

Research Article

# Studying Intergenerational Communication Through “Terbang Bancahan” Folklore, Tuban

Haris Herdiansyah<sup>1</sup>

1. President University, Bekasi, Indonesia

Indonesia is rich in types of folklore that are interesting to study, especially regarding the values contained in each type of folklore. Popular folklore is used as a method of transferring knowledge from one generation to another. One type of folklore raised in this research is Terbang Bancahan, a traditional art that combines elements of musicality and poetry of praise which is still played by residents of Sukorejo village, Tuban Regency, East Java. In Terbang Bancahan there are noble values of ancestors passed down from generation to generation. The researcher asked four research questions namely; 1) How do people accept and use the Terbang Bancahan performance as one of the communication methods in transferring the noble values of the Sukorejo Village community? 2) What noble values are transferred through the art of Terbang Bancahan? 3) Why is the art of Terbang Bancahan considered effective in transferring noble values for the people of Sukorejo Village? 4) What factors make the art of Terbang Bancahan can survive and still be used as a medium of communication between generations in the Sukorejo village community? The type of research chosen is qualitative research with phenomenology. Semi-structured interviews and participant observation were used as instruments to extract data for this research. With the sampling technique used, namely purposive sampling, three primary subjects and three additional informants were obtained for the purpose of triangulating respondents. The data analysis technique used is the Interactive model qualitative analysis technique from Miles and Huberman. The results of the study found that the art of Terbang Bancahan is effective as a method of intercultural communication for transfers of knowledge of the values of gratitude from generation to generation in the Sukorejo village community.

Corresponding author: Haris Herdiansyah, [haris.herdiansyah@president.ac.id](mailto:haris.herdiansyah@president.ac.id)

## Introduction

Folklore is a term that represents the many methods of transferring knowledge used by our ancestors to convey their moral and important life messages to later generations. Although in the popular definition, people are more familiar with folklore as traditional stories or folklore told from one generation to the next in which there are meanings and traditional noble values left by the ancestors<sup>[1]</sup>. Actually, folklore is not limited only to folklore but folklore means any method chosen by the ancestors as a method of conveying messages that can wrap the messages and noble values of the ancestors to be passed on to future generations. So that with this definition folklore becomes broad not only limited to folklore<sup>[2]</sup>.

One thing that is common, folklore is a non-written cultural product that is more expressive activities involving local cultural values with the aim of being more easily accepted and transferred from generation to generation. At that time, written language had not yet become part of human life, so all they had was verbal language so that with this limited language and methods they tried to create many ways so that the noble values they had and the traditional values they had gained through learning in their lives could be accepted and could be passed on to future generations<sup>[3][4]</sup>.

There is one interesting reason why the ancestors created folklore in various forms. The various forms of folklore in their day were the most appropriate method tailored to the character of the generation at that time, for example, in ethnic groups who like to sing, folklore will be formed according to the character of the tribe so that the form can be in the form of song verses, musical notes, and also traditional music from that culture. Then for ethnic groups who like dances, the type of folklore used as a medium for transfer of knowledge and transfer of traditional values chosen is the movements in traditional dances where each movement describes a certain philosophical value<sup>[5][6]</sup>.

Indonesia consists of various cultures, ethnic groups, languages, arts, and so on, all of which are basic ingredients that can be mixed to create various types of folklore carried out by our Indonesian ancestors. Indonesia is a country rich in noble cultural values and noble social values derived from the thoughts of the ancestors so it is not surprising that Indonesia is rich in types of folklore that are interesting to study and learn, especially regarding the values contained in each type of folklore.

In the eastern part of Java, precisely in Tuban Regency, Parengan District, there is a village named Sukorejo Village that still carries out a folklore tradition named the art of Terbang Bancahan. This art is a traditional art that is kept alive by the Sukorejo community and is carried out every week by

villagers who are predominantly Muslim. Because the geographical location of the Tuban regency is on the coast of the Java Sea, coastal communities have cultural characteristics colored by Middle Eastern culture, the majority of which are Muslim. Middle Eastern culture spread along with Middle Eastern merchants who traded both in Java and other islands in the archipelago. One of the ways and as a medium for spreading Islam by Middle Eastern traders is through the arts<sup>[7]</sup>.



Administrative map of Tuban Regency and location of Parengan Sub-district, east-Java, Indonesia

Source: <https://tubankab.go.id/files/2018-04/petatuban.jpg>

One of the typical Islamic arts used is music that uses Terbang instruments or often referred to as tambourines. Islamic art using Terbang is widely developed in the northern coastal region of Java such as Terbang Banjari which lives and develops in Gresik Regency, the art of Terbang Sintren which lives in the Tegal community in Central Java. In addition, there is also the art of Terbang Jidor which lives and develops in the community of Probolinggo Regency and its surroundings. There is also the art of Terbang Bancahan in Sukorejo Village, Parengan District, Tuban Regency<sup>[8]</sup>.

Geographically, Sukorejo Village, Parengan Sub-district, Tuban Regency is approximately fifty kilometers from the center of Tuban Regency itself, and is still not too far from the Java Sea which used to be a stopover for traders from the Middle East, so the nuances of Middle Eastern art are still quite pronounced in this traditional art of Terbang Bancahan.

The art of Terbang bancahan presents music and poetry that is very thick with Middle Eastern Arabic culture, as well as Islamic nuances. The poetry is in the form of repeated praise, which is a symbol of gratitude to God for the fortune that has been bestowed on all villagers. Here there is a deep sense of gratitude that is endlessly communicated to God symbolized by repeated verses. The repetition of the verse is done four times which symbolizes the four directions of the wind; west, east, north, south. The four matanagin symbolize the meaning that the fortune given by God comes from all directions of the mataangin which symbolizes God's Generosity and Omnipotence.

In terms of music, Terbang Bancahan is presented using six flying instruments (a kind of tambourine), a kendhang, and a jidor. The six pieces of terbang used in the art of Terbang Bancahan have different organologies, so the sound colors produced are also different. Kendhang in Terbang Bancahan physically resembles kendhang in Javanese karawitan, but if examined in more detail, there are differences between kendhang used in the art of Terbang Bancahan and Javanese karawitan. Jidor or often called bedug, in shape and sound produced is the same as the jidor used in mosques and prayer rooms. In addition to using musical instruments, this art also uses vocals in its presentation. The vocal music in which uses Arabic and Javanese songs or verses is chanted by one person as the main vocal and all the players in the art of Terbang Bancahan also chant the verses simultaneously with lower sound dynamics than the main vocal. The Arabic language is one of the characteristics of Islamic culture, besides that the melody resembles the praises chanted in mosques, surau and mushola proving that the art of Terbang Bancahan is one of the results of Islamic culture<sup>[8]</sup>.

The music in terbang bancahan is music that is familiar to the villagers. For generations, the music has been played and introduced from one generation to another. Since childhood, village children have been introduced to the music of Terbang Bancahan so that the music is not something foreign to villagers and is an accompanying instrument that is considered sacred and is able to have an impact on the peace of mind for villagers who are ultimately ready to accept the noble values that will be passed down.

Based on the description above, the researcher formulates research questions; first, how the community accepts and uses the Terbang Bancahan art as one of the communication methods in transferring noble values of the Sukorejo Village community. Second, what noble values are transferred through the art of Terbang Bancahan. Third, why the art of Terbang Bancahan is considered effective in transferring noble values for the people of Sukorejo Village. Fourth, what

factors make the art of Terbang Bancahan can survive and still be used as a medium of communication between generations in the Sukorejo village community.

The objectives of this research include; first, to understand how the Sukorejo Village Community accepts and uses the art of Terbang Bancahan as an effective communication method in transferring the noble values of the Sukorejo Village Community, exploring the values contained in the art of Terbang Bancahan, as well as the factors that cause Terbang Bancahan to survive and be preserved until now.

## Literature Review

According to experts, there are many definitions of folklore because almost all cultures in the world have their own folklore<sup>[9]</sup>. Some countries have terms for this folklore, Germany calls it “Volkskunde”, Sweden calls it “Folkminne”, and India calls it “lok-sahitya”, all of which refer to folklore which specifically states that folklore is a cultural product that becomes an isolating or unifying thread that unites all forms of ancestral culture ranging from jokes, myths, gestures, legends, costumes, and music into one category of knowledge<sup>[10]</sup>.

In simple terms, folklore means a series of methods chosen and used by humans from one generation to perpetuate values that are considered noble or values that are considered important to be passed on to the next generation in the hope that the next generation will be able to absorb these values and utilize them in their daily lives so that life will run more easily<sup>[2][11]</sup>.

The emphasis of folklore is on the method of transferring knowledge and also the method of learning, which focuses on verbal language. verbal is the only method used by folklore to convey certain messages that are considered noble and important from one generation to another<sup>[12]</sup>. The most common reason folklore uses verbal language as one of the most common and dominant methods is because in those days, writing was not very popular to be used as a method of learning and transmitting knowledge because in those days it was still too simple and written language was still not widely mastered by the majority of people in those ancient times. On the other hand, the need to perpetuate knowledge or values important to society needs to be passed down from one generation to another through existing and limited methods, so the only possible way is through verbal methods<sup>[13]</sup>.

Intergenerational communication is defined as the process of delivering message content in the form of values that are considered important that need to be passed down and become learning from one

generation to the next<sup>[14]</sup>. Intergenerational communication allows for the transfer of knowledge from local knowledge and wisdom explored by each generation to be passed on to the next generation. Each generation has a chosen method for this intergenerational communication, folklore is one method that can be used as a method of transferring knowledge.

Terbang Bancahan is an art form that existed around the 1960s and is full of meaning and function. When viewed from the language there are two words, namely Terbang and Bancahan. Terbang means a percussion instrument in Islamic art while Bancahan comes from the word baca or maca (Javanese) which means an activity of sounding writing. From the understanding of these two things and seen from the series of Terbang Bancahan activities, it is a Terbang art whose function is used for reading. The word bancahan means reading is not textual reading, but contextual reading of the lyrics of the songs sung<sup>[8]</sup>. The poem is not only to be sung but also to be understood the meaning contained in it. Performers of the art of Terbang Bancahan interpret the poem as a form of gratitude and the poem is interpreted as a syi'ar of Islam<sup>[8]</sup>.

## Methods

This research is qualitative research with a type of phenomenology. Qualitative research is non-numerical research that aims to gain an in-depth understanding of a phenomenon under study, directly from the researcher's first hand, meanwhile phenomenology is a type of qualitative research that requires a phenomenon that is felt or carried out by a group of people or a certain group of people and affects the values or behavior of that group of people<sup>[15]</sup>. The art of Terbang Bancahan is a unique and interesting phenomenon carried out by the Sukorejo Village Community and used as a method of communication from one generation to the next to preserve a series of local values from the ancestors of the Sukorejo Village Community.

The data collection techniques in this research are in-depth interviews with semi-structured interviews and participant observation with anecdotal records. One of the characteristics of qualitative research is the power of interesting narratives derived from typical qualitative data collection techniques. With interviews and observations, researchers can package research results in an interesting way to read<sup>[16]</sup>. Semi-structured interviews are a type of interview where researchers do not use interview questions that are written in advance, but researchers only carry interview guidelines, while interview questions will be delivered and developed in the field. This type of

interview is very suitable to reveal things related to the values and values of the phenomenon under study. Meanwhile, participant observation is one type of observation where the researcher is directly involved in the phenomenon being observed in order to get a direct view of the field<sup>[17]</sup>.

The primary research subjects involved in this qualitative research were three people consisting of; Mr. E as a community leader of Sukorejo Village, Mr. A as the leader and performer of the Bancahan Flying Art, Mr. S as a village art figure and also a performer of the Bancahan Flying Art and Pencak Dor. Three informants were also involved in this research which functioned for the purpose of data triangulation. The qualitative research data analysis technique in this study uses the interactive model data analysis technique from Miles and Huberman which consists of four stages, namely; Data collection - Data presentation - Data reduction - Conclusion/verification<sup>[15]</sup>.

## Result and Discussion

Based on the research questions posed, the following results were obtained;

a) How did the community accept and use the Terbang Bancahan art as a communication method in transferring the noble values of the Sukorejo Village Community? Based on Subject E's explanation, the Terbang Bancahan art began to be used as a village community art and played regularly since around the 1960s in the same era as the Pencak Dor art which was also often played together with the Terbang Bancahan art. Pencak Dor is a martial art that presents movements and body exercises that are taught from generation to generation. The two arts complement each other, Terbang Bancahan is played first as an opener, then followed by Pencak Dor which presents martial arts moves to the rhythm of the music from Terbang Bancahan. The two synergize to create an art that combines music, religious verses, and martial arts movements that are visually beautiful and auditorily serene. Subject E stated as follows:

*“...approximately, around the 1960s, Terbang Bancahan began to be played regularly, initially there were two villages that were active, Sukorejo village and the village across the river...but the community has been familiar with Terbang Bancahan for a long time, because it has been known since before Indonesia's independence...”*

*“... since then, in the 60s... if I'm not mistaken along with the Pencak Dor art recognized by the Indonesian Pencak Silat Association, in the 60s... Pencak Dor began to rise and collaborate*

*with Terbang Bancahan.... but the arrangement of Terbang bancahan first, there are four verses that are sung, then after that the Pencak Dor is played...”*

The art of Flying Bancahan can be accepted by the Sukorejo village community because the songs and poems have Islamic nuances that can be easily accepted by the village community. The villagers accept it because the poems can increase their sense of faith because it is in the form of praise to God. Villagers who have a high level of religiosity can easily accept the verses and songs performed by the Bancahan Flying Art. The following is a statement from subject E:

*“...yes, because the majority of villagers are devout Muslims, the songs and poems of Terbang Bancahan are very suitable and acceptable to all villagers...”*

Regarding the songs and percussion instruments played in Terbang Bancahan, the community likes the music in Terbang Bancahan. In fact, people really enjoy the music with their eyes closed and their heads moved to the right and left like people who are dhikr. The following is subject A's statement;

*“...each musical instrument produces a different tone, but when combined into one, it will produce a harmonious tone and rhythm....many enjoy while closing their eyes and shaking their heads like a zikr...”*

A folklore can be accepted and used as a method of transferring knowledge if the elements in the folklore have an inner bond or emotional bond that is also part of the community. It is explained above that Terbang Bancahan has Islamic songs and poems. On the other hand, the Sukorejo village community is a religious community and upholds Islamic values. The Islamic element is what binds inwardly and emotionally to the art of Terbang Bancahan so that it can be accepted by the Sukorejo community<sup>[18]</sup>.

Related to the tones and music contained in the art of Terbang Bancahan, the musical tones in Terbang Bancahan are also familiar to the villagers because Terbang Bancahan has long been used as part of traditional music because it has been passed down from generation to generation in Sukorejo Village, Parengan Subdistrict, Tuban Regency with traditional music elements that have been known by the villagers for a long time<sup>[8][19]</sup>.

There are similarities in the tones found in the art of Terbang Bancahan with Javanese karawitan which uses the prevailing tuning system in Javanese karawitan which is often called pelog and selendro<sup>[20]</sup>. The pelog and salendro techniques are gamelan playing techniques in Javanese



karawitan<sup>[21]</sup>. The techniques in the context of sounding the instruments and sounding the vocals in Terbang Bancahan have relevance to the techniques found in Javanese karawitan that are familiar to the ears of Sukorejo villagers.

Similarly, in terms of rhythm and laya patterns, the art of Terbang Bancahan uses terms that are often used in Javanese karawitan, namely rhythm and laya where there are no definite unit rules or limits on how fast and slow the strokes on the Terbang<sup>[22]</sup>. With the right rhythm, as desired by the player and favored by the listener, the song and rhythm performed will feel serene and able to bring out the beauty in the song<sup>[23]</sup>. That is what makes the villagers enjoy the music of Terbang Bancahan so much that they even shake their heads.

b) What noble values are transferred through the art of Terbang Bancahan? Based on Subject E's explanation, Terbang Bancahan contains values of gratitude to God. The contents of the poems are praises to God and everything comes from a sense of gratitude to God. The following is subject E's explanation:

*“...the poems in Terbang Bancahan contain praises, meaning that it is an expression of gratitude and thanks to God for all the fortune that God has given to all villagers...indeed it comes from Arabic, but its meaning is to teach all residents that we need to be grateful to God for all the fortune and blessings that God has given...”*

In line with subject E, subject A also said that God has given an uncountable amount of fortune that comes from all directions. This is related to the verses in Terbang Bancahan which are numbered four times, which symbolizes the four directions of the wind, namely west-east-north-south, meaning that God's blessings and fortune come from all directions of the wind. The following is subject A's statement;

*“...puji-pujian is repeated four times... it is a symbol of the four winds. The winds are like fortune that flows from all directions...God is generous, fortune will come to us from all directions if we are grateful to God...”*

Through the art of Terbang Bancahan, every generation is taught the need to be grateful to God. They are taught through the praises in the poetry of Terbang Bancahan. There is a kind of the same collective behavior to always be grateful to God Almighty is a form of group cohesiveness of the Sukorejo Village community. Group cohesiveness is a form of compact behavior shown communally in

one particular group which usually contains certain meanings or values that are recognized and accepted in the group<sup>[1][2]</sup>.

A community or group will easily accept cultural products if the cultural products contain values that also become the identity of the community or group. The people of Sukorejo village make gratitude as a communal value of villagers in accordance with the meaning and value of the art of Terbang Bancahan so that the art of Terbang Bancahan is in accordance with the values and identity of the residents. That is where the intersection and bond between the communal values of the residents and the values contained in the art of Terbang Bancahan<sup>[8][9]</sup>

c) Why is the art of Terbang Bancahan considered effective in transferring noble values for the people of Sukorejo Village? Terbang bancahan is currently an art form that is routinely played every week by Sukorejo villagers, combined with Pencak Dor art. The community is very enthusiastic about playing this art because they feel that this art needs to be preserved and maintained so that it remains a typical Sukorejo Village art because it is considered very effective as a means of communication that teaches the value of gratitude to God from one generation to another. One other evidence is that the community has become accustomed to being grateful for the favors given by God to all villagers. The following is as said by subject A;

*“...this art is still preserved and played by the community every week...there are certain nights that are used as nights to practice Terbang Bancahan, and the community is very enthusiastic...there was even a Terbang Bancahan competition...”*

Subject S also said the following;

*“...residents are enthusiastic...very happy....waiting for the exercise time...children and teenagers also gather here. Teenagers play Pencak Dor. Flying Bancahan can teach gratitude to the people here....”*

One proof of the effectiveness of the art of Terbang Bancahan in transferring noble values for the Sukorejo village community is the communal behavior of the entire Sukorejo village community to always be grateful to God for all the blessings received by the villagers. When a universal value is able to transform into a communal value that is adopted by all group members, through certain mechanisms or methods, then the method can be said to have high effectiveness in influencing<sup>[24]</sup>.

Terbang Bancahan is used as a method to shape the behavior of gratitude to God that makes villagers

have a communal behavior of gratitude. This is a strong indicator that Terbang Bancahan is effective in transferring noble values, namely the value of Gratitude to God.

d) What factors make the art of Terbang Bancahan survive and continue to be used as a medium of communication between generations in Sukorejo Village Community? Some of the factors that make the art of Terbang Bancahan survive in the Sukorejo Village Community are the common perception that this art belongs to Sukorejo Village residents. In addition, there is a sense of caring for each other so that this art does not become extinct, namely by continuing to preserve Terbang Bancahan every week and each generation is introduced to this art so that a sense of pride and a sense of belonging to this art emerges. The influence factor of community leaders who take part in preserving this art is also very influential. The following is a statement from subject E;

*“...all residents feel that they own this art. Residents are proud of this art, so they automatically want to keep this art alive....”*

*“...it's like there is cohesiveness...we all take care of each other. Everyone gathers during rehearsal time...this is cohesiveness...”*

Subject A also added;

*“...the community leaders here also play a role in maintaining this art. They are the ones who encourage the community to always be active in the rehearsal...that is important...the community also sees the encouragement from community leaders and elders, especially if the elders also play, it becomes a model for other residents to play too...”*

The existence of concern to preserve the art of Terbang Bancahan is one of the things that makes this art sustainable in the middle of Sukorejo villagers. This is a form of statesmanship behavior (Organizational Citizenship Behavior) from residents to preserve the arts that represent the identity of Sukorejo villagers. Statesmanship behavior is usually carried out by certain people in a group or society who are usually the driving force for other group members<sup>[25][4]</sup>. Key figures in a community group will be very effective in shaping certain behaviors to members of the community group. In the context of Sukorejo villagers, community leaders are very enthusiastic in maintaining the art of Terbang Bancahan to remain sustainable and known from generation to generation. With the preservation of Terbang Bancahan as one of the identities of the community, it will eventually lead to

a sense of belonging and mutual protection of this art so that it does not become extinct in an increasingly modern era<sup>[11][24]</sup>.

## Conclusion

The people of Sukorejo Village accept and use the art of Terbang bancahan as one of the effective communication methods in transferring the noble values of ancestors passed down from one generation to the next. The values transferred and passed down through this art are the values of gratitude to God Almighty for all the blessings that the villagers have received so far. Terbang Bancahan can be accepted by the community because this art has folklore elements that have an inner and emotional bond with the community. Islamic elements and similarities with Javanese musical instruments make Terbang Bancahan easily accepted.

The important role of community leaders is a factor that helps perpetuate the art of Terbang Bancahan. Through the routine practice of Terbang Bancahan led by Sukorejo village community leaders, this art is popular in the village community and a sense of belonging grows, thus this art remains sustainable and continues to influence the grateful behavior of Sukorejo villagers.

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