristics require clear, careful, and detailed adaptation, planning, organization and financing to obtain quality results.

B. METHOD

This study used an ethnographic method that began with conducting a literature study, especially regarding *gandrung*, *jaipong*, creative industries, inheritance, and local wisdom. Inheritance patterns have the potential to occur naturally, such as witness, adaptation, and experiencing. Inheritance, it is also possible to take place through programmed and planned learning and use a digital platform that can be used automatically with various advantages and limitations. Data validation was done through triangulation of sources which assumed that every member of the community has a taxonomy of various cultural activities in their community. The supporters of Gandrung-Banyuwangi traditional arts are the people of Banyuwangi and Karawang, connoisseurs, responders, traders, local governments, and traditional arts performers [31, 32].

Data analysis was carried out simultaneously and continuously, since the data provision stage. Sorting the data based on its role, function, and contribution in the development of *gandrung* traditional art. The theoretical inheritance pattern has the potential to take place naturally or through a school, studio, or community education process. Each datum was placed as a cultural phenomenon that was interrelated as a whole [33, 34, 35]. Presenting traditional arts as a creative industry model has economic value which requires protection in the form of regional policies. By using the linear policy cycle model, the process of policy formulation, policy implementation, and policy objectives was described. The important respect in this protection was the willingness and legality of the local government to place art products as regional icons and became superior products that were synergized with the local market. The protection and provision of markets in the context of this research referred to the formulation of regional policies in favor of art actors with the studio as the center of creation and production. With cultural studies and interdisciplinary approaches, each datum was placed as a cultural event related to power relations. Semiotic and contextual interpretation of data was done by looking at the relationship between data as a whole to get a comprehensive conclusion.

C. RESULTS AND DISCUSSION

Literature, including oral tradition, is an imaginative work formulated with lingual units. Teeuw calls it as a world of words packaged using aesthetic and intact rules (Teeuw, 1980). Therefore, literature functions to provide benefits and entertain. Benefits are obtained through the process of reading, capturing, and interpreting the contents contained therein. Entertaining is achieved by enjoying the aesthetic power that is built by utilizing the potential of language, starting from the elements of sound, form, and content.

As a world of words, literary works require the activeness of readers to capture and interpret the lingual units as outlined in literary works. This assumes that the community is already in a literal and functional literacy condition. Literal literacy is intended as the ability of people to recognize letters and numbers that are written verbally, while functional literacy as the ability of people to use the ability to recognize and use written language to capture and disseminate information, ideas, ideas, feelings, desires, and hopes (Macaryus, 2019).

In accommodating the diverse characteristics of literary connoisseurs and taking advantage of technological developments, literary works have the potential to be further created into a variety of products that can be enjoyed by the wider community. Art creators have the opportunity to take advantage of literary works as a source of inspiration and material in creating new works, as outlined in this study, namely the transfer of literary mode to various works of art, such as performances, fashion, souvenirs, song lyrics, documentary films, and animation.

1. Transfer of Literary Mode in the Legend of Sri Tanjung

The legend Sri Tanjung is a story that became the origin of the name of the city in Banyuwangi. Sri Tanjung's death is a proof of her holiness and loyalty to her husband, Patih Sidopekso. Sri Tanjung's death at the lead of her husband was caused by the slander committed by King Sulahkromo who wanted to own Sri Tanjung but could not materialize it. Therefore, Sulahkromo told Sidopekso that when he was carrying out his duties, his wife came to him and persuaded him to act in a perverted manner.

The legend Sri Tanjung is a source of inspiration for Banyuwangi artists to create works of art based on the story of Sri Tanjung. Sri Tanjung's blood, which has a fragrant aroma, represents the purity and loyalty of Using woman. Therefore, his tragic death was revised by Aekanu Hariyono by writing a version of Sri Tanjung – 'Living Back' which was written in six languages, namely Using, Javanese, Indonesian, English, Spanish, and French. The version of Aekanu Hariyono's work written in six languages has the potential as a medium of cultural diplomacy.



Figure 1. Transfer of literary mode from oral tradition to the print industry (Research Team Documentation, 2022).

Previous figure shows the cover of Sri Tanjung's book 'Living Back', written in six languages. Another innovation as a form of transfer of the story of Sri Tanjung is formulated

in the form of a ballet. The ballet "Sri Tanjung Comes Back to Life" was held on August 5, 2020 at Gasibu Blambangan which could be watched on YouTube channel.¹ Ballet is one of the transfer media for the legend of Sri Tanjung which provides beautiful and entertaining treats with educational messages (Macaryus & Anoeграjekti, 2016 p. 9). Purity by Aekanu Hariyono ends with happiness. Sri Tanjung was reunited with Patih Sidopekso and lived happily as husband and wife. The transfer of mode, which was carried out quickly by the dance choreographer, represented a positive response among Banyuwangi artists by collaborating and adapting between artists.



Figure 2. Performance of the legendary ballet “Sri Tanjung – Living Back”: adaptation of the new normal, August 5, 2020 (Source: <https://www.youtube.com/watch?v=XqMa99ci1lw>)

The above figure showed the ballet performance in response to the Large-Scale Social Restrictions (PSBB) policy. It can be seen that the players are wearing face shields. Another mode of transfer is to include the character Sri Tanjung in the lyrics of the song “Umbul-Umbul Belambangan”, 'flag of Belambangan' by Andang CY, as shown in the following quote.

*Ganda arume getih Sri Tanjung
Yong magih semebrung
'bau harum darah Sri Tanjung'
'yang masih semerbak'*

The smell of Sri Tanjung's blood represents the sanctity and loyalty that the Using Banyuwangi community (in general) and women in particular still hold fast to. Andang CY as one of the songwriters who still faithfully uses Using language. In addition to using language, his song lyrics also raise local Banyuwangi themes. The appearance of the Sri Tanjung figure represents that the legendary figure is still being lived by the community. Its use in the lyrics of the song is reminiscent of the character of Sri Tanjung who is a role model for the Using community in particular and generally for Banyuwangi community.

¹ <https://www.youtube.com/watch?v=XqMa99ci1lw>

The story of Sri Tanjung was also transformed into Banyuwangi Ethno Carnival (BEC) fashion which was held in 2016. This world-class fashion introduced local culture to the international community with the theme “Sri Tanjung Sidopekso” and also increased people's confidence and pride in their culture. This strengthens the identity and responsibility to continue to preserve, develop, utilize, and pass it on to the next generation.



Figure 3. Poster of BEC 2016 themed Sri Tanjung Sidopekso (Source: Banyuwangi Culture and Tourism Office, 2016)

The previous poster showed an oral tradition-based theme raised in world-class fashion. In addition, the story of Sri Tanjung was also made into a traditional theatrical play of Janger. The public's interest in the story of Sri Tanjung shows that the legend is still in-demand by the people who support it. Janger is one of the traditional arts that is still popular in the community with a high frequency of responses. The Janger Sastradewa Group led by Mr. Temu in 2020 had 122 response schedules with requests for various plays, including Sri Tanjung Sidopekso's play.

The various transfer products above have the potential to be a space for socializing and internalizing values related to the content of the story, namely loyalty and holiness which are continuously maintained and developed in Using and Banyuwangi communities in particular and in the universal community. The form of the transfer product has the potential to internalize aesthetic values (dynamics and harmony) and cooperation. Aesthetic values are built through the application of the rules of beauty that are applied to each transfer product. The value of cooperation is built through cross-sectoral involvement in each transfer product. For example, Janger's performance requires teamwork, namely director, musician,

sound, stage, lighting, and make-up. Such cooperation is also needed in the practice of daily life.

2. Transfer of Gandrung Traditional Art

Gandrung is a traditional art that has undergone a metamorphosis from the art of struggle into the art of socializing and finally into the art of entertainment. As an art of struggle, it can be seen from the history of *gandrung* which was originally performed by male dancers. Gandrung dancers who hold performances from village-to-village to convey messages of struggle that are packaged in the lyrics of songs sung, such as "Podho Nonton" and "Kembang Menur" (Anoegrajekti, 2019).

The traditional art of *gandrung* has inspired the public, especially art performers, by carrying out further creations, from oral traditions to novels. It has been done by Hasnan Singodimayan who wrote a work entitled "Kerudung Santet Gandrung". In the novel, Hasnan defended the perpetrators of *gandrung* traditional art who received a negative stigma in society, especially from among religious leaders. The novel has also become a source of inspiration for filmmakers to produce a soap opera titled "Jejak Sinden" which has been aired on Indonesian Education Television.

The transfer product in the form of accessories begins with a training in making accessories with metal motifs. The training is carried out by directly carrying out the practice of forming accessory motifs carried out sequentially by each training participant. The following figure shows when the trainees do the formation of accessory motifs by hitting the metal placed on top of the master. In the formation of this accessory motif that needs attention, is the mastery of the parts that require line protrusion. The protrusion of the line determines the clarity of the motif (Figure 4).



Figure 4: The results of the formation of accessory motifs carried out by each training participant (Team Documentation)

Based on the figure, these metal accessory products are to support tourism development by providing memories related to the traditional arts that have become the mascot of Banyuwangi tourism, namely the traditional art of *gandrung*. In addition, accessory products marketed through homestays and expos have the potential to increase the

productivity and welfare of business actors and communities involved in the accessory production chain.

Another mode of transfer programmed by our team was the development of *gandrung* batik motif, which began by holding a competition participated by people of Banyuwangi. The determination of the participants of the competition was based on some considerations, namely (a) to get the motive according to the knowledge, understanding, and appreciation of the people in Banyuwangi as supporters of *gandrung* traditional art, (b) batik *gandrung* strengthens the identity of Banyuwangi which placed *gandrung* as the mascot of Banyuwangi tourism, and (c) *gandrung* batik products had the potential to add to existing batik motifs in Banyuwangi and to increase productivity and community welfare.



Figure 5. The results of the batik motif competition (Left). Gandrung batik training at Godho Batik led by Imam Sauqi (Right) (Research Team Documentation)

The activities in the previous figures show a series of processes in creating *gandrung* batik motif, training, and product socialization which were held through several exhibitions. The product exhibitions that have been participated in are organized by the Banyuwangi Regency government and those organized by the University of Jember. Through product exhibitions, *gandrung* batik motif is known and become the public and producers's demand.

The story of *gandrung* also inspires various other transfer products, namely paintings, sculptures, accessories, t-shirts, and fashion. Paintings and sculptures can be found in Gandrung Park, which is located in Licin District, on the slopes of Mount Ijen. At this location, Gandrung Tera Kota statue becomes an accessory in the courtyard, pond, and pool that represents the dynamics of the tracks of *gandrung* traditional art and the presence of *gandrung* dancers to entertain various people. In addition, it is also on display at the art museum in Taman Gandrung Tera Kota (Figure 6).



Figure 6. Gandrung statue in Tera Kota Gandrung Park (Left). Gandrung painting from Tera Kota Gandrung Park collection (Right) (Research Team Documentation)

Other mode-hailing products in the form of various accessories can be found in art galleries and in outlets that provide a variety of Banyuwangi-specific. The traditional art of *gandrung* was also appointed as the theme of the first BEC, in 2011; and since 2012 has become the “Gandrung Sewu” fashion which since the first implementation involved more than a thousand dancers. In 2012 and 2013, Gandrung Sewu specialized in dance performances. Furthermore, in 2014 until the present time, it was packed with plays, such as "Seblang Subuh" to "Panji-Panji Sunangkoro" which told various historical events of the people in Banyuwangi, in fighting against the invaders and maintaining their identity.



Figure 7. Gandrung, Damarwulan, Kundaran became the theme of BEC I in 2011 (Left). Gandrung Sewu in 2019 with the theme “Sunangkoro Banners (Right) (Source of the Banyuwangi Regency Culture and Tourism Office).

The theme of “Sunangkoro Banners” was taken from a historical event, when Prince Jagapati fought against the invaders. Prince Jagapati and his troops used a flag with a picture of a howling wolf to ignite enthusiasm and courage against the enemy. Various product transfers from local to international ones serve as an arena for socializing and internalizing the artistic value of *gandrung* through various art media.

D. CONCLUSION

This study indicated that literary works (including oral traditions), have the potential to be developed and followed up through the transfer of modes which are adaptations of literary works and oral traditions into other products of artistic expression. Various new transfer products (e.g., ballet, play, fashion, song lyrics, and printing industry) have become a space for art appreciation, value socialization, and value internalization that are conveyed through product content, namely purity, loyalty, struggle, and strategies to gather strength. Appreciation, socialization, and internalization of the value of beauty are achieved through transfer products that are built by applying aesthetic principles by utilizing the media of language, sound, music, motion, stage arrangement, lighting, costumes, and make-up.

The internalization of the production process over the mode of transfer, builds collaborative collaboration in producing literary -based creative products that are packaged using various media. Collaborative cooperation is built by establishing a unified perspective to produce a complete, aesthetic, educational, and quality product that has the potential to increase the productivity and welfare of the supporting community.

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