

The Cosmology of Menoreh Customary Tradition in Indigenous People Perspective

Kosmologi Adat Menoreh dalam Perspektif Masyarakat Adat

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ABSTRACT

The concept of indigenous peoples is a global concern in local development including by international institutions such as the International Labour Organization. One indicator of indigenous peoples is cosmological knowledge which often incorporates deep connections between the material, spiritual realms and emphasizes the connective interconnectedness between humans and nature. Its development later became an international convention to protect the existence of indigenous peoples. This research uses ethnographic methods to explore the cosmology and memorial story of Menoreh indigenous people who do not recognize the administrative boundaries of the district so that they can perform traditional ceremonies from an indigenous perspective. Menoreh's landscape illustrates the cosmological relationship between the local market, the Baritan ceremony, and the conservation of spring sacralization, which is a sustainable customary praxis. The ritual element of the cosmological axis of social interaction leads to two concepts. First, the relationship between Menoreh (caretakers as indigenous actors) and pilgrims' actions as visitors becomes an elementary social interaction. Second, the tradition of offerings and memorial of spirits (petilasan) becomes an elementary symbolic form.

Keywords: cosmology, culture, customary tradition, indigenous people



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INTRODUCTION

Contemporarily, there are 4.57 million indigenous community entities in Indonesia identified by the (Aliansi Masyarakat Adat Nusantara [AMAN], 2022) survey in 2022. Of these, 5.47% resided in rural Java. Indigenous peoples are a global concern in regional development, as emphasized by the International Labor Organization (ILO). One indicator of the ILO's concept of indigenous people is cosmological knowledge. Cosmology is the study of the origin, structure, and evolution of the universe, which varies worldwide across indigenous communities (International Labor Organization [ILO], 1989).

Indigenous cosmologies often incorporate a deep connection between material and spiritual realms, prioritizing the connection between humans as micro-cosmos and nature (the universe) as macro-cosmos. This cosmology is shaped by the sociocultural context of each community. They are often associated with belief systems in the form of ancestral spirits, guiding principles in the form of natural landmarks and seasonal cycles. Observations of celestial events and phenomena, such as the movement of stars or the position of the sun and moon, are used to determine agricultural activities, navigation, seasons, and the timing of cultural ceremonies with rituals.

Similar to the spatial cosmological sign pattern in the form of indigenous people's worldview in Malinau, the river for indigenous people is the embodiment of cosmology, as it becomes the reference point for orientation and positioning based on the direction of the river cycle sourced from indigenous oral traditions that show the destination. However, the position of the river current can provide communicative clues related to all natural elements associated with indigenous knowledge systems in the form of cosmologies of riverine spaces and vegetation (Soriente et al., 2015).

A recent study of spatial cosmology was conducted by anthropologist Frederik Barth (1987) in his comparative investigation of New Guinea highland cosmologies. Barth attempted to analyse the origins of indigenous cosmologies using a structuralist approach, not by interpreting their order but by considering the influence of their production on the instincts of their followers (Barth, 1987). Other anthropologists argue that, because ancestors or spirits are integral participants in human social life in many parts of the world, signifying a role that is past in the present and future, an individual's original values can often be incorporated into the cosmic. Cosmology refers to beliefs about life, death, afterlife, and the nature of reality. Cultural practices, rituals, and belief systems play crucial roles in shaping perceptions (Sahlins, 2013).

Anthropologist Barth (1987) argues that spiritual values have integral manifestations in human social life in some parts of the world. This indicates the role of the past in both the present and the future. The individual values of authenticity can often be interpreted as cosmic phenomena. With increasing interest in anthropological research on cultural globalization, the process of cultural relations between the southern and northern cultural regions. The foundation of this research methodology rests on the diversity of cultural responses to external influences, which can be found to be embedded (internalized) in cosmological thinking.

The cosmological form of societal existence is often described in terms of collective entities such as communities and social movements. The study of collective existence in cosmology involves understanding how communities of people interact and grow over time. Symbolic interactionism is a sociological perspective that focuses on how shared cosmological beliefs and symbols influence social interactions. It emphasizes how a community constructs meaning and reality based on its cosmological understanding. One reason for the variety of cultural responses to external influences is cosmological perceptions (Khairunnisa, 2014).

Cosmology is the way a community understands and is aware of the relationship between nature and humans, followed by fundamental questions and meanings recorded in belief systems, memories, and traditions. How does cosmology influence ritual elements of tradition that remain in community activities? How is local cosmology preserved between community actors such as caretakers (*juru kunci*) and pilgrims? We sought to identify similar patterns of cosmological knowledge in each of the gaps in the literature. We offer an analysis of ritual elements from (Goffman, 1967) theoretical framework on the relationship between indigenous analysis and cosmological knowledge.

This literature review attempts to compare the interpretation of the three cosmologies found in the cosmological construction of Ancient Javanese Values (*Jawa Kuna*) with Goffman's (1967) ritual element analysis as follows:

Roth and Sedana (2015) explained that the cosmology of Subak through the Tri Hita Karana philosophy is a hereditary practice of genealogy of relatives through ancestral norms with the moral grammar (*langgam*) of local knowledge used in ethnomethodology which is the principle of decision making in the Balinese irrigation system (*Subak*). *Tri Hita Karana* is by definition the 'three origins of welfare' not just being 'local wisdom', 'tradition', or 'culture', but being part of a change in the broader socio-community definition. *Tri Hita Karana* conveys the meaning to maintain a coherent and harmonious relationship between man and god (*Parahyangan*), the relationship between man and other humans (*Pawongan*) and humans with nature and their environment (*Palemahan*).

The series of religious rituals in *Subak* cannot be separated from the application of *Parahyangan Tri Hita Karana*'s philosophies. The purpose of religious ceremonies is based on Hinduism in Bali, which expects *Dewa Wisnu* (manifestation of God, almighty as custodian of life) and *Dewi Sri* (manifestation of God, omnipotent goddess of fertility) to be (*memberkati kemakmuran*) and abundant agricultural products. Based on the recapitulation from 2007 to 2012, out of a total of 103 hectares of *Subak Pulagan*, the transfer of new agricultural land functions occurred in an area of 50 hectares, or 0.5% of the area of *Subak Pulagan*. This proves that the preservation of *the subak* was still maintained. This proves that the preservation of the subak was still maintained. The preservation of *Subak Pulagan* has also succeeded in creating watersheds (*Pakerisan*) located in the *Pulagan subak* area, a World Cultural Heritage site (Roth, D., & Sedana, 2015).

Based on the journal "Qur'anic Studies and Tafsir in the Archipelago" with the title, "*Sangkan Paraning Dumadi* Axis of Yogyakarta Philosophy: In the Lens of Phenomenology-Hermeneutics" by Permono (Asmuni, 2021), it is narrated that in cosmology the imaginary axis of Mount Merapi (*Gunung Merapi*)-The Palace (*Keraton*)-South Sea (*Segara Kidul*) there is a philosophical axis of Yogyakarta Town.

The axis of philosophy designed by Prince Mangkubumi (Sri Sultan Hamengkubuwono I) can describe the harmony and balance of the relationship between man and God (*Habluminallah*) and the relationship between humans (*Habluminannas*), and the relationship between humans and nature and five factors, namely fire (from Mount Merapi), land (from *Bumi Ngayogyakarta* earth), water (from the *Segara Kidul* southern sea), wind, and ether. *Sangkan Paraning Dumadi* is a phrase that is in line with the verse section of the Holy Qur'an based on the manifestation of monotheism, according to the transliteration of text Al-Baqarah (2):156.

The Islamic community idiom "*inna lillahi wa inna ilaihi roji'un*" which means that everything comes from God and will return to God. The axis is divided into *a dua penggalan* (two poles).

First, namely *Sangkan Paraning* or "*inna lillahi*" which symbolizes the human life cycles from birth to household which can be symbolized in the form of the *Krapyak Maqom* (stage) that stretches to the Keraton. Second, *Paraning Dumadi* or (*inna ilaihi roji'un*) by stretching from the White Pal Monument (*Tugu Pal Putih*) to the Palace can provide human destiny (eschatology) to the creator (*Khaliq*). Based on all known points in *Sangkan, Paraning* can represent human life cycles ranging from babies who grow into children, teenagers to adults, and married and have a family. According to *Penggalan Paraning Dumadi* can describe human life after reaching the adult stage, households that later become parents, fiber slowly aging and eventually death. Meanwhile, the concept of *Sangkan Paraning Dumadi* as the axis of Yogyakarta is similar to the classification system of Javanese customs (*paugerans*) and Islam. Like the number five used by the Javanese people in various activities, often referred to as *sedulur papat limo pancer*, which refers to four brothers with five in the middle.

The four brothers refer to the four directions of the wind, namely east, west, south, and north, reflecting the great universe or macrocosm, as well as the one in the middle of the human form, resulting in five entities (*kamanungsan, wetan, kulon, kidul, and lor*). In Javanese society, the number five is known to divide the local government system, called *the moncopat*. "*Monco*" means outer and "*pat*" stands for "*papat*" which means four. The system reflects a central advantage, and the four supporting roles are equally important, similar to the four interlocking winds (Karjanto, 2020). The *moncopat* system of government bears similarities to the ideal leadership type of the Prophet Muhammad (*Hikayat Tarikh Kanjeng Nabi Muhammad*) with his companions.

Based on the calculation of the day in Javanese society, namely *pon-wage-kliwon-legi-pahing* with each cultural meaning and numbering five as ethnomethodological patterns (Garfinkel, 1967). Hence, in the context of macrocosms and microcosms, the existence of the Yogyakarta Palace is related to the relationship between nature, man, and God, which is harmonized in the form of inevitability. Thus, human existence maintains the preservation of nature and harmonization of the world. The existence of

Prince Mangkubumi as the king (*sultan*) or leader and the people of Yogyakarta have an ideal position and function as well as *Das Sollen*, which is an authentic human being of the essence of the philosophy of "Yang-Ada-Disana" and present in the world with existential processes (Permono, 2021).

Denys Lombard's book with the big title "*Nusa Jawa: Silang Budaya*" consists of three parts or volumes, namely in the subtitle of Volume One "*Batas-Batas Pembaratan*," the second there is "Jaringan Asia," and the last one there is "*Kerajaan-Kerajaan Konsentris*." In the third volume of the hierarchical community, Lombard quotes from the *Kitab Kakawin Kertanegara* manuscript by Empu Prapanca that *catur janas* or four castes exist. The first caste includes nobility officials for spiritual leaders, aryas, or nobles. Second, *kshatriyas (kriyan)* have the status of knights and officers or low nobles in the governing village. Third, there is a group of traders (*vaishya* traders). The fourth group was *shudras* (powerless group).

Lombard's classification is to be a political and social structure that records that there is a layered hierarchy of three religious people consisting of Hindus and Buddhists who have the privilege of controlling settlement as villages that are tax-free or when the Majapahit period is called *simaswatantra* (Lombard, 2002: 17-58). The *keraton* environment that reigns over the *raka* or *Rakai Mataram Kuna* (ancient Matraman) is a title given to a leader who is chosen as a ruler or dreamer who has mastered several *wanua* or rural communities that are also called by *watak*.

The burden for the position of regent in ancient Javanese (*Matraman*) and the assistance of religious people and the three villages were commonly taxed by the king by intermediaries tax collectors with those who harvest taxes and groups given "*bengkok*" or substitute salaries for *Raka* loyal to the king. Farmer groups supported by the king to open forests (*membabat hutan*) to produce a surplus in the *kraton* will certainly have a long impact on Indonesia's economic journey (Ruhlessin, 2020).

In *Sima Swatantra*, epigraphy is an area that has its own inner government. The *Keraton* gives up the surplus result, which eventually becomes a tax on the deity in question, so that religious people can perform rituals and maintain worship temples on the kings' ancestors. From the point of view of the symbols of the kings who are interested in increasing the number of *simas* or regions, and from the point of material source, they have the responsibility to develop rice cultivation in the village, which further becomes the cause of disintegration because of oppression in the settlement. At the same time, villagers ran forest trips and established a new settlement.

We have an argument for these three cosmological interpretations, as in previous and comparative studies. *First, Tri Hita Karana* describes the ancestral norms and moral grammar of indigenous communities. *Second, Sangkan Paraning Dumadi* cosmology is an ancient Javanese legacy that describes spatial cosmology. *Third, Prapanca's* cosmology compares the symbolic and ritual elements of classical Javanese traditions. As conceptualized in the indigenous people framework (2006), which is connected to our findings in the field concept, self-identification is Menoreh cosmology and collective attachment is spatial cosmology based on the *Sangkan Paraning Dumadi* axis of Yogyakarta philosophy.

Finally, indigenous language is a symbolic representation of moral grammar, as in the *Tri Hita Karana* tradition and the legacy of Mpu Prapanca, which is central to ancient Javanese values (*Jawa-Kuna*) based on the *Negarakertagama* reference. In particular, during the development of agriculture in Javanese civilization. The rural or village is also an important asset for the kingdom as (Lombard, 2018) has explained in the concept of developing rural settlement (*bangun desa*) quoted from *Empu Prapanca* which mentioned "the desire to develop rural areas better in the 14th century." In the opening *Negarakertagama* spoken by Prince Wengker or uncle King Hayam Wuruk, and addressed to village leaders gathered in the *Keraton* at the big annual celebration (*tahunan*). One of the actions of rural development is the existence of irrigation projects in the village that will organize the rural area on a large scale, supported by the king, and provide assistance to maintain the spatial of worship and the integrity of irrigation.

METHODS

Owing to cosmological issues, the research design used constructivism, as described by Cresswell (2014). Constructivism is worldview research that seeks to understand the local context, multiple participant meanings, descriptions of generational changes, and socio-historical constructions (Cresswell, 2014). This relates to the construction of indigenous cosmology, which requires local historical reasons, the worldview and symbolic meaning of indigenous actors, and an understanding of local terminology findings through the main informants as community actors. The data analysis used

two constructive concepts. *The first* is indigenous peoples' framework from the ILO. *Second*, it analyses ritual elements from Goffman (1967).

Data were collected from October 1, 2021, to September 29, 2022, using ethnographic methods. Ethnography is a cultural study that observes and describes community actors who experience themselves through the environment and ethnic construction, and interact directly with the subject under study (Marvasti, 2004). In ethnography, there is a process of recording field data and knowledge about the life of a community from the perspective of the actor or subject (emic).

Some of the data collected in ethnography includes storytelling from indigenous community leaders and members. In ethnography, storytelling is an oral way of integrating knowledge and engaging communities in the process of building folklore. In ethnographic field research, researchers not only collect stories found in a community but also rebuild narratives and then retell community stories through cultural theme analysis.

According to Clifford Geertz, " ethnography utilizes storytelling, for example, by building stories with various genres, such as poetry or story snippets to strengthen the narrative and arouse the emotions of readers" (Heikkilä, 2020).

According to Geertz's argument, an ethnographer is not only a researcher, but also a storyteller. Therefore, this storytelling concept has become an effort that researchers can make to gather various community narratives about stories, legends, or myths that live among them organically (Abas et al., 2022). In other words, storytelling in ethnography will help researchers find authentic data, reconstruct stories that live in the community, and make it easier for readers of this book to get to know more closely the stories in the villages around the *Menoreh* Hills to increase historical and cultural awareness in their communities. There are several stages in field data processing. The stages used to prepare this reference include the following: the concept of storytelling based on Erving Goffman's (2017) symbolic interaction theory of ritual shows that daily life interactions are based on symbolic actions that aim to support the tradition of action in the form of rituals and gestures of community actors, and thus describe the micro-sociological reality of social encounters (Goffman,1967).

Goffman's concept of interactive order used in rural ethnography is to regulate the daily social activities and practical reasons of a community with the morphology and landscape of *Menoreh*. This interactive order is used as the foundation of social layers, based on the principle of interaction between community members, allowing outsiders to become involved in rituals (Duck, 2019). Exploration of the structure of community interaction allows ethnographers to interpret community cultural expressions in the form of the cosmology and imagination of *Menoreh* residents from their (emic) point of view (Dundes, 1962). During the processing of the field data, several stages were carried out to collect the data. Data collection was based on the type of informant, based on the criteria of key informants, main informants, and supporting informants in the following Table 1 (Spradley, 1987).

Table 1. Interview Audio Data

No.	Informants	Time	Types of Informants	Types of files	Duration
1	Subarkah	September 23th, 2021	Main Informant	M4A Audio	120 Minutes
2	Kustanto	October 1 st , 2021	Main Informant	M4A Audio	40 Minutes
3	Sastro	September 24th, 2021	Main Informant	M4A Audio	20 Minutes
4	Said	September 25th, 2021	Key Informant	M4A Audio	30 Minutes
5	Dwi	September 26th, 2021	Supporting Informant	M4A Audio	40 Minutes
6	Hari Riyadi	September 27th, 2021	Key Informant	M4A Audio	85 Minutes

(Sources: Fieldnotes document, 2021)

Display data based on ethnographic methods: this type of field description is in harmony with what said that there are three steps that must be done at the research site by researchers (Spradley,1987). (1) Firstly, observation-participant is when researchers make observations while participating in the sociocultural activities of the communities studied; (2) Secondly, an in-depth interview is a researcher who conducts interviews with informants who have good sociocultural knowledge in their community. Documents selected by the researchers were collected from community-owned archives that included institutions, documentation of cultural practices, and community participation in each of these activities. This document is usually collected in various forms such as written notes, photos, and audio. (3) The third step has verified the type of information between the main informants and supporting informants (Diaw M. Aseh, 2009).

The research location in the Sedayu rural area of Menoreh Hills is northwest of Kulonprogo Regency and borders east of Purworejo Regency, and the west side borders the administration of Magelang Regency. The peak area of the Menoreh Hills was recorded 630 m above sea level (mdpl). Our primary data consisted of observational notes in the form of field notes and interviews. (Spradley, 1987) defined three types of informants as follows: *First*, key informants are community actors who provide clues about the feasibility of in-depth information. *Second*, the main informants were community actors involved in the *Menoreh* tradition. *Third*, the supporting informants were pilgrimage group actors who interacted with the main informants.

Ethnography supports the data analysis of symbolic interaction-based ethnic ritual elements and describes the hypothesis that there is a phenomenon of close relations between actors and visitors (pilgrims), and the nature of the persona in the ritual (Goffman, 2017). In a symbolic move that signifies communality, there is a close relationship between the ritual nature of the individual and the spatial territoriality of *Menoreh's* cosmology. The researchers used the local term thematic community language for data analysis and described the ethnic and cultural systems that influence the social definition of actors.

Based on an exploration of community cosmology, this study utilizes Goffman's prominent theory of symbolic interaction. Goffman (1967) suggests that social interactions are often ritualistic. Rituals are symbolic acts that help community actors navigate social situations (Goffman 1967). These rituals contribute to the maintenance of social order and serve as a framework for understanding and interpreting community behaviour. According to Goffman (1967), this momentum occurs in the presence of indigenous communities and is based on a ritual-based communal presence. The relationship between indigenous actors and visitors becomes a continuous reaction of insight, gesture, position, oral tradition, and the internalization of cosmological values by actors into ritual and customary kinship.

RESULTS AND DISCUSSION

The Menoreh Hills Area is a natural landscape with a long history of change. Presumably as an ancient mountain morphology with surrounding lakes and rivers, the emergence of surrounding volcanoes made the *Menoreh* landscape a panorama of tropical plantations. In the 8th century AD, the Borobudur Temple was built northeast of the Menoreh Hills, marking the empire of the Syailendra Dynasty in Java. Borobudur Temple became the door to world civilization as the center of Mahayana Buddhism at that time. In the 16th century, the Menoreh Hills witnessed a change in empire in the Pajang Sultanate until the establishment of the first Islamic Mataram Sultanate on Java.

The entire landscape of Borobudur Temple reflects the peak of the volcano. The view of towering monuments in the landscape is amazing. Its presence in this landscape shows the connection between the monument and its vivid setting and is rich in Buddhist meaning with the nuances of Hindu culture.

“Migunani Tumraping liyan”

As a result of the expression of philosophical words in the *gapura* of *Menoreh* residents, especially writers who have bought local bus tickets (*engkol*) from Yogyakarta to Sedayu always remember the stickers of bus drivers containing *“Migunani Tumraping Liyan,”* which means that his hope is beneficial for others and the environment, as fellow human beings and the creation of the universe (macro-cosmology).

Agustin Peranginangin, an officer from the Borobudur Authority Agency (*Badan Otoritas Borobudur*) trusts us as researcher group to record the stories that are embedded in the people of *Menoreh*. The Borobudur Agency is interested (*kesengsem*) in the chronicler, and the author forces it to engage (*nimbrung*) in this narrative work. Trying to trace the factual nuances of *the Sangkan-paraning Dumadi* in endless *Menoreh* society. A kind of 'positive vibes' that gives curiosity to the exploration of the meaning of *Menoreh* people who simultaneously survive in the rhythm of work.

We may fall asleep with Yogyakarta and Magelang regarding the landscapes of tourist destinations. Certainly, we remember the fine art of Raden Saleh in the form of a painting of Prince Diponegoro, who took the reason resisted the supremacy of the Dutch East Indies. However, the hilly landscape of *Menoreh* has become a bunker of the Diponegoro region because there are natural sites that can be used as a place to strategize. Within two years (1826-1828), the reaction of the Diponegoro Forces harmed half the artillery and military logistics of the Dutch East Indies (Carey, 2008).

The frontline (*ujung tombak*) of *Menoreh* warriors namely Ki Linggo Manik, Ki Dalem Tanu, and Ki Gagak Roban recorded in the *Nglinggo's pedukuhan petilasan* was then designated as a tourist area with a panoramic view, so it was called the *Nglinggo* Tea Garden. This folklore became a mental fact of the Java War and the Diponegoro War in archival documents of the agricultural community in Java.

The natural landscape of the Menoreh Hills served as a bunker for Diponegoro's legion because there were natural sites that could be used as shelter from rain while formulating military strategies. Within three years (1826-1828), the reaction of Diponegoro's legion harmed half of the Dutch East Indies' artillery and military logistics (Carey, 2008).

Collective memory became a cosmology of resistance to political hegemony in colonial supremacy through the forced planting repression policy of (1830-1870). During this period, indigenous groups in the Menoreh Hills faced colonial supremacy through the Praja administration. The expansion of colonial administration moved about 90 km south, until the town of Bagelen, which became an enclave of the Dutch East Indies established in the Bagelen government and contained in the August 1, 1901, *Karesidenan Kedu* treaty document (Carey, 2008).

The two poles of the cultural center of Dutch East Indies supremacy were resistant to Diponegoro's reaction, namely the guerrilla route between the Menoreh Hills and the Bagelen lowlands. The Bagelen arena would become the "Mancanegara" foreign affairs area for the Mataram Sultanate in Yogyakarta and the *Surakarta Sunanate* towards the Bagelen Karesidenan and a certain period was designated as an agglomeration area for indigo plantations (*perkebunan nila*) in Central Java.

Menoreh Panorama and Cosmological Imagination

The landscape of Borobudur Temple gives rise to the cosmology of *Menoreh* Hills, which to the west of Borobudur Temple was the first influence of the Syailendra Dynasty. *Menoreh* residents have a cosmological belief that they are ancestors of people in the west (around the Magelang area). The civilization of the people in *Menoreh* is believed to have existed long before the melting pot of the area around *Tjandi Borobudur*. This can be observed from the tradition of people in Magelang who made pilgrimages to the tombs of their ancestors in *Menoreh*. According to the oral tradition of *Menoreh* residents, *Gunadharm*a in the *Menoreh* Hills is the guardian of the harmony between nature and humans. In addition, the peaks of *Menoreh* are believed by the community to be places where the gods dwell. As is the case at Suroloyo Peak, *Ki Semar* resides in a story and becomes a symbol of natural harmony in Java. Imaginary comparative by *Wat Lokayasutharam* (History of Ayutthaya, Thai). Local residents illustrate *Gunadharm*a asleep in the *Menoreh* Hills (Figure 1 & 2).



Figure 1. *Gunadharm*a asleep in the *Menoreh* Hills. The landscape of *Menoreh* panoramic imagination by locals definition. (Source: field research document 24-September-2021)



Figure 2. Imaginary comparison between Menoreh Hills and Wat Lokayasutharam through Reclining Buddha Illustration (History of Ayutthaya, Thailand) Illustration of Gunadarma Reclining in Menoreh Hills by locals (Matics, 1998). (Photography source: courtesy Bunty.mcc.wordpress photography)

In the cosmology of *Menoreh* residents, the existence of *Menoreh* hills is also considered a gateway to the Borobudur Temple area. This can be seen from the existence of ancient findings from similar times around *the menoreh*. Such as the findings of *Lingga* and *Yoni* located in *Goa Saplawan* and epigraphy writing of ancient Java on the walls of cave (*goa*). The evidence indicates the existence of Hindu relics, but it can be known that Hinduism was an early belief of the *Syailendra* Dynasty at the time. On the other hand, when viewed from archaeological findings on the existence of the *Syailendra* Dynasty, most are in the Kedu region (*Karesidenan Kedu*) or to the west (Wattimena, 2017). According to Holt (1967), the jagged *Menoreh* Hills to the east and north of Mount Merapi are a series of volcanic peaks connected by undulating ridges. The entire setting was a giant amphitheater (*Gelanggang raksasa*), with Borobudur standing in the middle on a low hill, creating an impressive and evocative effect.

Archaeological findings created a hilly cosmology for the *Menoreh* people, where the *Syailendra* Dynasty site remains. *Menoreh* residents have a cosmology system in which their ancestors are predecessors who settled west of Magelang. The civilization of the *Menoreh* people is believed to have lasted long before there were pilgrimage visits to the Borobudur Temple area. This is recorded in the tradition of the Magelang people, who have a pilgrimage ritual to ancestral graves located in the *Menoreh* hills.

The contours of the *Menoreh* hills have fertile soil for a limited population and agrarian culture, giving rise to a population because it is often called as the "*Taman Jawa*." The undulating plains are bordered on almost all sides by rugged mountains; "Two existing active volcanoes rise high in the sky: Merapi (2,911 m) and Merbabu (3,142 m) in the northeast and Sumbing (3,371 m) and Sindoro (3,315 m) in the northwest" (Nagaoka, 2016).

The expansion of the Dutch East Indian administration in *Menoreh* began in 1870, with industries operating on plantation commodities. During this period, the people of *Menoreh* became part of the emergence of coffee and tobacco plantations owned by the East Dutch Indies. Groups of peasants in *Menoreh* began to become workers in plantation companies. The hills and forests of *Menoreh* were used as plantation areas by the Dutch East Indies. During this period, ethical political practices began to be recorded with the modernization of educational institutions supported by the Parochial Church Council, which introduced a new religion for the *Menoreh* people in the past (Dodelson, S, & Schmidt, 2020).

The involvement of Catholic religious leaders was Romo Van Lith's attempt to open access to modern education in the *Menoreh* Hills to graduate Catholic scholars, noting that 171 *Menoreh* residents embraced Catholic teachings and can be said to be the first Catholics in Java. The oasis, also called *the Menoreh* residents, is a worship space for Catholics in Java (Wattimena 2017).

Father Van Lith carried out a mission to spread Catholicism in the *Menoreh* Mountains. In 1904, he baptised 171 people into Catholics, who later said that they were the first Catholics in Java. (Beck, 2018) in his paper “Back to Sendangsono: A Marian Pilgrimage Site as a Lens on Central Javanese Cultural Values” In the villages in the Hills of *Menoreh* there are many poor families whose lives are miserable. *Sendangsono* spring (*sumber-embong*) is one of the many springs in the *Menoreh* Mountains. Spring is known because it is considered a place close to the folklore of *Dewi Lantamsari*. According to local stories, this goddess had a son named Raden Bagus Samijo, even though she was a virgin (Gullion, 2021).

Cosmology folk legend behind the power of springs (*sumber*) in Sedayu village

Subarkah (Mbah, *Warga Menoreh* local citizen call it) tells us of the emergence of the *Tiban* mosque, and his wife suddenly greeted us and invited us to lunch first. Typical rural dishes include vegetables (*jangan lodeh*), side meals, *tempes*, and crackers. The cuisine taste is very delicious if eaten when hungry with those closest to it.

In addition, his wife prepared snacks in front of us because he saw an exciting chat and maybe forgot it. Before the afternoon, we also want to ensure that *Mbah Barkah* is related to the springs in Sedayu Village. The position of fullness with warm tea dishes and snacks made us excited again to listen to the legend behind the springs in Sedayu Village.

Cepliksari and *Rantamsari* are two springs in Sedayu Village. Natural springs are a source of livelihood water for the people of Sedayu Village. It is positioned above Sedayu Village, making it easy to flow to the surrounding community, so that the community can enjoy the gift given by *Sang Hyang* (ancestral origins).

Despite being a source of livelihood for the community, the spring in Sedayu Village has its own mystical values. Many citizens believe in the mythology attached to these two springs, although some consider it a myth that serves to protect (Danandjaja, 1991).

This spring was found to flank the *Masjid Tiban* (mosque), *Cepliksari* on the east side, and *Rantamsari* on the west side. Previously, *Mbah Sastro* recounted that the emergence of these two springs was the result of *Pangeran Drajat's* (prince) heirloom being split into two when he wanted tadpoles. It makes *Pangeran Drajat's* heirloom give rise to the source of the spring when it falls to Earth (Wasitaatmadja, 2020).

In fact, *Mbah Barkah* experienced magical experiences while dealing with the source of spring. *Mbah Barkah* wanted to cut down the trees around the spring because the leaves made dirty around. He then cut down one tree around the spring. In contrast, *Mbah Barkah* could not see anything after cutting the trees.

He had lost sight for some time until one of the elders healed him. Furthermore, the elderly advised *Mbah Barkah* and the residents to take care of whatever was around spring. Nowadays, *Mbah Barkah* advises his descendants to maintain the spring well. The experience that had been experienced by *Mbah Barkah* became a spiritual sign that he had never forgotten until now (Subarkah, Sedayu, 23/10/2019).



Figure 3. One of the springs (*sumber mata air*) in Sedayu village. (Source: research document)

Barkah told him that his ancestors told him if the body feels bad, then bathe in the source of the eye before others come, the perceived disease will feel lost. This is still believed to be true by some people. If anyone feels unwell, they bathe in the spring (*sumber*) before people come, bathing between 12 pm and 4 am. Nowadays, the belief system in these two springs is not only circulating in Sedayu Village. Some people from outside the village also believe in the magical power that exists this spring. *Mbah Barkah* recounted that there were visitors from Klaten, Wonosobo, until Temanggung town came to the spring to bathe to pick it up using jerry cans.

Mbah Barkah also recounted that there was a group from out of town coming with the head of his neighborhood (*Kepala Rukun Tetangga*) to take a bath alternately at the spring. Some of the visitors of the spring prayed with the ritual process of *Kejawen* that burns the sacred flowers (*kemenyan*) and incense sticks (*dupa*) around the spring (*sumber mata air*). According to *Mbah Barkah's* statement, Sedayu residents themselves used to do “*ider-ider*” using offerings in the form of tumpeng and its devices and rituals to the source of the spring if they have “*hajat*.”

However, there are currently not many Sedayu people who preserve the culture because of institutional factors that consider the activity to not be in harmony with institutional religion (*tidak selaras*). Hence, *Mbah Barkah* still believes that teaching should not be blamed. It comes back to each other's personalities to believe it. We were asked by *Mbah Barkah* to wash our faces, at the source of the spring so that our trip to find information about the source of this spring is complete or local spiritualists call it “*paripurna*.”

Geliat Pasar Menoreh (The Mood Cultural Market in Javanese Cosmology)

The landmark of Sedayu village explained that the Menoreh market is currently moving backwards so that the front of the market becomes enough to carry out various existing activities. *Kecamatan Loano* district does not have many fields so that the field that will be built in front of *Menoreh* market can be one of community gathering points in Loano Subdistrict.

Hopefully, *the Menoreh* market (*Peken*), despite being more central to the economy, will later use the field in front of it for activities. For instance, festivals and other cultural activities. On the other hand, the emergence of *the Menoreh* Market accompanied by a large field can enable many people so that various activities can be completed in front of the market, and these activities will all be joyful in the *Menoreh* market. One of the strategic steps to revive Sedayu Village is one of the villages that has tourism potential through *the Menoreh* market. The local market can later become a tourist destination to look for souvenirs during highland tourism (*Pesanggrahan*) in the *Menoreh* hills area (Kamil, A.D. Ilham, I. Ikramatoun, S. Meliza, 2021).

Upacara Adat Baritan Local Specialties

Special food dishes in this Baritan ceremony are *ketupat* with a variety of side dishes, including *tempe*, tofu, *pelas*, and *kupat tahu*. *Ketupat*, in Javanese: “*kupat*,” means “*ngaku lepat*” or pleads guilty, namely the guilty plea of man to animals for his guilt, negligence and arbitrariness (*segala khilaf*). This meaning is extended not only to pets but also to nature, the environment, and fellow creations. As the oral tradition of the caretaker of the Baritan ceremony, Kustanto, with *Paugeran* documentation, Gambuh is in the form of Javanese Suluk:

“*Imbuh sengsem atiku, Lungguh nggaleng mripatku andulu, Tegal sawah tetanduran karang kitri, Pinageran gumuk gunung, Lan pomahan sri tinata*”. (Macapat Dhandanggulo Kustanto, Kampung Sedayu-Gerbosari, 1/10/2019)

Translated:

The more amazed my heart, Sitting in my eyes looking, Fields, rice fields, plants, trees, Fenced on the mountain hill, and beautifully arranged housing

“*Nyawang mangandhap weruh, kali kalèn iliné lumintu, ana sumber kang banyuné tansah mili, Wiwit biyèn kanggo butuh, adus masuh ngombé mboga*.” (Kustanto, Gerbosari, 1/10/2019)

Translated:

Looking down, look, Rivers and ditches flow water. There is a source whose water is always radiating. Long ago to meet the needs Bath washing drinking and eating.

“Adoh kana alas gung, royo-royo tetuwuhan kayu,mulat tawang katon méga baris tipis, Rinengga aburing manuk, pangocèhé gawé rena”. (Kustanto,Gerbosari, 1/10/2019)

Translated:

Far away there was dense forest, greening wood plants, looking up it appears the clouds lined up thinly, decorated with flying birds, the chirping is really fun.

“Kala-kala keprungu, ayam wana pepetok lan kluruk,Sesauran klawan bèbèk ménthok pitik, binarung sapi lan wedhus, gawé sengseming wardaya .” (Kustanto,Gerbosari, 1/10/2019)

Translated :

God is great. Creating nature and creatures. Lovingly nurtured. To keep everyone happy. All creation is glorified by him.

Banyu kembang

During the ceremony, a flowerwater consisting of roses, jasmine, and memento serves as a symbol of glory and hope for God's miracle (Sekar, 2021). This flowerwater is used to bathe or bathe pets. The meaning is the preferential treatment of animals, namely bathing with a fragrant water smell, as a sign of breeding. Flower water is also used in water rice fields, fields, yards, and pet cages with the same intention as for animals, glorifying them as gifts (*sesajen*) from the Almighty God. Furthermore, there is hope that the Almighty God will bless and protect the animals that are friends of farmers, peasants, rice fields, fields, and the environment.

Banyu dlingo-benglé

Dlingo-benglé is polluted (Java: *dibebak*), soaked in water, and splashed into rice fields. This is the epitome of the expulsion of various pests and plant diseases. This means hope to God that the fields are blessed and protected from various pests and diseases. The *Baritan* derived from the oral tradition (speech) "*lebar rit-ritan*" means approximately after the scraping of straw remains in the fields after harvest (*sesai penyabitan sisa-sisa jerami di sawah sehabis panen*). This is an expression of agriculture for peasants and farmers. This word describes the time of the ceremony; while the ceremony itself, is closely related to the farmer's livestock (*blantik*) which in Javanese is called "*Rojokoyo*," namely: cows, buffalo, goats and sheep. Until 1998, information or explanation of the intricacies of the *Baritan* ceremony was minimal. People only know that once upon a time every rice is harvested, they are always in the dry season. The farmers' group brought their livestock to a certain place in rice fields that had been cleared of straw remains after harvest. The animals were released freely and given

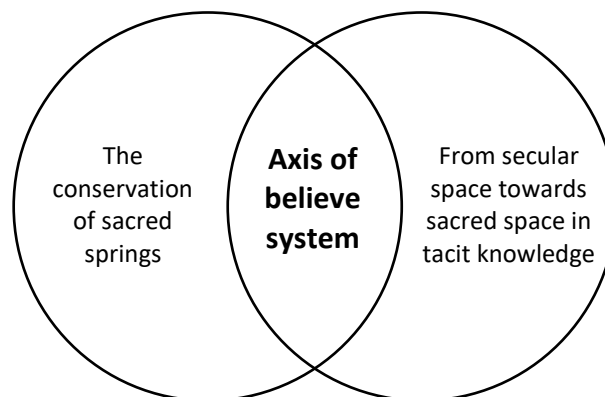


Figure 3. Data visualization: Menoreh cosmological interactions in space and time. (Source: Fieldnotes, 2021)

a *ketupat* necklace; meanwhile, farmers and ranchers gathered to pray, then relaxed while eating *ketupat* together. By sunset, the show had been over. Thus, it occurs every year without any clarity of meaning contained in every detail of the ritual (Chittick, 2014). Furthermore, we illustrate the data visualization of the thick description in the diagram (Figure 3).

Indigenous People Analysis

The cosmological values of *Menoreh* residents prioritize the protection of springs as part of the river that requires sustainability because it is the main source of irrigation both spiritually and materially (Kathirithamby-Wells, 1993). This is applied in the analysis of Indigenous People through the institutional agency of the Borobudur Authority Agency (Badan Otorita Borobudur) as an institution committed to conservation practices around the zoning of Borobudur Temple Complex (*zonasi komplek pemugaran candi*) including the *Menoreh* Warga Hills. The conceptualized indigenous people are as follows.

Table 3. Conceptualization of Indigenous People Framework

Concept of Indigenous People	Field Concepts
Self-identification	<i>Menoreh</i> residents are indigenous entities with the connection of <i>Baritan</i> ritual traditions and the protection of springs with folklore.
Collective-attachment	The springs, rivers, and <i>Baritan</i> traditions expressed through the <i>Menoreh</i> market are the axis of cosmology.
Indigenous language	Javanese verse in the form of <i>Gambuh</i> is a community moral grammar expressed in the traditional <i>Baritan</i> ceremony.

(Source: Author, 2021)

The substance of ritual ordinances, despite the fact that it is more identified (Goffman 1967). This spiritual moment occurred in the presence of indigenous communities and was based on a ritual-based communal presence. The relationship between indigenous actors and visitors is a reaction to social definitions, gestures, roles, and oral traditions that are continuously internalized by actors in the kinship of rituals and customs. In particular, an external sign of an orientation and state of involvement of mind and body is not normally examined with respect to the social organization of indigenous communities (Goffman, 1967).

Table 4. Analysis of Ritual Elements in Social Interaction (Goffman, 1967)

Elements of Social Interaction	The spring in Sedayu Village is a magnet for arrivals for <i>Menoreh</i> residents and pilgrims who are believed to cure diseases. This spring is sometimes referred to as a <i>Pasarean</i> or a sacred ritual place so that it is visited by <i>peziarah</i> (pilgrimage). Social interaction between pilgrims and <i>Menoreh</i> residents gives rise to a common belief in the concept of the field, namely magical power in the Sedayu spring so that the oral tradition that <i>gethuk tular</i> can be of interest to outside visitors from <i>Menoreh</i> , namely residents of Klaten, Wonosobo, to Temanggung have visited the spring to bathe and take it using jerry cans. The relationship between <i>Menoreh</i> residents and pilgrims became an elementary social interaction.
Symbol Shape Elements	<i>Ider-ider</i> is a tradition of offerings in the form of <i>tumpang</i> and rituals to the spring if it has a sacred <i>hajat</i> . Some visitors to the spring are praying with the <i>Kejawen</i> ritual process with the ritual of burning frankincense and incense as offerings around the spring, as well as being an elementary symbolic form.

(Source: Goffman, 2017)

CONCLUSION

The fieldwork, along with indigenous people analysis, shows that *Menoreh* residents have a cosmology in the form of a philosophical axis (*sumbu filosofi*) to protect the springs (*sumber mata air*) that come from the headwaters of rivers and rivers to be an intermediary space in providing irrigation to *Rojokoyo*, namely livestock residents (*ternak warga*) who are the source of survival. The *Baritan* ceremonial customs became an expression of gratitude collectively-attachment to ancestral origins (*Sang Hyang*) with blessings and traditions of eating together, along with *the Menoreh* market (*peken*) being a cattle

exchange sphere (*rojokoyo*) and the result of the field at the same time holiday inn (*pesanggrahan*) for new visitors in the hills of *Menoreh*. The cosmology of the *Menoreh* community is closely related to the axis of philosophy imagined by Gunadharma as the architect of the Borobudur Temple (*Tjandi*). Cosmology is knowledge that studies the relationship of space and time in local communities through folklore, traditions, and verses. The *Kejawanan* in ethnography provides a landscape that springs, rivers, and *Baritan* traditions expressed through the *Menoreh* market are the axis of cosmology that is in mind for the *Menoreh* community so as to create collective attachments. Cosmology is knowledge that studies the relationship of space and time in local communities through folklore, traditions, and verses. The *Kejawanan* in ethnography provides a landscape that springs, rivers, and *Baritan* traditions expressed through the *Menoreh* market are the axis of cosmology that is in mind for the *Menoreh* community so as to create collective attachments.

The *Menoreh* community is part of the ritual element of social interaction that conceptualizes the framework of indigenous peoples, namely collective self-identification in the form of indigenous entities related to *Baritan* ritual traditions and spring protection practices with local folklore. The cosmology recorded in the *Menoreh* axis is a mosaic of ancestral belief values with modern religion, namely the existence of the Parochial Church, which states that the spring is a place blessed with grace that expresses folklore about the Goddess Lantamsari. According to oral history, this Goddess had a son named Raden Bagus Samijo, otherwise Lantamsari was considered a virgin in the saga of Mary (*Maryam*) in the scriptures of Abrahamic belief. As a result of the *Menoreh Khasanah* being assimilated by Islamic values, it is said that the emergence of these two springs is the result of Sunan Drajat's heritage *karomah*, which was split into two when a folklore actor figure had a pitted fate.

This gave rise to a belief system in the form of the heirloom of Prince Drajat being able to give rise to a spring when it fell into the land of *Menoreh* (*boemi menoreh*), so that it was designated as a place of worship for the Muslim community, namely the Tiban Mosque *petilasan*. The spring became a sacred space for the ritual practice of social interaction value on a cosmological axis, based on the Javanese local knowledge and ritual institutions of the *Menoreh* community of *menoreh* residents.

As a result, the *Menoreh* tradition has experienced an intensification of community culture between spiritual explorations that do not really describe indigenous peoples; thus, cosmological orientation is considered too abstract, even though indirect indigenous communities in their cycles and views of life pay attention to space and time in the Javanese calendar system, which seeks to balance material and spiritual. The landmarks of Sedayu illustrate the cosmological connections of the local market, the *Baritan* ceremonial, and the conservation of the sacred springs, which are sustainable practices. At the theoretical level, the ritual elements of the axis of cosmology of social interaction lead to two concepts. *First*, the relationship between *Menoreh* (caretakers as indigenous community actors) and pilgrimage actions as visitors becomes an elementary social interaction. *Second*, the tradition of offering and memorial spirit (*petilasan*) is an elementary symbolic form.

ADDITION

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