

# Harmonization of Prophetic Dimensions and Locality in Bawor Characters

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## Abstract

This study aims to describe the prophetic dimension and locality in the famous Bawor figure in Banyumas society. This research uses qualitative research methods that are descriptive. Data collection techniques using documentation. At the data analysis stage using Charles Sanders Peirce's semiotic analysis with three main elements, namely icons, indexes, and symbols. The results of the data describe that there is a harmony of prophetic dimensions and locality reflected in the figure of Bawor. This harmony is reflected in three important elements relevant to Kuntowijoyo's thought, namely humanization, liberation, and transcendental. The element of humanization is *cablaka* and represents the culture of the equality Banyumas people. The element of liberation is reflected in the character of Bawor who has a prevent the misfortune and always helps others in kindness. And the transcendental element connects that all the characters possessed by Bawor are based on Islamic values.

**Keywords:** Bawor, Banyumas Culture, Kuntowijoyo, Locality, Prophetic

## 1. Introduction

The rapid flow of globalization that is felt greatly influences the development of the character of modern society (Suradi, 2018). Especially for young people who are used to living in contact with Western culture. How ironic it is when young people who are supposed to be future leaders and reformers are instead trapped in the abyss of the negative impacts of Western culture which are individualistic, consumptive, and hedonic (Dewi & Listiana, 2021). It was even found that many young people had very low knowledge of their own regional identity, including the regional language they should have understood since childhood (Aljamaliah & Darmadi, 2021). This happens because of environmental influences and the lack of role of parents and the surrounding community in forming children's everyday language vocabulary. The same is true for the ngapak language which is characteristic of the people of Banyumas, Central Java, and its surroundings. Currently, some families openly avoid using the language ngapak. According to some groups, the use of ngapak language seems rude and impolite (Rahayu et al., 2023). The doctrine eventually extended to children and other family members. As a result, many children do not know terms in the ngapak language and cannot even practice the ngapak language which is their own origin. On the other hand, parents are prouder if their children are good at krama inggil or English rather than ngapak.

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The above phenomenon is a reflection for the writer as a native of Banyumas that in fact, the ngapak language does not always have a negative impact on its users. Instead, the use of the language ngapak implies equality, what it is, and the teachings of life for simplicity (Khotimah, 2017). Not only in terms of language, arts that represent Banyumas culture are also often not taught and introduced to young people. Culture can be interpreted as the result of creative thinking and human works that develop in society and eventually become a tradition (Setiyawan, 2020). One of the famous arts that has become a culture in the Banyumas area is wayang with its unique character called Bawor. According to historical records, the existence of the Bawor character is heavily influenced by the development of Islamic religious teachings brought by Sunan Kalijaga (Alif et al., 2020). In ancient times, Sunan Kalijaga used wayang media in order to spread Islam to the public. Through art media, people tend to be more open and flexible in accepting the religious teachings that he brought (Marsaid, 2016). As time went on, the Bawor character became increasingly prominent in representing the characteristics of the Banyumas people blind. *Cablaka* means speaking honestly and candidly (Ramadhan & Masykur, 2020). People often refer to this as a culture in Genuity where innocent, honest, and candid nature are important (Suseno & Wahyudi, 2020). It is this Bawor character that should always be introduced to young people and used as an example in behaving in society.

In addition to the strong locality in the figure of Bawor, there is also a strong religious side in it (Ramadhan & Masykur, 2020). As previously mentioned, Bawor's character was greatly influenced by the development of the religion that existed in society at that time, namely Islam. The artwork has its own transcendental dimension and implies strong prophetic values. Kuntowijoyo mentioned prophetic thinking which has three main elements of prophetic ethics, namely (1) humanization, (2) liberation, and (3) transcendental (A'yuni & Hijrawan, 2021; Suraiya, 2020). These three elements are mutually sustainable with each other in producing a complete human figure. The collaboration between elements of science and religion initiated by Kuntowijoyo is a middle way in the practice of human life, especially in Indonesia. In educational practice, there is no such thing as scientific secularism. Religious and general knowledge is a unified whole that cannot be separated (A'yuni & Hijrawan, 2021).

Based on the description above, it can be seen that there are at least two important elements implied by the figure of Bawor in the wayang that is developing in Banyumas, namely prophetic and locality values (Ahdiati, 2020). Both of these are very important things to be developed in order to address the dynamics of today's global society. The importance of introducing the figure of Bawor and also various other elements of Banyumas culture must be given to the community, especially children, as early as possible so that children will not lose their original existence as a society. So that besides being given learning about modern science so that children's knowledge is not left behind, children must also be equipped with a religious side and local wisdom as a guide so as not to fall into the negative impacts of globalization (Setyaningrum, 2018).

After searching, several studies examined things similar to the author. Research conducted by Suraiya (2020) reveals the study of prophetic literary thought by Kuntowijoyo. In this study, it was revealed that prophetic literature is a literary work made based on religious values that are thick in it. This prophetic literature is also known as worship literature. Similar research was also conducted by A'yuni & Hijrawan (2021) who described the relationship between science and religion initiated by Kuntowijoyo. As with the research conducted by the authors, the two studies reveal that the figure of Kuntowijoyo initiated a thought regarding literary studies that is synonymous with prophetic values or religious values. In the study of prophetism, it is explained that there are three elements in interpreting prophetic ethics: humanization, liberation, and transcendentalism. In addition, the research conducted by Suseno & Wahyudi (2020) revealed the Bawor figure found on a magazine cover and its representation in culture in genuity Banyumas. Meanwhile, Ramadhan & Masykur (2020) describe the concept of blinding Banyumas society. The similarities between the two studies with the research that the authors conducted are on the side of the study of the local wisdom of the Banyumas people.

Research on the character of Bawor as a form of Banyumas art is often only focused on one aspect, especially the local wisdom values implied in it. In fact, the figure of Bawor does not only represent elements of locality that develop in society but also an element of his religiosity that is no less important. The author provides a new view that there is harmony between the two elements in the presence of Bawor in Banyumas. The character of Bawor becomes a very important symbolic element in representing the characteristics of the indigenous Banyumas people who are religious and blind.

## **2. Research Methods**

This study uses a qualitative research method that is descriptive in nature. Qualitative research examines a social reality that occurs in society as a whole, dynamic, complex, mutually influencing, and full of meaning and value contained therein (Moleong, 2016). In this case, the objects that become social reality are the prophetic and local aspects of Bawor's character. Data collection used documentation techniques on various research and

historical records regarding the figure of Bawor and Banyumas culture. The data analysis technique was performed using Charles S. Peirce's version of semiotic analysis. The analysis stage has several sign typological elements, namely icons, indexes, and symbols (Peirce, 1991). The work of the three typologies of signs must be unified in order to understand the character of Bawor. This is because basically, the identification of the Bawor character starts from the appearance (which can be seen visually), but the identification results are still only in the form of symbols and must be reinterpreted based on the conditions of the community and the history behind them (Yuwita, 2018). In short, the writer takes the *wayang kulit* used in *wayang* as an icon. While the index of the presence of the Bawor character in society can be proven by the existence of the original character of the community blind. Finally, the side of religiosity and locality becomes a symbol that is brought as a representation of the figure of Bawor. These three elements are combined to produce complete data in describing the harmony of the prophetic dimension and the locality of the Bawor character that develops in the people of Banyumas, Central Java.

### 3. Results and Discussion

#### 3.1. Kuntowijoyo's Study of Prophetic Thought

Kuntowijoyo is a historian, writer, as well as a humanist who has made many contributions to the world of Islamic thought (Suraiya, 2020). This is because all the works he wrote, whether in the form of history, literary works, or culture, always alluded to Islam as the basis of his thoughts. This is influenced by Kuntowijoyo's background, who was born in a religious family and upholds religious values. Almost all of his works exude religious values, which then makes his work also known as worship literature or prophetic literature (A'yuni & Hijrawan, 2021). Through literature, he preached to broadcast Islam. Nevertheless, the existence of literature as a free and creative human expression is not limited only to the religious values contained therein. But also political, social, literary, cultural values, and others. He no longer discussed the "Islamization of knowledge" but rather "Islamic scholarship" (Suraiya, 2020).

There are differences in the concepts that underlie the appearance of the two mentioned above. Islamization of knowledge means interpreting the context of the text. In other words, a knowledge that is basically contextual and complex will be connected with Islamic teachings and produce an authentic or textual science. The meaning of the Islamization of knowledge makes the existence of science narrow and it seems that it cannot be developed more deeply. Meanwhile, in the mention of Islamic scholarship, the opposite is true. The meaning of Islamic scholarship goes in the opposite direction, namely from the text to the context. That is, Islamic religious teaching can be developed in line with the development of science which is complex in nature. So that it will produce complete and moderate Islamic knowledge (Suraiya, 2020).

Prophetic literature is a thought based on prophetic values. The term prophetic arises due to the existence of the figure of the Prophet Muhammad SAW as a prophet respected in Islamic teachings. So that the resulting literary works try to imitate the figure of the Prophet Muhammad SAW as a role model who deserves to be an example in life (Azhari et al., 2022). The development of prophetic thought initiated by Kuntowijoyo does not only discuss literature but also other elements in life such as educational and social concepts. Kuntowijoyo explained prophetic literature based on the verses of the Al-Qur'an Surah Ali Imran verse 110, which means "You are the best ummah born to mankind, enjoining what is good and forbidding what is bad and believing in Allah." This verse has three important points that form the component of prophetic ethics as stated by Kuntowijoyo, namely humanization, liberation, and transcendence (Suraiya, 2020).

First, is humanization. Humanization means humanizing humans, considering humans as creatures that deserve respect and love, and returning humans to their nature (Maulana, 2018). The humanization principle assumes that every human being is special in his own way. In this case, the main figure is the Prophet Muhammad SAW. He was so special in the eyes of his Lord that he was said to be community the best that is born to humans in the letter Ali Imran verse 110. The privileges of the prophet also apply to other humans created by God on this earth. That is, everyone has the right to develop all their best potential, socialize with other humans without hatred, help each other in kindness, and try their best to live the best life of each (Savira & Isnaniah, 2022).

Second, liberation. Liberal literally means free. Kuntowijoyo revealed the definition of liberation with nahi munkar or prevent evil (Suraiya, 2020). The meaning of this statement is that someone who always avoids evil will be free from evil, sadness, fatigue, and other negative things. Free in this case does not mean free without rules in life. Instead, it makes a kind of special rule that directs a person to be free from the shackles of cruelty, poverty, extortion, and oppression both from within humans and outside humans. In carrying out this concept of liberation, humans must have a handle that can be used as a foundation in determining what rules to apply (Savira & Isnaniah, 2022). These rules should be sourced from true religious teachings so that a person must have a strong concept of monotheism. Because liberation that is not based on the concept of monotheism will actually have a bad impact on its adherents. For example, liberation that goes too far can make a person justify a fresh program

in avoiding the bad effects of an act. Thus, the doctrine that life must be fully oriented towards Allah SWT is the key to controlling this liberation.

Third, transcendence. The relationship between humans and their gods vertically is called a transcendental relationship (Suraiya, 2020). Kuntowijoyo considers that the existence of transcendental values or faith is an important part of the process of building human civilization. Without a transcendental element in life, life will oscillate without a clear direction. This is because religion which teaches transcendental values is an absolute guideline used by humans in carrying out their lives on earth, so the elements of religiosity cannot be separated in human life (A'yuni & Hijrawan, 2021). Transcendental elements then lead to humanization and liberation in a clear direction. In the study of transcendence, the science of religion limits human behaviour so that everything is rooted in religious teachings. This minimizes actions taken by humans outside the frame of religion which can damage the social order.

### **3.2. Bawor and Wayang Gragag Banyumasan**

Culture is the result of creativity, taste, initiative, and works that are passed down from generation to generation to every human generation (Suradi, 2018). Each region has a heterogeneous culture depending on the history behind it. One of the cultures in Indonesia is wayang which originates from Java and has existed since approximately fifteen hundred years ago (Anggoro, 2018). Over time, wayang has developed from conventional to contemporary times. The types of wayang in Java include wayang kulit, wayang beber, wayang golek, wayang orang, wayang potehi, and other types. Specifically for the Central Java region, it is common knowledge that wayang kulit is the hallmark of that area. Wayang kulit in the early days of the spread of Islam became a very important media in the da'wah process, especially that carried out by Sunan Kalijaga. There is a combination of performance elements and da'wah delivered by one of the trustees. Sunan Kalijaga's goal is to spread the teachings of the Islamic religion in a comfortable, easy-to-accept way, and without coercion (Fadli, 2020).

There is a term essay play, namely new figures deliberately created by Sunan Kalijaga in order to facilitate public acceptance of the religious teachings implied in it (Anggoro, 2018). For example, in the five Pandawa figures. This very famous figure implies the five pillars of Islam (Prasojo & Arifin, 2022). The first pillar of Islam is the creed represented in the figure of Puntadewa as the eldest son. Puntadewa is a king who is wise, fair, and honest in all he says and does. He led his four brothers with great affection. Furthermore, in the second pillar of Islam, prayer is represented by Bima or Werkudara. Like the function of prayer as a pillar of religion, Bima has a role as the main key to upholding the Pandavas. The third pillar of Islam, namely fasting, is described by Arjuna as the chosen male figure. He has a clarity that radiates from his face and body, so many women are crazy about him. However, because of the subtlety of character that Arjuna possessed, he was unable to say no which sometimes made him look weak, even though he just didn't want to hurt other people. This is the same as fasting where one has to be strong and resistant to temptations and trials. The next pillars of Islam are zakat and pilgrimage. The two pillars of Islam are depicted in the figure of Nakula-Sadewa, twins born from different mothers. They are both hardworking and well-dressed individuals. Someone who likes to pay zakat, then that person is definitely generous and hard-working so he is able to fulfil all his clothing needs so that he has the opportunity to visit Baitullah (Fadli, 2020).

There are differences in each play parade depending on the socio-cultural conditions that develop in society. In the story of gragag Banyumasan, there is a unique character named Bawor who is a symbol of the Banyumas people themselves. This character is not found in wayang gragag Yogyakarta, and Surakarta (Huda & Saddhono, 2017). The Bawor character is one of the Punakawan in wayang purwa (shadow puppets) which is based on the story Layang Purwakanda, this is different from wayang gragag Yogyakarta which is based on Serat Purwakandha. The Bawor character in the Banyumas community is manifested as a figure who is respected and trusted by his younger siblings, namely Gareng, Petruk, and Semar. This is very different from the Bagong character who is a wayang character that only exists in Yogyakarta and Surakarta. Bagong is described as a spoiled, stupid, and youngest child insisted. This characteristic is in stark contrast to the Bawor character who developed in Banyumas (Tanudjaja, 2022).

Bawor's body is visually similar to Semar's. His body is large and almost round, with long hair, and a round, and swirly belly bulging, his big, deep voice is very distinctive and attracts audiences at every performance. In contrast with Bawor's appearance which might impress inconsequential or even unkempt, it seems that the characteristics conveyed by Bawor's character are able to make up for all the shortcomings of his appearance. This also implies that appearance does not fully represent a person's personality characteristics. Some of the characteristics of Bawor's characters that deserve to be used as examples in life are (1) patience and accepting all trials in life, (2) having a chivalrous spirit in defending the truth, getting along well, and liking to help others in need and prioritize the interests of others, (3) diligent and nimble, and (4) blind, as it is, and open in listening to other people's opinions (Tanudjaja, 2022).

### 3.3. Semiotic Analysis of Charles Sanders Peirce

As previously described, prophetic ethics in scientific studies has three main foundations, namely humanization, liberation, and transcendence (A'yuni & Hijrawan, 2021). These three elements cannot be separated and form one unified whole. The prophetic dimension, which is a manifestation of the prophetic ethics initiated by Kuntowijoyo, can also be found in Javanese art, namely *wayang*. Especially on Bawor's character as an essay play originating from Banyumas. After going through Charles Sanders Peirce's semiotic analysis process which involves three meanings namely (1) icons, (2) indexes, and (3) symbols (Peirce, 1991). An icon is a sign that bears a resemblance to a form that can be recognized by the naked eye by the wearer, in this case, the people of Banyumas and even ordinary people. An index is a sign that implies a connection between phenomena in society and the objects that represent them. Meanwhile, a symbol is a sign that is unique, distinctive, and conventional (Jannah & Inderasari, 2021). Usually, symbols arise due to socio-historical influences of an area. For more details, see the table below to understand the differences in the three typologies of meaning.

**Figure 1.** Different meanings of icons, indexes, and symbols.

Numb.	Signs	Characteristics	Examples
1.	Icon	Marked by the similarity of icons with the activities carried out, denotative, and can be seen clearly with the naked eye.	Drawings, sculptures, photographs.
2.	Index	Marked by causal relationships, connotative, and estimated in advance.	Smoke is a harbinger of fire, a symptom of a sign of a disease.
3.	Symbol	Marked by the existence of a mutual agreement (convention) on a matter, arbitrary and conventional, and requires a basis for mutual agreement.	The rose symbolizes love. The dove symbolizes blessing.

First, the iconic sign in the Bawor character is shown by the visible existence of the Bawor puppet itself. Bawor is an object that is used as a medium for *wayang kulit* performances, especially in the Banyumas area. The meaning of the icon is only limited to that. Second, the index marks on the Bawor character can be understood as the background and reasons for the appearance of the Bawor character in *wayang gragag* Banyumasan. Third, on the symbol. The Bawor character is a symbol of the Banyumas people with all kinds of characteristics-blind. This is strongly influenced by the socio-cultural aspects of the Banyumas people. These three elements of meaning can be separated and identified separately as in the examples that the author wrote earlier. However, the meaning of the Bawor figure will be more perfect if the work of the three sign typologies collaborates. Initially, the process of identifying Bawor figures emerged from visuals that could be identified with the naked eye, but then the identification results had to be thoroughly explored based on the context of Banyumas people's lives. So as to produce a complete and complex meaning.

### 3.4. Harmonization of the Dimensions of Propheticity and Locality in Bawor Characters

#### 3.4.1. Humanization

Bawor's character is described as a humanist figure. That is seeing every human being as special and equal. In *wayang*, the Bawor character is a character who does not come from the royal family and always uses the Javanese *ngoko* innocent in his performances. This language shows the egalitarian side of Banyumas society (Khotimah, 2017). There is no level of social status that distinguishes one human being from another human being. Even so, the people of Banyumas still respect each other and in certain cases will use Javanese *krama alus* if they are interacting intensively with people who speak standard Javanese such as Yogyakarta, Surakarta, and their surroundings. Banyumas people are famous for their culture blind or honest and what it is. So that there is no element of hypocrisy or something that must be covered up (Ramadhan & Masykur, 2020). This humanist side is clearly in accordance with the prophetic dimension and locality elements that develop in the Banyumas community.

#### 3.4.2. Liberation

The liberation side in Bawor's character is reflected through the character possessed by the wayang character. Bawor has a soul that likes to help and remind each other of kindness, including parents, relatives, and anyone in need. The existence of knowledge is not to brag but to practice it so that it benefits others (Prasojo & Arifin, 2022). This is done in order to avoid any misfortune that befalls every human being. This is where the side of freedom or liberation is achieved, namely in order to obtain a life that is simple, peaceful, and loves one another (Suraiya, 2020). Liberation or preventing evil is the goal of Islamic teachings and is in line with the life principles adopted by the Banyumas people as reflected in the Bawor figure.

### 3.4.3. Transcendence

Transcendence is the most important dimension in Kuntowijoyo's prophetic ethics. This is because the existence of religious values is a reference in directing humanist and liberalist behaviour so that it remains in the corridors of Islam (Suraiya, 2020). Bawor's character plays a parade that was initiated by Sunan Kalijaga and represents the nature of the Banyumas people while at the same time providing an implied meaning regarding Islamic values (Sumadi, 2018). All the traits, characters, and temperaments that are told in the character of Bawor have depicted the transcendence site either directly or indirectly. For example, in the visual aspect that is visible to the naked eye, the five pigtailed depict the five pillars of Islam, and the necklace with nine dots depicts the number of walisanga in Indonesia. Meanwhile, the implied side of transcendence is reflected in various ways, for example, clenched fists indicate that Bawor is a selective, frugal, and modest person. Another example, for example, is the shape of his short legs indicating that Bawor is patient and unhurried. Both examples are clearly in accordance with Islamic principles.

## 4. Conclusion

Bawor as one of the puppet characters in Banyumas perfectly represents the cultural characteristics of the original Banyumas *cablaka*. There is harmony between the prophetic dimension and the locality contained in the character. The dimension of humanism is reflected in Bawor's character *cablaka*, honest, as it is and does not look at the social status of others. The dimension of liberation is reflected in Bawor's character who always helps and reminds him of kindness, and applies his knowledge to benefit others. Meanwhile, the transcendental dimension is depicted through many aspects, both directly and indirectly shown in Bawor's figure. These aspects are basically coloured by Islamic values and direct other people towards the absolutely transcendental side, namely piety to God.

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