

# Islam Penginyongan: Orientation of Local Wisdom towards Ebeg Tradition in Islamic Studies and Local Culture

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## Abstract

*Javanese culture has become the center of study for many Indonesians, due to its historical dominance in the fields of politics, economics, culture, and its status as a major ethnic group in the archipelago. Throughout its history, Javanese culture has gradually absorbed various elements and influences and has been influenced by various interactions for more than a millennium from foreign cultures and civilizations. Islamic values, harmony between movement, music and lyrics in art ok can represent spiritual concepts in Javanese beliefs. This ritual becomes a channel for the expression of spirituality, connecting humans with higher dimensions and honoring the presence of spiritual forces. The method in this research is qualitative. The results of this research are: in art ok, process machine is a powerful reflection of humanity's greed and lust for the world. This is a moral message and reminder about the importance of maintaining balance, caring for spiritual values, and avoiding excessive attachment to material things that can disrupt one's relationship with God. Through procession machine will provide a moral message about the importance of controlling oneself and avoiding negative behavior that can harm oneself and others. Just as this procession illustrates the effects of uncontrolled lust, so too can behavior such as gambling and other vices have a negative impact on a person's life and social relationships. On the other hand, Art ok encourage responsibility to maintain good relationships with law. In all, procession machine for someone is a form of expression of gratitude, appreciation, and happiness to law.*

**Keywords:** *Islam, Reconciliation, Local Wisdom, Ebeg.*

## Introduction

Islamic reform has been an ongoing process for centuries, and each new generation of newcomers from Hdiplooma gives birth to a new wave of reform (Marpaung et al., 2024). For analysis, there are two independent components of reform (although in real life they are difficult to separate from each other). The main component is an effort to harmonize the beliefs and practices of Muslims in Indonesia with Muslims in Arabia, especially in the Holy City, whose religion is considered purer and authentic (Abdullah et al., 2024). The struggle against rituals, beliefs and customary values has been a major concern of reformists.

The second component, whose importance tends to be exaggerated by outside observers, is a derivative of various reformist and revivalist movements in the Middle East, ranging from Wahhabiyya through Salafiyya to more recent movements such as the Muslim Brotherhood and even Iran (Uzma Qatrunnada et al., 2021). The Islamic ideas encountered by the next generations and students in the Holy City are not the same. The debate that took place in Mecca or elsewhere in the Muslim world had an impact on Indonesia and was replicated there (Lanti et al., 2020).

All kinds of developments in the Islamic world are mediated by the same channels (Thahir, 2021). The India Shattariyya Sufi order, which flourished on the continent in the 16th and 17th centuries and is known for its easy accommodation with local practices, reached Indonesia via Medina (Muis et al., 2018). Some of the things that came back from Mecca in the first half of the 20th century were the sharia-minded reformists, determined to purge Indonesia's Islam of "foreign" practices; but others carry most of the magical knowledge from the Arabs (Campanini & Higgitt, 2008). The two exist side by side.

Indonesia is not a passive recipient of this process – new influences are incorporated into existing religious and cultural patterns and thus modified to some extent – but Indonesia is a recipient, not an active actor in this global exchange (Jumahir et al., 2023). Entering the 20th century, the center-periphery model with Mecca and Medina as the center and Indonesia as the periphery is enough to represent Indonesia's

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relationship with the Islamic world (Saada, 2023). Other peripheries produce a global influence that, it is said, also reaches Indonesia through the Holy Cities. Indonesia's Islam produces its own specific forms of culture, but these cultural forms are most prevalent in the region and may never have had an impact on the wider Islamic world (Badrun, 2019). One of them is Javanese culture.

Scientific discussions on Javanese society have consistently linked variations of Islamic orthodoxy to differences in socioeconomic class, political behavior, and social conflicts (Susilo & Syato, 2016). In the most widely known sociological formulation, Clifford Geertz distinguishes three varieties of Javanese Islam and connects each of them to a certain social class (Mamahit, 2020). The Abangan tradition, or Javanese Muslims, is described as a syncretic blend of elements of animism, Hindu-Buddhism, and Islam that are dominant among rural Javanese communities (Nasir, 2019). The santri tradition is identified as a more orthodox variant of Islam, especially widespread among wealthy merchants and farmers. Finally, the priyayi tradition is identified as an elite heritage that is heavily influenced by the Hindu-Buddhist values of the Javanese court of the past and is related to the traditional Javanese nobility and the administrative bureaucracy that replaced it in the modern era (Nasir, 2019).

A thorough reassessment of Geertz's typology requires a separate article, but there are a few things to note here. First, as has been stated by many Koentjaraningrats, Geertz's use of the term priyayi is not in accordance with the use of the Javanese language, where the term refers to the distinction between men and women, social class (priyayi, or nobility, not wong cilik, or common people), not religious culture (Pamungkas et al., 2021b). Some priyayi are devout Muslims. Second, and related to the first point, the differences between Javanese Muslims and orthodox Muslims tend to be cross-class and not correlated neatly with them (Supriyanto, 2023). Therefore, there are farmers and nobles who have the status of students, and there are also Javanese Muslims.

However, there is a close correlation between economic class/status and religious orientation among traders, who, as throughout Indonesia, tend to be more orthodox Islam (Sokip et al., 2019). Moreover, all religious and class issues are complicated by regional variations. As noted by Koentjaraningrat, the "heart" region of south-central Java (including the western part of East Java province) tends to be the base of Javanese beliefs, while Islamic orthodoxy is very strong in the western region (Arief et al., 2021). Central Java (adjacent to Sunda), the northern coast of the coast, and the eastern prominent area influenced by Madura in East Java subsequently (Sobaya et al., 2023).

Experts such as Jay and Dhofier have noted that regional variation in the balance of Javanese religion and orthodox Islam is just as important as variation according to economic status (Izzuddin et al., 2022a). Yet Roff acknowledged that Islam and Javanism have historically had a fairly varied relationship. Ricklefs also notes that the antagonistic relationship between the Javanese and the students actually only occurred in the nineteenth century, when the rise of Islam forced many Javanese to reconsider their identities as Muslims and Javanese (Pamungkas et al., 2021a). It is clear that this relationship experienced new tensions at the beginning of the independence period, when the still strong memories of the massacre in Madiun "sharpened" tensions between Javanese Muslims.

The fundamental difference between orthodox and abangan, or "Javanis," is that Muslims continue to be one of the most widely used categories for analyzing Javanese society, politics, and religion (Mamahit, 2020). The differences and divisions in Javanese society, which are the references, have been used to explain the pattern of elite competition in the pre-war period, Japan, and the beginning of independence, party mobilization, and voting patterns in the 1950s, the failure of the Communist Party of Indonesia (PKI) to build an alliance of the rural poor, and the intensity of violence that accompanied the destruction of the PKI during 1965-1966 (Nasir, 2019).

The developments under the "New Order" government formed after 1965-1966 have been explained by referring to these primordial socio-religious differences (Waryono et al., 2021). For example, it has been suggested that most ethnic Javanese and most of Indonesia's military leaders, many of whom are Javanese Muslims in their religious orientation (Husna et al., 2023). This cultural fact is cited to explain, in part, the military's suspicion of fundamentalist Islam, the success of the government party in the elections in the

Javanese community and the government's vigilance in the implementation of the hajj pilgrimage and religious education (Alatas, 2020). In short, whatever the nature of the orthodox Muslim and Javanese traditions, it seems, as Mackie notes, that polarization between these two groups is a feature of the New Order cultural landscape and is also a feature of the old New Order cultural landscape (Yurisa et al., 2021). Of course, this impression is conveyed by most Western science towards Javanese society.

As Mackie notes, there is reason to believe that this polarization may have worsened during the Old Order. In 1948, the Madiun incident brought together the abangan communist group against Islamic students in a bloody massacre and retaliation (Muhammad et al., 2021). Shortly thereafter, as national political parties expanded their rivalry into the countryside, the split between orthodox Muslims and Jawanists became "the main basis of political party organization". Religious tensions at the local level are triggered by ideological rivalries over "the nature of the state and the way of distributing social and material resources" (Nasir, 2019). Religious culture is greatly influenced by this political development. Javanese and orthodox Muslims cleanse their respective ritual traditions of elements identified with opposing parties (Jamaludin, 2021). Moreover, among the marginalized Javanese people, there is a call to reject Islam and return to the "original" Javanese religion. Political support for the anti-Islam initiative came almost entirely from elements of the PKI and the Indonesia Nationalist Party (PNI). Muslims take the initiative as proof that their political opponents are truly anti-Muslim. Although not the exclusive cause or even the main cause, this religious tension contributed to the tragic bloodshed in 1965-66, when, after the failed left-wing coup in Jakarta, the PKI was banned and tens of thousands of its members were disbanded, rounded up and executed (Tabroni, 2020)

This circumstance suggests that there is a good historical reason for researchers who research Javanese religion during the Old Order period to interpret the relationship between Javanese Islam and orthodox Islam as a very contradictory relationship. However, the extreme political factionalism of the time also suggests that cultural insights about such relationships may have to be qualified when applied to other periods in Javanese history, at least if we are to avoid the "merger of time and place" that, as Roff notes, undermines Western social scientists' analysis of Southeast Asia. In fact, the study of Javanese Islamic history reveals that the relationship between orthodox Islam and Javanese Islam varies greatly over time (Pomalingo et al., 2021).

So from this historical point of view, researchers see that major changes in political economy under the New Order may have had an impact on popular Javanese Islam. The New Order, for example, severely restricted the activities of political parties in rural areas. Some observers have commented that this rural "depoliticization" program may have reduced religious polarization, however, as Herbert Feith noted a few years ago, Western researchers surprisingly paid little attention to the nature of Java's religious culture under the New Order, despite the major changes. Analysis of national politics sometimes inadvertently reinforces this neglect. The recent setbacks experienced by Muslim political parties are touted as evidence of the "eclipse" of Islamic politics and the triumph of Kejawen values (Izzuddin et al., 2022b). While these national political developments are important, there is no analytical justification for assuming that they reflect or determine religious culture at the local level. It is true, as I discussed below, that ethnographic evidence from some rural areas in Java shows a partial gap between developments at the state level and trends occurring in rural communities.

In the Banyumas Raya area or Barlingmascakeb (Purbalingga, Banyumas, Cilacap, Kebumen) which was later known as the Panginyongan area, they are very familiar with the art of Ebeg, a traditional dance performance that uses the property of braided horses or woven bamboo that is shaped to resemble a horse (Priyadi, 2008). The performance of ebeg art is not determined at certain times like similar arts, namely jathilan in the Special Region of Yogyakarta which is often staged at certain times, especially for ritual activities. The art of ebeg is staged in large fields or places that can accommodate many spectators. This art is so beloved by the residents of the Panginyongan area, especially in rural areas, a traditional art that is cheap and festive and displays entertaining attractions such as wuru (jantur) which causes the dancers to dare to perform irrational attractions such as eating glasses (beling), peeling coconut shells with teeth, eating roses, eating live chickens and wuru models from dancers depending on the indhang (Ramadhan & Masykur, 2018).

The art of ebeg like jathilan art in other regions is a depiction of a group of cavalry soldiers who show agility and valor in warrior sports, using warrior costumes, accompanied by gamelan musical instruments, although currently there are those who have added modern musical instruments such as keyboards and drums (Resdati et al., 2022). Usually the ebeg dancers number eight people or four pairs supported by wiyaga (gamelan beaters) and sinden who sing Panginyongan regional songs. The completeness of the ebeg art performance includes the presence of barongan, actors of Penthul, Tembem, (both known as Cephet), plus other staging devices such as the crew of the ebeg art group, handlers or ebeg shamans who are tasked with ensuring the smooth performance of the ebeg and making the dancers aware of the wuru (trance) (Nuraeni et al., 2022).

It is believed that the ebeg art that developed in the Panginyongan area has existed since ancient times, when humans began to understand their world of life in an animistic and dynamic way, one of the bases of this belief is the existence of mendem (trance) in ebeg art, because trance is one of the characteristics of old art or art in the period of animist and dynamic belief (Fadillah, 2023). The art of ebeg is believed to be original from the Panginyongan region because in this art there is no influence from other cultures. In addition, the art of ebeg does not depict or reinforce a person who is known in a certain culture, including in this case the major religions that develop in the archipelago do not show their traces (Nursakti, 2024). This is strengthened by songs that accompany the performance of ebeg art which is very typical of the life story of the Panginyongan agrarian people. The singing (sekar) accompaniment of ebeg is sung in Javanese Panginyongan or ngapak, some examples of singing are Ricik-Ricik Banyumasan, Ana Maning Modele Wong Purbalingga

The phenomenon of danturan or menem together between ebeg dancers and ebeg spectators who have the indhang to dance together in the performance of ebeg art in the Penginyongan region is interesting to observe and study. Janturan or mendem together is an inseparable part of the performance of the ebeg art, and is not found in the performance of braided horses in other areas of Java, usually they perform jathilan (braided horses) with Mataraman gagrak. The community supporting the ebeg art, both ebeg artists, practitioners and indhangers, based on preliminary studies indicate that the phenomenon of janturan in ebeg performances gives rise to a unique spirituality for connoisseurs and supporters, a spirituality that bursts out differently from one person to another, but all of them can be united in one common thread, namely a sense of pleasure become and be in a different space of consciousness.

## Method

This type of research uses descriptive research with a sociological/phenomenological approach, and for the data collection used by the researcher is carried out with field study data and literature studies, which is a study in the form of research that is related to the process of collecting, identifying, sorting, reading and also recording various in the field related to the practice of Ebeg Banyumasan and all existing research materials. From these data, the results of observations and studies of the Library are analyzed according to Miles and Huberman's views which consist of data reduction, data presentation, and conclusion drawn.

## Result And Discussion

### *Ebeg Ritual in Javanese Dialectics*

Javanese culture has become the center of study for many Indonesians, due to its historical dominance in the political, economic, cultural, and status fields as a major ethnic group in the archipelago. Throughout its history, Javanese culture has gradually absorbed various elements and influences and has been influenced by various interactions over the millennium from outside cultures and civilizations, such as the original respect for ancestral spirits and nature, the dharma civilization of Hindu and Buddhist beliefs, and the monotheistic beliefs of Islam, and to a limited extent influenced by Christianity, Western philosophy and modern ideas (Milania, 2018). Some orientalists state that the main characteristic of the synthesis element between Javanese culture and external ideas is syncretism (Susilo & Syato, 2016). Especially in the relationship between Javanese culture and Islam as the largest religion embraced by Javanese.

As a discursive entity, Islam is a religion as well as a tradition that is very important to be understood through the diversity of its actualization in the local context. In Islamic teachings, the local actualization of Islam also receives a justification of jurisprudence. The idea of contextualization of Islam is related to the conception of Islam 'salih li kull zaman wa makan (Islam of all times and places). The exploration of these rules can facilitate the understanding of the universalistic elements of Islam that are practiced and communicated in the form of local groups. It is important to identify the locality of Islamic teachings by analyzing various contexts, such as social, textual, ritual, and cosmological dimensions in the culture of Muslim societies. Thus, the self-identification of Muslims must be considered an important object in the study of Islamic culture (Meghdadian & Tajik, 2021). Therefore, the study of the application of Islamic teachings by the Javanese people in the realm, needs to identify the relational facts between Javanese culture and Islam.

The relational concept between Javanese culture and Islam that regulates everything is the cultural values that exist in it. Culture is something that is highly appreciated because of its orientation in the direction of life in the future. The explanation of Islam that is compatible with Javanese culture and produces Javanese Islam has two forms of Sufism synthesis, including (1) The process of Javanese culture becoming an institution; and (2) The essence of teachings in Javanese Islam regarding Islam (Lestari, 2019). In Javanese culture, as well as the tradition in it, Islam with a cultural approach has entered Java which can be traced around the 14th and 15th centuries. Woodward, in his research, proved that the Islamization that occurred in Yogyakarta as an area recognized as the center of spirituality in Islam, shows the ability of Islam in the Kingdom of Mataram (Jr, 2016).

Looking at some of the facts above, with the existence of culture, human behavior, understanding in the process and all forms of human behavior can be known. However, culture is often juxtaposed with the existence of customs and morals, art and manners. Therefore, it is necessary to understand culture as a medium of interaction both in formal and formal conditions in each generation. Thus, there will be pressure on the dimension in a tradition which has a focus on history in a certain environment, either through the psychological dimension, the genetic dimension, or the structural dimension. Fundamental human needs exist due to cultural causes, as well as psychological needs. With a variety of languages and cultures, it represents a community that survives universally. With communication that is established with social relations either in the form of certain categories or not, including in this case, behavior changes can produce ethnicity.

Rituals in the art of ebeg have an important role in Javanese society. This ritual is not just an art performance, but also contains a deep meaning and involves spiritual and social aspects. The main functions of rituals in the art of ebeg in Javanese society include:

Relationship with nature and ancestors, Rituals in the art of ebeg are often associated with human relationships with nature and ancestors. The movements, music, and songs in the show can have a spiritual meaning, communicating with nature and the spirits of the ancestors. This ritual helps to maintain the balance of nature and honor ancestors who have left behind cultural heritage. In Javanese society, the relationship with nature and ancestors has a deep and profound meaning. Ebeg art in this context is not only an art performance, but also a channel for the expression of spirituality and respect for nature and ancestors. In the art of ebeg, dance movements and musical rhythms often depict symbolism related to nature and ancestors. Movements that describe nature such as wind, water, or plant growth, create a sense of human connection with the elements of nature. Movements, songs, and music in the art of ebeg often have spiritual and mystical values that refer to the supernatural or spirit world. This creates an understanding that nature is not only physical, but also has a metaphysical dimension that must be respected.

The art of ebeg is often involved in ritual ceremonies and traditional ceremonies related to nature and ancestors. For example, in agricultural rituals to pray for good harvests or in birth or wedding ceremonies that have deep spiritual and social significance. Javanese people often connect their lives with natural cycles, such as planting and harvesting seasons. Ebeg art often reflects these cycles in their performances.

This strengthens the understanding of the importance of human togetherness with nature. Ancestors are considered to have an important role in the arrangement of nature and human life. The art of ebeg is often a way to honor ancestors, with performances that reflect the traditions and values left behind by them. Costumes and props used in the art of ebeg can have symbolic meanings related to nature and ancestors. For example, certain colors or decorations on a costume may refer to natural elements or ancestral characteristics. Some ebeg art performances can have a special ritual character dedicated to nature or ancestors. This can be a form of respect for their role and contribution in human life.

Through ebeg art performances that connect humans with nature and ancestors, Javanese people create awareness about the importance of maintaining harmony and balance between humans, nature, and ancestral spirits. It is an integral part of Javanese philosophy. In general, the art of ebeg in Javanese society is not just entertainment or art, but also a place to respect and connect humans with nature and ancestors. Through these rituals in the arts, people create a space to reflect on their relationship with the wider world, as well as honor the spiritual and cultural heritage that has been left behind by their ancestors.

Islamic values, harmony between movement, music, and lyrics in the art of ebeg can represent spiritual concepts in the beliefs of the Javanese people. This ritual becomes a conduit for the expression of spirituality, connecting humans with a higher dimension and respecting the presence of spiritual forces. The art of ebeg in Javanese society is not just a form of entertainment or art, but also a medium of expression of spirituality and rich beliefs.

In this context, ebeg art is a channel to convey deep meanings, religious values, and human relationships with the spiritual dimension (Nuraeni et al., 2022). Dance movements, musical rhythms, and song lyrics in the art of ebeg often contain symbolism that refers to spiritual values and beliefs. Movements and songs can have a deeper and more meaningful meaning in a spiritual context. Dancers in the art of ebeg often use facial mimicry and body movements to express expressions of emotion and spirituality. It can reflect joy, sadness, reverence, or devotion to spiritual strength. Some movements or costumes in the art of ebeg can have special symbols that refer to aspects of religion or community beliefs. This symbol can be interpreted by those who are familiar with the visual language and local culture.

The art of ebeg is often involved in religious ceremonies and traditional rituals. This performance can be a form of respect for spiritual entities or gods that are worshipped in Javanese beliefs. Ebeg art performances can create a space for audiences and artists to reflect on spiritual aspects and the meaning of life. The music, movement, and atmosphere generated by these performances can be both inspirational and meditation tools. The art of ebeg can also be a medium to communicate philosophical or moral teachings.

Through movements, lyrics, and stories acted, this art can convey the values of wisdom and ethics related to people's beliefs. In some ebeg arts, the performance can function as a form of worship and respect for spiritual power or spiritual entity. This worship can reflect a sense of devotion and loyalty to the community's trust. Ebeg art can inspire a sense of human connection with the universe and its creation. Through this performance, the Javanese people feel that they are part of a larger nature, and that each movement and tone has a deeper meaning. By integrating the values of spirituality and belief in ebeg art, Javanese people create an art experience that permeates with meaning and depth. This art not only presents entertainment, but also provides an opportunity for individuals to reflect on the spiritual dimension of their lives.

Respecting traditional ceremonies, Many ebeg arts are involved in traditional ceremonies and rituals in Javanese society. For example, in weddings, harvest parties, or religious events. The ebeg performance in this context has an integral role in the implementation of the ceremony, adding to the symbolic richness and meaning in the event. In Javanese society, the art of ebeg is often an integral part of the implementation of traditional ceremonies and rituals. This is not only entertainment, but also has a deep meaning in respecting and strengthening traditional ceremonies. The art of ebeg can add a symbolic dimension to traditional ceremonies. Movements, music, and costumes in this art can reflect the meaning and message that is to be conveyed in the ceremony. This makes traditional ceremonies richer and more meaningful. In many traditional ceremonies, processions and processions are an important part. The art of ebeg often

accompanies or even leads this procession with special music and dance. This creates a more festive atmosphere and gives enthusiasm to the participants of the ceremony.

The art of ebeg can strengthen the meaning of rituals by reviving old traditions or presenting elements that are reminiscent of cultural roots. This helps to keep that the message and purpose of the ritual remain intact in the changing times. In some traditional ceremonies, the art of ebeg can be a form of respect for ancestors and spiritual entities that are believed to be present in the ceremony. Music, movements, and songs in this art can be a forum to communicate and respect them. The implementation of traditional ceremonies often requires a lot of time and effort. The art of ebeg can provide entertainment and enthusiasm to ceremony participants, reduce fatigue and provide positive recreational moments. The art of ebeg in traditional ceremonies carries a strong cultural identity. This helps remind ceremony participants and the community of their cultural roots, thereby increasing a sense of pride and togetherness in preserving traditions.

Involving the younger generation in the art of ebeg in traditional ceremonies helps to introduce them to cultural heritage. It is an effective way to transfer traditional knowledge and values to future generations. In addition to its deep meaning, the art of ebeg also provides an aesthetic dimension in the implementation of traditional ceremonies. Dance, music, and costumes provide visual beauty and experiences that enrich the experience of participants and audiences. By integrating the art of ebeg in the implementation of traditional ceremonies, the Javanese people create a richer and more meaningful experience. This art not only adds visual beauty, but also provides space for cultural expression, respect for ancestors, and remembrance of traditions that have been passed down from generation to generation.

#### Harmony of Islam and Local Culture in the Banyumasan Ebeg Ritual

The meaning of something that humans must shun

For some ebeg art activists, it is said that janturan is a symbol of human greed related to the world. Janturan is an image of a leader who is stubborn, with the power he has he can do whatever he wants, he is very greedy with any world that will be taken, will be eaten regardless of the status of ownership taken. A leader who is drunk with power does not care about the norms and rules that apply, the rules for him are certainly only the fulfillment of lust. He tries to get everything by any means, including by bullying as shown in the janturan round.

Janturan does not only describe the blinger of a leader, but also describes the destruction of human morals as a whole that no longer has guidelines and goals in life. This kind of human beings will be mabul-mabul (moving like dust in the wind) in their lives, they live on lust alone, they don't care about anything other than just to satisfy their lust. They used to make a living by stealing, robbing, cheating or selling mercy to others. These meanings are symbolized by the irregular movements of ebeg players, including trance-ridden spectators. Janturan also describes how a human being who has an animal disposition so that they will behave like animals, behave like dogs, monkeys, pigs, snakes and so on, all of which display negative traits for humanity, this is symbolized in the movement of ebeg players and spectators who are wuru (trance) who display the indhang of animals that possess them.

The procession of janturan is a symbolic form that reflects human greed and lust for the material world. Through movement and ritual in janturan, it illustrates the reality that humans are often trapped in the desire to have everything, even if it means having to go through dangerous or avoidable things. Budhi mentioned that

When we enter the trance state, we feel that we are truly one with the manifestation of human greed. We will engage in actions that may seem extreme or unnatural, such as eating broken glass, live chicken, or even interacting with fire. This is our way of describing how strong man's passion for worldly things is, even if it can be harmful. However, through this procession of janturan, we also strive to remind ourselves and others of the importance of maintaining balance and controlling our passions and desires. We believe that

through this experience, we can see how extreme the impact of greed can have on our lives and understand the need for self-control in the face of the temptations of the world.

So, in the art of ebeg, the procession of janturan is a strong reflection of human nature that is greedy and lustful for the world. It is a way to convey a moral message and a reminder of the importance of maintaining balance, caring for spiritual values, and avoiding excessive attachment to material things that can interfere with our relationship with ourselves and God.

The procession of janturan is a powerful symbol that reflects how the ambition and actions of a leader who is reckless can affect the environment and the surrounding community. Basuki mentioned that

In the procession of janturan, we try to depict human behavior and lust that can sometimes be too greedy and boundless. When we perform extreme actions during trances, such as eating broken glass or interacting with fire, it reflects how an overly ambitious and reckless leader can risk everything, including the safety and well-being of others, to achieve his goals.

Similarly, in real life, the janturan procession depicts the behavior of an unruly and selfish leader can have a detrimental impact on society and the surrounding environment. These dances and rituals are an extreme reflection of the human tendency to fulfill personal passions and ambitions without considering the consequences. Basuki added that

Through the janturan procession, we hope to raise awareness about the dangers of overly greedy and unruly behavior, as well as the importance of maintaining balance and considering the impact of our actions on others and the environment. We hope to inspire reflection and change behavior, both for leaders and for society at large, to be more thoughtful and responsible in decision-making.

The procession of janturan has a deep meaning that can be linked to negative behaviors and habits, such as gambling and other bad behaviors. When ebeg enters a trance state in a janturan procession, he describes how human lust can overwhelm itself, as for example in gambling behavior that may seem exciting at first, but can ultimately ruin a person's life and his environment. Extreme actions performed during trances, such as eating broken glass or interacting with fire, reflect our tendency to engage in harmful and self-destructive actions in order to satisfy our passions.

Through the janturan procession will provide a moral message about the importance of self-control and avoiding negative behaviors that can harm yourself and others. Just as this procession illustrates the effects of uncontrollable lust, so too can behaviors such as gambling and other bad behaviors have a negative impact on a person's life and social relationships.

In the art of ebeg aims to remind humans of the importance of being responsible for our actions and considering the consequences of our behavior. Through this artistic expression, ebeg can inspire people to reflect on their habits and actions, as well as encourage positive change towards more thoughtful and responsible behavior.

#### *Meaning To Return the Favor to Indhang*

Janturan as a symbol of repayment of favor from a human being to his khadam, psychic or indhang who has accompanied and protected him from danger during his life. The janturan round is an opportunity or time to return a person's favor to his indhang, where he provides his wadag body to be possessed by indhang so that indhang can have fun in the real world, not only in the supernatural world which cannot be recognized by humans.

In janturan, by using a person's wadag (body), indhang can show himself in the real world, be recognized by many people and be able to communicate with them. For some indhangers, janturan is a form of gratitude to the indhang in their body, so they give the indhang the opportunity to use their body, so that they can rejoice, move, dance according to the accompaniment of the Banyumasan ricik-ricik gamelan.



In the condition of wuru in the janturan round, one's consciousness will be controlled or diverted to another consciousness by the indhang. These indhang will control the body of a person who is their friend when listening to the distinctive sound of the gamelan ebeg, when mastering the human body of their partner, the indhang will usually ask various things to the inducer (ebeg handler) to fulfill his wishes, by threatening not to leave or leave the human body that is his partner if his wishes are not fulfilled. For the indhang, janturan is an opportunity to get out of the supernatural world to be able to communicate in the real world, the human world, and for the indhanger (people who have indhang) it is an opportunity to return the favor to the indhang to use their bodies so that the indhang can rejoice to follow the rhythm of the gamelan ebeg.

In the art of ebeg, indhang is like an invisible friend who has made a great contribution in helping to enter a deep trance state during the janturan procession. Indhang is the spirit that protects and guides the indhanger in presenting spiritual connections that may be difficult to explain rationally. In the janturan procession, the indhang is present and provides energy and guidance to enter the trance state. Indhang helps to unify the movements and rhythms of the music so that you can feel a deeper and more intense experience.

In Ebeg art, the janturan procession is a form of gratitude and appreciation to indhang. Every movement, every dance, and every rhythm of music is a way to respect and communicate with the indhang. In this procession, it aims to pay tribute to the role of indhang in helping to achieve a higher level of awareness. Of course, this view is part of the beliefs and traditions in the art of ebeg. Although it may be difficult for some to understand, the janturan procession is a form of expression of deep gratitude and appreciation to the indhang, the spirit who helps to achieve meaningful spiritual moments.

The janturan procession also has a deep purpose, namely to please the indhang. Indhang feels happiness and satisfaction when presented with harmonious movements and rhythms in the art of ebeg. In each step of the janturan procession, a performance is presented that not only amazes the eyes, but also stimulates the spiritual senses of the senses. The art of ebeg encourages the responsibility to maintain a good relationship with the indhang. Through the procession of janturan can strengthen a person's bond with the spirit and ensure that this relationship remains harmonious and mutually beneficial. Overall, the janturan procession for a person is a form of expression of gratitude, appreciation, and happiness to the indhang. The art of ebeg strives to present an entertaining and fun performance for the indhang, as well as to pay tribute and express gratitude for guidance in achieving a trance state in the art of ebeg.

It means letting go of the burden of life and pleasing yourself.

Ebeg's art, janturan is a medium to release the heavy burden of life, janturan as a valve to release self-emotions. In this context, the indhangers are never really possessed (pseudo trance) and this group is the majority in the janturan round. They are mostly teenagers and children, what is interesting is that this group is what brings the show to life, the more they are able to make the performance dramatic the more the audience is attracted.

The procession of janturan in the art of ebeg is a very profound and meaningful experience. The process of janturan can be interpreted as a procession in which a person releases the burdens of life and feels deeper feelings through self-manipulation. In the janturan procession, it creates a bond with the movements of the dancers and the rhythm of the music, so that it seems to be in a trance that distracts attention from the affairs of the world for a moment. This means that the sense of daily burdens is slowly being released and understanding how people can feel connected to something higher in those moments. Art is about exploring and feeling things that are deeper than what can be seen physically. The janturan procession is how to feel connected to the inner side of oneself and celebrate freedom from the burdens of life while still respecting one's cultural heritage and beliefs.

In the procession of janturan, the majority of indhangers who are not really possessed (pseudo trance) interpret janturan as a vehicle to please themselves, replenish inner satisfaction, and forget the heavy burden of life even for a moment, and for the indhanger the time is not long in the janturan round has been able to make them happy again. They seek to remove the negative aura that stems from the bitterness of life

from themselves. But there are also many indhangers, especially teenagers who really take advantage of the janturan round just for fun, there are also some of them who just want to be said to be great because they can wuru (trance) in the janturan round.

It means happiness by knowing the supernatural. Ebeg art is a traditional Javanese art form that has deep values and has a depth of meaning. Ebeg is not just a dance and physical movement, but also contains Islamic and social values. In each ebeg movement, there are certain symbols and meanings that teach about life, brotherhood, and balance between humans and the universe. Rahmat mentioned that

As a Muslim, I continue to carry out my worship and religious obligations wholeheartedly. I believe that the art of ebeg can be a means to appreciate the beauty of God's creation and respect the cultural diversity that exists in this world. Through this art, I was able to combine my love of art and culture with my religious beliefs, maintaining a balance between the two.

*Basuki Also Added That*

As a Muslim who also appreciates and participates in the art of Egeg, I view Trance's performance in a broader context. I recognize that there are different views within the Muslim community on this aspect, and I seek to take an approach that respects both our religious values and our cultural heritage. I believe that the art of ebeg is an important part of Javanese cultural heritage that has been passed down from generation to generation. However, I am also aware of the sensitivity of religion and belief. In the art of ebeg, there are elements such as trance performance that can be interpreted in various ways. I try to interpret this trance performance in the context of art and culture, not as a demonic invocation. For me, ebeg art is about artistic expression, fraternal values, and the way we value cultural diversity. I still make sure that my actions do not violate the principles of the religion I follow.

Looking at the results of the interview above, the art of ebeg aims to achieve a balance by understanding the boundaries of Islam and culture. There are several elements in the art of ebeg that are in accordance with the principles of Islam and take care not to get involved in matters that are contrary to Islam. In addition, Ebeg encourages dialogue with scholars or religious experts to ensure that Ebeg is in line with the teachings of Islam.

The art of ebeg is more than just dance and physical movement. Rahmat mentioned that

Ebeg art as a form of respect for the creativity that Allah bestows on humans. In every movement and rhythm displayed, there is a connection with the miracle of His creation. The art of ebeg teaches about harmony, balance, and brotherhood.

Budhi added that

As we move together in the Epay group, we learn to listen to each other and take on different roles. It reminds me of the importance of cooperation in creating harmony in this world, something that our religion also teaches. When we acted on stage, I felt like there was a spiritual moment where I was really connected to something higher. It feels like a prayer expressed through body movements and the rhythm of music. I felt the peace and presence of God in every second. But, of course, I'm also aware that this view may be different for everyone. Some people may see ebeg art as just a form of entertainment or cultural heritage, while others may feel the same spiritual experience as I did. Most importantly, I try to live this artistic practice with gratitude and respect for our creators.

Therefore, it can be said that the art of Egeg and Islam aims to maintain a balance between the practice of art and Islamic religious worship. Kurniawan also mentioned that

I have a regular schedule to carry out worship such as prayer and reading the Qur'an. I try to make sure that the art does not interfere with my religious obligations. I also spoke to scholars and wise people in my community to ensure that this artistic practice did not contradict religious teachings. By getting their views and advice, I feel more confident in living these two aspects of my life. It is important for me to continue to remember that whatever I do, whether in the arts or in worship, must reflect the values of kindness, love, and respect for my religion and culture.

Ebeg's art in this Islamic perspective is based on the symbolic form of expression adopted by the tradition which is then transformed into its own description. From this, Knysh mentions that mystical traditions and texts can be seen in many ways as statements about the nature of mystical experience by their depiction with the use of poetry, metaphors, parables as a way for the mystics of the Ebeg to use language to articulate the indescribable (Knysh, 2017). This means that the art of Ebeg proves inherently with an Islamic approach in its cultural practices.

In the context of Islam, culture is carried out through a meeting with Allah SWT with an ebeg art approach. In the Islamic concept, the achievement of this level of ebeg art is also called wusul, which is marked by a meeting between the Puppeteer and Allah "We are talking about Sufism; we are talking about Java. We are talking about Hindu-Buddhism as well" It is more famous because Walisongo performs acts of guardianship (ruler) on non-Muslim religions.

If we analyze religion from the traditional dimension, Williamson mentioned that the contextualization of religious traditions can occur a religion on the one hand with universal expressions and local interpretations on the other (Williamson et al., 2019). Locality will produce derivative elements that are provincial, inferior or imperfect realizations as well as the 'popular' and 'vulgar' culture of its parent culture which is religiously considered 'original', 'noble', universal, and superior. Islam entered through the customs, traditions, and culture of Penginyongan.

The acculturation of Penginyongan culture with Islam is proof of the acceptance of external ideas, as a form of implications of the worldview towards Javanese society. The Islamic tradition and the fusion of Penginyongan culture began with the Javanese people's view of life as their comprehensive conception of the world. Therefore, it is necessary to take Lajwani's opinion which is based on the belief in the essential unity of all existence (Lajwani et al., 2021). This view encompasses more than just religion: it views human existence in a cosmological context, making life itself a religious experience (Jr, 2016). In this view of life it is impossible to separate religious elements from non-religious elements; Human existence is inevitably related to the supernatural. The Penginyongan people consider that their entire existence is governed by nature and has become a moral obligation to live in harmony with the movements and laws of nature. They should be encouraged to seek self-harmony, which governs people regarding their own behavior, social relationships, customary rules and social solidarity.

The moral code emphasizes stability, calmness, harmony, modesty, subtlety, patience, acceptance, and self. Restraint against lust. The life of the individual is subordinated by the community, and then the society is subordinated by nature to achieve harmony and unity with God. Penginyongan culture through the art of ebeg to obtain worldly wealth and comfort, as well as avoid conflicts, competitions and disputes is carried out in Banyumas as a form of harmonization between God and Penginyongan Culture.

This harmonization has a central role in the life of the Penginyongan people, and contextualizes the Penginyongan people in understanding their lives. People can fulfill their culture with social and religious solidarity in carrying out all life activities. Cultural values for the community are interpreted as social solidarity and economic egalitarianism, such as shared harvesting, and crop sharing, while external beliefs and ideologies can be said to be the formation to minimize religious conflicts and strengthen social identification reflected in the Javanese worldview.

Thus, the art of ebeg still adheres to Islam which is considered to be syncretic to the teachings of Islam. However, in some aspects, this culture can represent the mystical-supernatural aspect with ebeg art as a representation of Penginyongan culture. This indicates that there is a relationship between Islam and

Penginyongan culture that is flexible. The conception of religiosity of the Penginyongan community is related to the intellectual and spiritual tradition of Islam, as a process that is sometimes considered as privatization. So in this case, Islam has a mystical-spiritual dimension equivalent to the Penginyongan society, which views human existence as inseparable from the cosmological context, which makes life itself a religious experience and a mystical journey.

Seeing some of these facts, Islam in the culture of Penginyongan has a positive value in the application of Islamic teachings in society through a cultural approach. It can be said that the negative view of Islamic mysticism arises due to misunderstandings in digesting culture and religion that occur in society so that it can be said that the misleading labeling of Sufism practices is due to the rigid purification movement and the existence of the Takfiri Islamic Movement as a result of the wrong way of reading religious teachings.

Therefore, a universal understanding of religion for the community in the application of Islamic studies in culture in Indonesia, one of which is the art of egeg in the Culture of Penginyongan.

## Conclusion

In the art of egeg, the janturan procession is a strong reflection of human nature that is greedy and lustful for the world. It is a way to convey a moral message and a reminder of the importance of maintaining balance, caring for spiritual values, and avoiding excessive attachment to material things that can disrupt one's relationship with God. Through the janturan procession will provide a moral message about the importance of self-control and avoiding negative behaviors that can harm yourself and others. Just as this procession illustrates the effects of uncontrollable lust, so too can behaviors such as gambling and other bad behaviors have a negative impact on a person's life and social relationships. On the other hand, the Janturan Procession also has a deep purpose, namely to please the indhang. Indhang feels happiness and satisfaction when presented with harmonious movements and rhythms in the art of egeg. In each step of the janturan procession, a performance is presented that not only amazes the eyes, but also stimulates the spiritual senses of the senses. The art of egeg encourages the responsibility to maintain a good relationship with the indhang. Through the procession of janturan can strengthen a person's bond with the spirit and ensure that this relationship remains harmonious and mutually beneficial. Overall, the janturan procession for a person is a form of expression of gratitude, appreciation, and happiness to the indhang. The art of egeg strives to present an entertaining and fun performance for the indhang, as well as to pay tribute and express gratitude for guidance in achieving a trance state in the art of egeg.

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