



The Archeology of Knowledge in *Parikan* of *Kentrung* Arts

(Arkeologi Pengetahuan dalam *Parikan* Kesenian *Kentrung*)

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Article History

Accepted: December 12, 2023

Revised: April 12, 2024

Available Online: April 30, 2024

Abstract: The research entitled Archeology of Knowledge in the *Parikan* of *Kentrung* Art that focused on the following three things: (1) knowledge of the structure of the *Kentrung* art shrine; (2) knowledge of the value or meaning content of the *Kentrung* art shrine; and (3) knowledge of the function of the *Kentrung* art shrine. The archaeological approach and theory of knowledge are used to view art (especially *parikan* structures) as a form of expression of cultural values and community concerns in the form of symbols that require interpretation, understanding, and explanation. This research employed both descriptive qualitative research methods and folklore research methods during the data collection phase. We use qualitative research methods to verbally describe the data, while we use folklore research methods to process the oral data found in *Parikan* of *Kentrung* Art. Both have three stages, namely data collection, data classification, and data analysis. The results of the data analysis concluded that (1) structure knowledge of the *parikan* of *kentrung* art includes: each stanza consists of 4 lines, 2 lines as *sampiran*, and the next 2 lines as content by empowering sound elements to create aesthetics. (2) knowledge of the content and meaning of the *parikan* in *kentrung* art in the form of satirical value for those who are in love or romance, social, economic, cultural, or artistic issues; there is even mystical and religious value. (3) Knowledge related to the function of *parikan* includes: the function of a means of entertainment; a means of love for local culture; a means of caring for social, environmental, and safety functions.

Keywords archeology of knowledge, *parikan*, *kentrung* art

Abstrak: Penelitian yang berjudul: Arkheologi Pengetahuan dalam *Parikan* Kesenian *Kentrung* ini difokuskan pada tiga hal berikut: (1) Pengetahuan struktur *parikan* kesenian *kentrung*, (2) Pengetahuan kandungan nilai/makna *parikan* kesenian *kentrung*, dan (3) Pengetahuan fungsi *parikan* kesenian *kentrung*. Pendekatan dan teori arkeologi pengetahuan digunakan untuk melihat kesenian (*kentrung* terutama struktur *parikan*) sebagai salah satu bentuk ekspresi nilai-nilai budaya dan perhatian masyarakat yang berwujud simbol-simbol yang membutuhkan penafsiran, pemahaman, dan penjelasan. Pada proses pengumpulan data penelitian ini menggunakan metode penelitian kualitatif deskriptif dan metode penelitian folklor. Metode penelitian kualitatif digunakan untuk mendeskripsikan data dengan kata-kata sedangkan metode penelitian folklor digunakan untuk mengolah data lisan yang terdapat dalam *parikan* seni *kentrung*. Keduanya memiliki tiga tahap yaitu pengumpulan data, klasifikasi data, dan analisis data. Hasil dari analisis data didapatkan simpulan bahwa, (1) pengetahuan struktur *parikan* kesenian *kentrung* mencakup: setiap bait terdiri 4 baris 2 baris sebagai *sampiran* dan 2 baris berikutnya sebagai isi dengan memberdayakan unsur bunyi sehingga tercipta estetika (2) pengetahuan kandungan isi/makna *parikan* dalam kesenian *kentrung* berupa nilai sindiran untuk yang sedang jatuh cinta/percintaan, masalah sosial, ekonomi, budaya/kesenian, bahkan ada nilai mistis, dan religius (3) pengetahuan terkait fungsi *parikan* meliputi: fungsi sarana hiburan, sarana kecintaan terhadap budaya lokal, sarana kepedulian sosial dan lingkungan serta fungsi keselamatan.

Kata Kunci Arkeologi Pengetahuan, Kesenian *Kentrung*, *Parikan*

How to Cite Maisaroh, S., Mu'minin, Dia, E. E., Ahya, A. S., Wahyuniarti, F. R., & Wiyanto, M. S. (2024). The Archeology of Knowledge in *Parikan* of *Kentrung* Arts. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 10(1), 338–351. <https://doi.org/10.22219/kembara.v10i1.33038>



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INTRODUCTION

Based on data from the Ministry of Education, Culture, Research, and Technology in 2020, Indonesia has a total of 9,770 cultural heritages. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has recently recognized only 1,086, or less than 100 types, of the total recorded or registered cultural heritage. In the current era of supermodernism, Indonesia's cultural heritage faces significant challenges. The primary issue is the legacy of cultural heritage, which numerous supporting communities have left behind. Generally, it is challenging to preserve or maintain many cultural heritages due to their perceived unattractiveness or lack of relevance in today's world, as stated by [Purwadi \(2010:122\)](#). As a result, cultural heritage becomes extinct and only exists as a remnant of past history. As a result, it is appropriate to make preservation efforts using strategies or formulas that are in line with technological developments. One of the distinctive cultural heritages is the *kenstrung*, which is a traditional Javanese stringed instrument ([Geertz, 1973:54](#); [Hutomo, 1993](#)).

Kenstrung is one of the local traditional arts that is considered to have its own uniqueness compared to similar local arts. In practice, people sing *pantun* or *parikan* in Javanese, accompanied by *kenstrung* ([Devatine, 2009](#); [Fama, 2016](#)). *Parikan*, a combination of *kenstrung* music and Javanese literature, reflects local wisdom and knowledge accumulated in Javanese society ([Pratiwi et al., 2018](#)). *Kenstrung*, one of Indonesia's cultural heritages, is currently considered concerning and on the verge of extinction. This is due to the rapid and all-digital development of the times ([Ritzer, 2010](#); [Scarre, 2009](#)). Furthermore, the popularity of *kenstrung* art has declined in recent times. *Kenstrung Jatimenok*, a local traditional art in Rejoso Pinggir village, Kesamben District, Jombang Regency, East Java Province, also suffers from this condition. Maintaining *Kenstrung Jatimenok* is crucial as it encompasses a blend of historical cultures, including *Arek*, *Mataraman*, Chinese, and colonial influences. Furthermore, the structures, characteristics, values, and functions of *Kenstrung Jatimenok*, along with its wealth of local knowledge, serve as tangible tools for fostering a deep appreciation for Indonesian culture. Therefore, students from elementary school to college levels need *Kenstrung Jatimenok* to strengthen their character ([Setiawan & Nurmansyah, 2014](#)). Therefore, it is crucial to conduct this research in a bid to safeguard the survival of local cultural arts.

This research is inseparable from previous research. Some previous research on *parikan* has been conducted by [Jayanti \(2017\)](#) and [Kurniato \(2020\)](#) which explores the form of local wisdom in *Parikan*. Other research was conducted by [Jupriono \(2010\)](#) and [Rukmana \(2019\)](#) which reviewed the mapping and revitalization of *Parikan* in the modern era and the tourism potential of an area. Other studies have also revealed the function and ambitivity of *parikan* in the performing arts performed by [Kurnia & Ferdianto \(2018\)](#); [Prawoto & Pramulia \(2020\)](#); [Hermintoyo \(2019\)](#), While the study conducted by [Korniadi and Purwanto \(2019\)](#) placed more emphasis on the character value contained in *parikan*. Several studies on *kenstrung* have also been conducted before. Research that reviews *kenstrung* from the point of view of staging and affirmance has been carried out by ([Purwadi 2010](#); [Wrahatnala, 2013](#); [Agustin & Winarko, 2016](#); [Harwanto & Sunarto, 2018](#); [Maziyah, 2020](#); [Alamsyah & Maziyah, 2020](#); [Harwanto, 2021](#); [Niswa, 2021](#)). Some studies conducted by [Setiawan & Nurmansyah \(2014\)](#); [Setyowati \(2015\)](#); [Pitaloka \(2019\)](#); [Winarto \(2020\)](#); [Kurniawan et al., \(2022\)](#); [Prihatin & Supratno \(2023\)](#) reviewed the art of *kenstrung*, which is associated with character values in students.

Previous studies on *kenstrung* have primarily focused on the staging of *kenstrung* performances and plays, as well as the use of *kenstrung* as a tool for fostering character values in students. Research reviewing *kenstrung* staging focuses primarily on the study of how *kenstrung* is performed and how the play presents its performance. Clifford Geertz's theory of cultural hermeneutics and cultural anthropological approaches serve as the theoretical framework. Research on *kenstrung*, concentrating on staged plays, highlights the significance of *kenstrung* plays through the application of ethnolinguistic

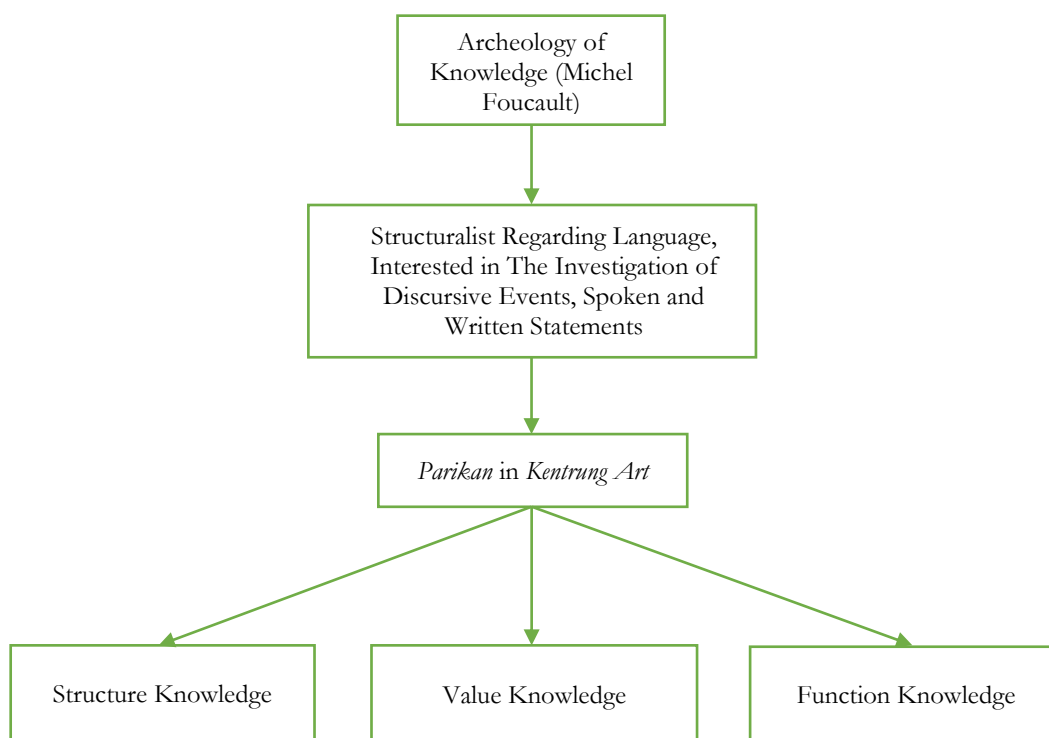
theories and an ethnoscientific approach. Research on *kenstrung*, which serves as a tool for fostering character values in students, focuses primarily on the eradication and *parikan* aspects of *kenstrung*. Poerwadarminta and Alport's theory of character education serves as the guiding framework. Generally, previous research has focused solely on these three domains, utilizing a variety of theories. From the previous research's depiction of the relationship, it's evident that every effort, no matter how minor, introduces a fresh perspective, particularly in the pursuit of valuing knowledge, which ultimately shapes opinions about each subject of study. This research uses archaeological theory according to Foucault, which refers to philosophical ideas, everyday opinions, and customs as implied knowledge peculiar to society. *Parikan* on *kenstrung* art expresses all implied knowledge references, setting it apart from previous *kenstrung* research.

Several previous studies have not examined *kenstrung* using Foucault's archaeological approach. Therefore, this study aims to (1) describe the structural knowledge in *kenstrung* art *parikan*, (2) describe the values in *kenstrung* art *parikan* that can reinforce cultural love through *parikan* opinions, and (3) describe the functional knowledge in *kenstrung* art *parikan*. The results of this study are closely related to the educational context, as they can serve as a tool for instilling a love for local culture and to inventory, document, and publish the existence of *Kenstrung Jatimenok* art in Jombang Regency. Conversely, when it comes to everyday life, the findings of this study, particularly regarding the values ingrained in all Pakistanis, can serve as a guide for life practices, as indicated by the expressed views.

METHOD

Foucault says that archaeology is a "qualitative" method that looks at how different statements are put together in texts to create a field of knowledge or an object in discursive practice, which in turn creates opinions or discourses (Johnson, 2010: 867). This research is therefore a type of qualitative research, in line with Foucault's opinion. Endraswara (2021:53) In folklore qualitative research, the primary means of explaining cultural phenomena is the presentation of sentences or words. The object of this study is *parikan* in *kenstrung* art. The source of this research data is *parikan*, which is gathered from recording activities during the staging of *kenstrung* art, and then analyzed to uncover the knowledge it contains (Creswell, 2017:87). The *parikan* chanted or spoken by the *panjak* from the *kenstrung* art performance is a source of data. The structure of the research data encompasses sound, diction, words, phrases, lines, and couplets. Based on the focus, research data is taken from the results of critical readings that are related to the results of *parikan* transcriptions that were recorded during the performance. Apart from the physical structure of *parikans*, we also extract data about their content or value, and lastly, the function of *parikans* (Sudikan, 2014).

Data collection techniques include observation, which involves watching *Jatimenok Kenstrung* art performances on campus before the post-stage student drama meeting, recording, with a focus on *parikan* parts or scenes, transcription, and translation (Devantine, 2009:76). The techniques used for collecting research data include reading and reviewing transcription results, recording, identifying, and marking data sources that are adjusted and sorted according to the research focus, and conducting literature studies by reading books, journals, or other sources to enhance the data. The collected research data is processed through data analysis techniques including data selection, data presentation, and conclusion (Ratna, 2013; Sugiarti, et al., 2022; Denzin & Lincoln, 2011). The stages of research carried out include: (1) watching *kenstrung* art performances; (2) recording, especially of *parikans* spoken by *climbers*; (3) transcribing the *parikan* from oral to written form; (4) translating the *parikan* from Javanese (the native language) to Indonesian (the target language); and (5) analyzing and exploring using Michel Foucault's concepts and theories to find various knowledge from the *parikan* in accordance with the focus and purpose of the research (Sudikan, 2014). The stage of compiling opinions based on the content of each *parikan* stanza comes after the analysis. Here is the outline of the theory and the research focus:



RESULT AND DISCUSSION

Data Source Transcription and *Parikan* of Transliteration Results

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|----|
| (1) <i>Ana kala sing saka wetan Yen tinolak mbalik mengetan Ora nolak mbok sri sedono Yo nolako sing sedya olo</i> | <i>Ada kejahatan yang dari timur Jika ditolak kembali ke timur Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i> | There is evil that is from the east If it is rejected, return to the east Did not refuse mbok Sri Sedana Yes, rejecting ill-intentioned | 4 |
| (2) <i>Bang-abang rasane legi Rasa legi yo nganggo gula Yo berjuang yo mbangun seni Mbangun seni tradisi kito</i> | <i>Merab-merab rasanya manis Rasa manis ya pakai gula Ya berjuang ya membangun seni Membangun seni tradisi kita</i> | Red-red tastes sweet Sweet taste yes use sugar Yes, struggle yes build art Building on our art traditions | 8 |
| (3) <i>Ana kala sing saka kulon Yen tinolak mbalik mengulon Ora nolak mbok sri sedono Yo nolako sing sedya olo</i> | <i>Ada kejahatan yang dari barat Jika ditolak kembali ke barat Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i> | There is evil that is from the west If refused, return to the west Did not refuse mbok Sri Sedana Yes, reject the ill-intentioned | 12 |
| (4) <i>Resore kemulan anduk Kenek lengo diumbah nang kali Wong mis suwe ra tau kepetuk Kadung trisno ra bisa lali</i> | <i>Sore-sore berkemul handuk Kena minyak dicuci di sungai Orang sudah lama tak pernah bertemu Terlanjur cinta tak bisa lupa</i> | Towel camping afternoons Oil washed in the river People haven't seen each other for a long time Already love can't forget | 16 |
| (5) <i>Ana kala sing saka kidul Yen tinolak mbalik mengidul Ora nolak mbok sri sedono Yo nolako sing sedya ala</i> | <i>Ada kejahatan yang dari selatan Jika ditolak kembali ke selatan Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i> | There is evil that is from the south If refused, return to the south Did not refuse mbok Sri Sedana Yes, reject the ill-intentioned | 20 |
| (6) <i>Ojo enak mangan sawo Sawo mateng sisane codbot Ojo enak mehno bojo loro Meteng bareng sanggane abot</i> | <i>Jangan enak makan sawo Sawo masak sisanya kelelawar Jangan enak meski berister dua Hamil bersama bebannya berat</i> | Don't feel good eating sapodilla Sapodilla cooks the rest of the bats Don't feel good even if you have two wives Pregnant with heavy load | 24 |

| | | | |
|------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| <p>(7) <i>Ana kala sing saka elor Yen tinolak mbalik mengalor Ora nolak mbok sri sedono Yo nolako sing sedya olo</i></p> | <p><i>Ada kejahatan yang dari utara Jika ditolak kembali ke utara Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i></p> | <p>There is evil that is from the north If refused, return to the north Did not refuse mbok Sri Sedana Yes, reject the ill-intentioned</p> | <p>28</p> |
| <p>(8) <i>Ijo-ijo godhonge menjalin Isi sawo manila dijejer</i></p> | <p><i>hijau-hijau daun menjalin Biji sawo manila disusun secara berderet</i></p> | <p>green-green leaves weave Manila sapodilla seeds are arranged in rows</p> | <p>32</p> |
| <p><i>Duwe bojo ra bisa salin Dino-dino isine mung gejer</i></p> | <p><i>Punya isteri tidak bisa ganti Sebari-hari isinya banya bertengkar</i></p> | <p>Having a wife can't change Every day the content is just fighting</p> | |
| <p>(9) <i>Ana kala sing saka dbuwur Yen tinolak mbalik mendhuvwur Ora nolak mbok sri sedono Yo nolako sing sedya olo</i></p> | <p><i>Ada kejahatan yang dari atas Jika ditolak kembali ke atas Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i></p> | <p>There is evil from above If rejected back to top Did not refuse mbok Sri Sedana Yes, reject the ill-intentioned</p> | <p>36</p> |
| <p>(10) <i>Kapal api kapal udara Kapal silem main kitiran Bukan famili bukan saudara Siang malem jadi pikiran</i></p> | <p><i>Kapal api kapal udara Kapal selam bermain baling-baling Bukan famili bukan saudara Siang malem menjadi pikiran</i></p> | <p>Fireship airship Submarine play propeller Not a family not a brother Late afternoon becomes a thought</p> | <p>40</p> |
| <p>(11) <i>Ana kala sing saka ngisor Yen tinolak mbalik mengisor Ora nolak mbok sri sedono Yo nolako sing sedya olo</i></p> | <p><i>Ada kejahatan yang dari bawah Jika ditolak kembali ke bawah Tidak menolak mbok Sri Sedana Ya menolak yang berniat buruk</i></p> | <p>There is evil from below If rejected back to bottom Did not refuse mbok Sri Sedana Yes, reject the ill-intentioned</p> | <p>44</p> |
| <p>(12) <i>Dulu kereta sekarang bendi Kalau bendi mana rodanya Dulu sayang sekarang benci Kalau benci apa sebabnya</i></p> | <p><i>Dulu kereta sekarang bendi Kalau bendi mana rodanya Dulu sayang sekarang benci Kalau benci apa sebabnya</i></p> | <p>It used to be a train now a bendi If it's a bendi where are the wheels It used to be a baby now hate it If you hate what is the reason</p> | <p>48</p> |
| <p>(13) <i>Mangan peyek yo nganggo sego Segoe nempil nang Wak Darmin</i></p> | <p><i>makan rempeyek iya pakai nasi Nasinya pinjam ke Wak Darmin</i></p> | <p>eat rempeyek yes using rice The rice was borrowed to Wak Darmin</p> | <p>52</p> |
| <p><i>Dadi prawan ojo ngenyek joko Joko iku mengandung vitamin</i></p> | <p><i>Jadi perawan jangan menghina jejaka Jejaka itu mengandung vitamin</i></p> | <p>So, virgins don't insult the trail It contains vitamins</p> | |
| <p>(14) <i>Maulono dimaulono Tuan sayyid sing dungakno Nabi hurmat nabi Muhammad</i></p> | <p><i>Maulana dimaulana Tuan Sayyid yang mendoakan Nabi hormat nabi Muhammad</i></p> | <p>Maulana dimaulana Mr. Sayyid praying Honorable prophet prophet Muhammad</p> | <p>56</p> |
| <p><i>Ilmu nabi nabi Mustopo</i></p> | <p><i>Ilmu nabi, nabi Mustopa</i></p> | <p>Appear nabi, nabi Mustopa</p> | |
| <p>(15) <i>Ya laa illaha ilallah Ya Mubammadurasulullah Ya laa ilaha ilallah Mubammadurasulullah</i></p> | <p><i>Ya laa illaha ilallah Ya Mubammadurasulullah Ya laa ilaha ilallah Mubammadurasulullah</i></p> | <p><i>Ya laa illaha ilallah Ya Mubammadurasulullah Ya laa ilaha ilallah Mubammadurasulullah</i></p> | <p>60</p> |

Knowledge Structure

Knowledge of linguistic structure in kentrung art parikan, which is divided into parikan in stanzas 1, lines 1 and 2 is a sampiran; lines 3 and 4 as contents with the use of assonance sounds and alliteration are significantly integrated, to achieve beautiful repetition of sounds (*wetan/mengetan; Sedono/Olo*) rhymes with AABB, which are also interspersed with ABAB making the parikan sound even more beautiful. Likewise, the sound element in stanza 2 has the same play as the final rhyme aabb seen in the word (*Jegi/gulo; seni/Kito*). The combination of assonance and alliteration in each line makes the parikan beautiful to hear. The transcription results reveal that, out of the 15 stanzas, parikan stanzas 1–13 share a common structure of assonance and alliteration, along with a consistent rhyme and pattern of aabb. There are exceptions to the last two stanzas, specifically stanzas 14 and 15, which

have different patterns (*dimaulono/dungakno; Muhammad/Mustopo*). Temple 14 has an abaa pattern, while in stanza 15, lines 57–60, it has a different verse, namely aaaa (*ilallah/Muhammadurasulullah; ilallah/Muhammadurasulullah*). The parance of kentrung art adopts a unique rhyme pattern that varies and is not always constant. It also features verses that slightly repeat in accordance with the cardinal directions (wetan, kulon, kidul, lor, dhuwur, ngisor), specifically in odd stanzas (1), (3), (5), (7), 9, and (11). The uniqueness of sound processing in Parikan is certainly not arbitrary work but rooted and sourced from kawruh (Javanese science), which Foucault called knowledge (*savoir*), more accurately called *kaweruh* to distinguish from knowledge (*connaissance*).

Based on these findings, it can be argued that this research provides a more comprehensive exploration of parikan structure knowledge than Niswa's (2021) study, which only briefly discussed parikan structure. In contrast, the current study, which employs Michel Foucault's archaeological theory of knowledge, reveals parikan structure in a more radical and wilder way. For instance, the examination of the writing system of parikan construction, which employs the language style of repetition multiple times, demonstrates the significance of repetition in parikan (Purwadi 2010). The passages that are repeated are odd stanzas (1, 3, 5, 7, 9, and 11) that say the repulsive prayer in each of the cardinal directions. This shows that it is not a random parikan (Kurnianto, 2020; Mashuri, 2022; Prawoto & Pramulia, 2020), but a very strong prayer (Kurnia & Ferdianto, 2018; Kornadi & Purwanto, 2019; Karim et al., 2023). In addition, with archaeologist Michel Foucault, researchers can be more adventurous in exploring the structure of the language used to compose the parikan. The satirical and bantering tones in this parikan create a pleasant and entertaining atmosphere. This study differs from previous research by incorporating social, economic, cultural, and religious values.

Knowledge Value

Knowledge related to values in the view of Foucault who from the beginning was interested in the investigation of discursive events, then behind these discursive events stored various values. In parikan stanza (1), a prayer or mantra called repulsion rejects and returns danger from the east to stop prosperity (*mbok sri sedono*) but to reject evildoers. The value contained in stanza (1) demonstrates the knowledge that can serve as a foundation for the belief that anyone with evil intentions will ultimately return to themselves.

In parikan stanza (2), the value contained behind the events reflected in lines 3 and 4, or the content or core part of the parikan, is a kind of appeal or invitation to strive to build art, which is our traditional art.

| | | |
|------------------------------------|--------------------------------------|---------------------------------|
| <i>Yo berjuang yo mbangun seni</i> | <i>Ya berjuang ya membangun seni</i> | Yes, struggle yes build art |
| <i>Mbangun seni tradisi kita</i> | <i>Membangun seni tradisi kita</i> | Building on our art traditions) |

We interpret the invitation as a satire on the fate of the cultural arts, also known as kentrung. This appeal, satire, or invitation to uphold and safeguard one's own culture (community) embodies the significance of knowledge, thereby forming the belief that we, as its proprietors, must consistently defend traditional art. While in parikan stanza (3), there is a similarity with stanza (1), which contains events related to the value of a type of prayer or rejection of balak originating from the west.

In parikan, stanza (4) relates to the description of events that have to do with the satire of someone who is experiencing romance or falling in love. We haven't seen each other for a long time due to love, and this expression of longing makes it impossible to forget.

| | | |
|-------------------------------------|---------------------------------------------------|-----------------------------------------|
| <i>Wong mis suwe ra tau kepetuk</i> | <i>Sudah lama tidak pernah bertemu</i> | Haven't seen each other for a long time |
| <i>Kadung trisno ra bisa lali</i> | <i>Sudah terlanjur cinta tidak bisa melupakan</i> | Already love can't forget |

Anyone who has fallen in love is the target of satire. They experience a profound yearning, particularly after a prolonged separation. Knowing the value of this satire can lead to the belief that, if already loved, it is impossible to forget.

In verse (5), the repetition of stanzas (1) and (3), which relate to events and knowledge involving prayers or mantras, differs in the direction of the beam's origin, specifically from the south. While parikan stanza (6) values knowledge about events related to socioeconomic problems, it can also be considered satire for members of society who are polygamous but whose economic conditions are mediocre, let alone excessive burdens, because both wives are simultaneously pregnant, so it requires double financing. The value of messages and criticisms directed at polygamous members of society does not seek pleasure alone, but the responsibilities carried out must also be considered. For example, when both wives are pregnant together, the burden feels heavier, as reflected in the following parikan excerpt.

| | | |
|------------------------------------|---------------------------------------|--------------------------------------------|
| <i>Ojo enak mehno bojo loro</i> | <i>Jangan enak meski berister dua</i> | Don't feel good even if you have two wives |
| <i>Meteng bareng sanggane abot</i> | <i>Hamil bersama bebannya berat</i> | Pregnant with heavy load |

Knowledge related to social and economic values in stanza (6) is in the form of satire for the citizens of society, which can lead to the opinion that every decision we make always has consequences.

The passage in stanza (7) is a repetition of stanzas (1), (3), and (5) related to the description of events about the value of prayer or repulsion from the north. While parikan stanza (8) contains allusions to domestic life, which in daily life is not quiet from quarrels and quarrels between husband and wife because the husband has a desire to replace her with a new wife, as seen in the following excerpt.

| | | |
|-----------------------------------|--------------------------------------------|----------------------------------------|
| <i>Duwe bojo ra bisa salin</i> | <i>Punya isteri tidak bisa ganti</i> | Having a wife can't change |
| <i>Dino-dino isine mung gejer</i> | <i>Sehari-hari isinya hanya bertengkar</i> | Every day the content is just fighting |

The satire in stanza 8 depicts a tumultuous domestic life, marked by challenges and problems encountered along the way. Any married couple can experience this kind of insight into the value of life. Therefore, mutual understanding and respect are essential. This insinuation suggests that maintaining mutual respect between husband and wife is crucial for maintaining peace in the household.

Furthermore, stanzas (9) are a repetition of stanzas (1), (3), (5), and (7) related to the description of events about the value of prayer or repulsion from above. These verses reflect the content of religious and mystical values expressed in the prayer of rejection. The string of parikan words serves as a barrier, symbolizing the spiritual attributes of its creator. As for stanza (10) related to events containing romance, it is in line with stanza (4), which describes the anxiety of someone being hit by romance so that all the time (day and night) he always thinks of someone he loves, as shown in the following data.

| | | |
|-----------------------------------|------------------------------------|----------------------------------|
| <i>Bukan famili bukan saudara</i> | <i>Bukan famili bukan saudara</i> | Not a family not a brother |
| <i>Siang malem jadi pikiran</i> | <i>Siang malem menjadi pikiran</i> | Late afternoon becomes a thought |

The satire in Parikan stanza (10) conveys an understanding of the significance of a person's distress when they are falling in love, leading to the belief that feelings of anxiety towards someone could indicate a sign of love. The parikan stanza (11), which contains the prayer of repulsion from below, also follows the style of repetition of the previous stanzas. While the parikan in stanzas (12) and (13) describe satirical events that are entertaining in nature and have popularized expressions such as the following:

| | | |
|------------------------------------------|-----------------------------------------|------------------------------------|
| (12) <i>Dulu sayang sekarang benci</i> | <i>Dulu sayang sekarang benci</i> | It used to be a baby now hate it |
| <i>Kalau benci apa sebabnya</i> | <i>Kalau benci apa sebabnya</i> | If you hate what is the reason |
| (13) <i>Dadi praman ojo ngenyek joko</i> | <i>Jadi perawan jangan menghinajaka</i> | So, virgins don't insult the trail |

Joko iku mengandung vitamin

Jejaka itu mengandung vitamin)

It contains vitamins)

The community is familiar with both parikan stanzas and frequently incorporates them into Ludruk art chants. The joke presents the stanzas in a humorous manner, providing great entertainment for the community. We can interpret the innuendo in stanza (12) as expressing the belief that affection can transform into hatred over time. One could argue that refraining from insulting someone might bring good luck. While the parikan in stanzas (14) and (15) contains the religious realm with religious symbols and expressions of monotheism, as shown in the following data.

| | | |
|------------------------------------------------------------------|--------------------------------------------------------------|-----------------------------------------------------------------|
| (14) <i>Nabi burmat nabi Muhammad Ilmu nabi nabi Mustopo</i> | <i>Nabi hormat nabi Muhammad Ilmu nabi, nabi Mustopa</i> | Honorable prophet prophet Muhammad Appear nabi, nabi Mustopa |
| (15) <i>Ya laa ilaha ilallah Mubammadurasulullah</i> | <i>Ya laa ilaha ilallah Mubammadurasulullah</i> | <i>Ya laa ilaha ilallah Mubammadurasulullah</i> |

The excerpts from the two stanzas are representations of religious sense of knowledge, spiritual values, and the transcendental realm.

Some of the explanations above, when compared to previous research, can be explained here: this research, with the use of Michel Foucault's archaeological theory of knowledge, can be more flexible in revealing all the knowledge and values contained in parikan rather than being limited to ethnolinguistics as the theory used. Through these exploratory efforts, opinions can finally be formulated that can be learned according to the level of complexity of life problems (Agustin & Winarko, 2016; Alamsyah & Maziyah 2020; Darma, 2011). Such is the case with the results of the study. Jayanti (2017) The previous researcher's study section elucidates how the similarity in research focus and variations in analysis tools lead to disparities in operational levels and exploration outcomes. As with previous researchers, the element of novelty lies in the formulation of opinions that can serve as operational guidelines for selecting highly complex life values.

Value knowledge based on the description of the findings can be explained by the fact through efforts to dismantle the value behind the parikan structure in kentrung art, it turns out that the content of various values that can be learned is very complex in accordance with the complexity of life problems (Jupriono, 2010; Maziyah, 2020; Novandhi & Yanuartuti, 2020; Prihatin & Supratno, 2023). What is interesting about the findings regarding the content of the value or meaning of parikan stanzas is the repetition of several odd stanzas (1, 3, 5, 7, 9, and 11). This unusual intensity of repetition is certainly intentional, and it has unusual intentions as well (Rahmawati, 2022; Rukmana, 2019; Rustiyanti, 2014). Even though these parikan stanzas reveal the same events, the direction is different. All stanzas contain expressions of repulsive prayers from the six cardinal directions (east, west, north, south, up, and down). This very thick religious expression is thickened by the next 2 stanzas, namely stanzas (14) and (15), which contain regius, transcendental, monotheism, and philosophical values (Setiawan & Nurmansyah, 2014; Setyowati, 2015; Sugiarti et al., 2022).

In addition, stanza (2) contains values about the appeal or invitation to strive to build art, which is our traditional art. The invitation to strive for the creation of art is replete with satirical undertones. The dismantling of ideas, ideas, and events related to the invitation to strive to build and explore traditional art is nothing but satire directed at community members because the reality that exists specifically related to the vitality of kentrung art today is "life reluctant to die unwillingly" or as if "suspended animation" (Wrahatnala, 2013; Suharto, 2019; Winarto, 2020; Yampolsky, 2018). This condition is described as such because it is indeed the mastermind of Kentrung (Jatimenok, Tembelang-Jombang), who is already old; there is no candidate for successor seeds. Revitalization efforts have been carried out but have not yielded significant results.

The Temple (4) and further contains knowledge about the description of events that have to do with satire against someone who is experiencing romance or falling in love. The theme of love continues in stanza (6), where references are made to members of society who lead polygamous lives. The parikan satirizes the decision to live a polygamous life, particularly for those in society who, from

an economic perspective, are not yet powerful. This satirizes the potential economic and social issues that may arise when both wives become pregnant simultaneously, a situation that undoubtedly demands significant financial resources. A single parikan couplet summarizes the blending of romantic, economic, and social issues. Still related to the content of value knowledge in parikan stanza (8) in the form of a description of the social conditions of society, the husband's side wants to replace his wife with a new wife. This picture is not impossible not to occur in the community, so this satire is certainly very addressable (Setiawan & Nurmansyah, 2014; Setyowati, 2015; Sugiarti et al., 2022). The existence of this parikan shows an effort to feel concern for the conditions and phenomena that exist in the artist's environment.

In addition, Stanza (10) eloquently portrays the intense emotion of a romantic encounter, evoking a person's constant thoughts of their beloved. In stanzas (12) and (13), parikan incorporates satire, a common element in other forms of art such as kidungan ludruk. Satire and chanting that seem to have become a joint convention prove that kentrung art through parikan has the same direction as other types of art that raise the phenomena of the life of the surrounding community (Setiawan & Nurmansyah, 2014; Setyowati, 2015; Purwadi, 2009).

Function Knowledge

The presentation of the findings reveals the structure and value of each parikan stanza, linking kentrung art to the understanding of parikan's purpose. We can explain the first function of parikan as a means of entertainment by examining its structure, which includes the use of linguistic elements such as assonance and alliteration, along with sound games and rhymes. The language feels fresh, lively, motivating, and satirical to the audience and the community that owns the kentrung art. The parikan stanza (6) exemplifies this entertainment function through its diction and word choice, particularly in its tones of satire and mockery.

| | | |
|------------------------------------|---------------------------------------|--------------------------------------------|
| <i>(6) Ojo enak mangan sawo</i> | <i>Jangan enak makan sawo</i> | Don't feel good eating sapodilla |
| <i>Sawo mateng sisane codhot</i> | <i>Sawo masak sisanya kelelawar</i> | Sapodilla cooks the rest of the bats |
| <i>Ojo enak mehno bojo loro</i> | <i>Jangan enak meski berister dua</i> | Don't feel good even if you have two wives |
| <i>Meteng bareng sanggane abot</i> | <i>Hamil bersama bebannya berat</i> | Pregnant with heavy load |

The data indicates that parikan, which often contains satire or ridicule, can serve as a form of entertainment. The inclusion of local cultural elements in parikan couplets also has a functional effect. The expression of love for the local culture is reflected in the following parikan stanza.

| | | |
|------------------------------------|--------------------------------------|---------------------------------|
| <i>(4) Bang-abang rasane legi</i> | <i>(Merah-merah rasanya manis</i> | (Red-red tastes sweet |
| <i>Rasa legi yo nganggo gula</i> | <i>Rasa manis ya pakai gula</i> | Sweet taste yes use sugar |
| <i>Yo berjuang yo mbangun seni</i> | <i>Ya berjuang ya membangun seni</i> | Yes, struggle yes build art |
| <i>Mbangun seni tradisi kito</i> | <i>Membangun seni tradisi kita</i> | Building on our art traditions) |

The excerpt from stanza (2) reflects the expression of love for the local culture. The invitation to fight for one's own cultural arts serves as a genuine expression of noble will and demonstrates the second function, which is to express love for local cultural arts. The next parikan stanza demonstrates the second function.

| | | |
|---------------------------------------|--------------------------------------------|------------------------------------------------|
| <i>(4) Resore kemulan anduk</i> | <i>Sore-sore berkemul handuk</i> | Towel camping afternoons |
| <i>Keneke lengo diumbah nang kali</i> | <i>Kena minyak dicuci di sungai</i> | Oil washed in the river |
| <i>Wong wis suwe ra tau kepetuk</i> | <i>Orang sudah lama tak pernah bertemu</i> | People haven't seen each other for a long time |
| <i>Kadung trisno ra bisa lali</i> | <i>Terlanjur cinta tak bisa lupa</i> | Already love can't forget |

Because they haven't seen each other in a long time, the excerpt from stanza 4 provides insight into the role of romance, love, and longing. Therefore, the purpose of the three parikans is to convey feelings of affection and love. It is certain that the impact of love problems is the emergence of social

problems, and what makes the aesthetic effect of this parikan the problem of social care packaged with a satirical tone that tends to joke, as seen in the following data.

| | | |
|------------------------------------------|--------------------------------------------|-------------------------------------|
| <i>(13) Mangan peyek yo nganggo sego</i> | <i>makan rempeyek iya pakai nasi</i> | eat rempeyek yes using rice |
| <i>Segoe nempil nang Wak Darmin</i> | <i>Nasinya pinjam ke Wak Darmin</i> | The rice was borrowed to Wak Darmin |
| <i>Dadi prawan ojo ngenyek joko</i> | <i>Jadi perawan jangan menghina jejaka</i> | So, virgins don't insult the trail |
| <i>Joko iku mengandung vitamin</i> | <i>Jejaka itu mengandung vitamin</i> | It contains vitamins |

The passage from stanza 13 demonstrates that parikan's social role involves transforming social issues into a form of amusement, a function it conveys through parikan media. Therefore, the fourth function of parikan is to serve as a tool for social and environmental care. Romantic and domestic events can serve as precursors to social problems, thus a satirical parikan can serve as a tool for social care.

Looking at some of the following data excerpts proves that parikan can function as a means to safety and peace because it is full of philosophical, mystical, and religious values.

| | | |
|-------------------------------------|--------------------------------------|---------------------------------------|
| <i>(5) Ana kala sing saka wetan</i> | <i>Ada kejahatan yang dari timur</i> | There is evil that is from the east |
| <i>Yen tinolak mbalik mengetan</i> | <i>Jika ditolak kembali ke timur</i> | If it is rejected, return to the east |
| <i>Ora nolak mbok sri sedono</i> | <i>Tidak menolak mbok Sri Sedana</i> | Did not refuse mbok Sri Sedana |
| <i>Yo nolako sing sedyo olo</i> | <i>Ya menolak yang berniat buruk</i> | Yes, rejecting ill-intentioned |

The excerpt of data in stanza (1) contains the prayer of Talaq Balak from the east, with the hope that through the string of prayers it can function to prevent danger or malicious intentions from the east. This prayer is very dominant during the parikan speech because what is chanted is not only the rejection of logs coming from the east but from all cardinal points (west, north, south, up, and down). Seen in stanzas (1), (3), (5), (7), (9), and (11). Its function as a means of obtaining salvation is also seen in parikan stanzas (14) and (15). Here's an excerpt of the data.

| | | |
|-----------------------------------|-----------------------------------|------------------------------------|
| <i>(14) Maulono dimaulono</i> | <i>Maulana dimaulana</i> | Maulana dimaulana |
| <i>Tuan sayyid sing dungakeno</i> | <i>Tuan Sayyid yang mendoakan</i> | Mr. Sayyid praying |
| <i>Nabi hurmat nabi Muhammad</i> | <i>Nabi hormat nabi Muhammad</i> | Honorable prophet prophet Muhammad |
| <i>Ilmu nabi nabi Mustopa</i> | <i>Ilmu nabi, nabi Mustopa</i> | Appear nabi, nabi Mustopa |
| <i>(15) Ya laa illaha ilallah</i> | <i>Ya laa illaha ilallah</i> | <i>Ya laa illaha ilallah</i> |
| <i>Ya Mubammadurasulullah</i> | <i>Ya Mubammadurasulullah</i> | <i>Ya Mubammadurasulullah</i> |
| <i>Ya laa ilaha ilallah</i> | <i>Ya laa ilaha ilallah</i> | <i>Ya laa ilaha ilallah</i> |
| <i>Mubammadurasulullah</i> | <i>Mubammadurasulullah</i> | <i>Mubammadurasulullah</i> |

The praise of the Prophet Muhammad (stanza 14) and the expression monotheism in stanza (15) show that parikan also serves as a means of invoking the salvation of the Almighty.

Table 1
Research Findings

| No | Parikan Text | Knowledge Structure | Knowledge Value | Knowledge Function |
|----|------------------------------------------------|--------------------------------------------------------|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| 1 | Bait (1), (3), (5), (7), (9), (11), (14), (15) | Line (1,2) sampiran line (3,4) others | Javanese religious values Repulsive Prayers that Come from Various Directions | Means of requesting safety/prevented Crime from All Directions |
| 2 | Bait (2) | Line (1,2) sampiran line (3,4) others rhyme abab | Value solicitations and allusions to love on Local culture | Means of disclosure love for local culture |
| 3 | Bait (4), (10) | Line (1,2) sampiran line (3,4) others | The value of satire towards someone in love | Means of disclosure love/affection |

| rhyme abab | | | | |
|------------|-----------------|----------------------------------------------------|----------------------------------------------------|-------------------------------------------------|
| 4 | Bait (6), (8) | Line (1,2) sampiran baris (3,4) Lineisi rhyme abab | The value of satire against polygamists | Means of disclosure social issues and economics |
| 5 | Bait (12), (13) | Line (1,2) sampiran line (3,4) others rhyme abab | satire that is entertaining and has become popular | Social care tools |

The third focus of the discussion pertains to the exploration of the role of parikan in traditional Korean art. There are several functions according to the content of each parikan stanza, including: (1) as a means of entertainment, both in terms of the use of linguistic elements (assonance and alliteration), sound games, and rhymes (seen in stanza 6). The use of satirical and mocking tones in the diction evokes a sense of vitality, strongly suggesting that the satire and ridicule target the members of the kentrung art community. Satirizing, mocking, and entertaining are the functions that feel inherent in the parikan art of kentrung.

Kentrung art serves not only as a form of entertainment for Parikan, but also as a medium for expressing love for one's own regional or local culture. Stanza (2) reflects the role of kentrung art as a vehicle of love for regional and local culture. This function is very pretentious and has a very strong tendency to be used to motivate and arouse the love of the younger generation for the culture of the region, which is in fact a very chronic condition (suspended animation) (Setiawan & Nurmansyah, 2014; Kornidi & Purwanto, 2019; Winarto, 2020). Still nuanced as a means of expressing love, in stanza 4, this is a form of love for the opposite sex or romance story. Thus, parikan can serve as a means of expressing love/affection (Purwadi 2010; Kurnia & Ferdianto, 2018; Rukmana, 2019; Kurnianto, 2020).

Discussion of the Function of Parikan 3): As a means of expressing social care, as reflected in parikan stanzas (6) and (8), starting from the means of expressing love also has an impact on the phenomenon that exists in society, namely the desire for polygamy, so that social problems arise, even more radically, namely the image that a husband wants to replace his wife with a new one. As a function, parikan is a means of saying prayers asking for salvation from all kinds of dangers and from all directions of the cardinal directions. This last function dominates most of the parikan's stanzas, starting with stanzas (1, 3, 5, 7, 9, 11, 14, and 15). Thus, the function of parikan religiosity dominates, with advantages in the aesthetic pronunciation of fresh and very entertaining diction (Hermintoyo, 2019; Harwanto, 2021; Irianto, 2017).

CONCLUSION

The research "Archaeology of Knowledge in Kentrung Art Parikan" aims to investigate three key areas: The research aims to investigate three key areas: (1) the structure of kentrung art parikan; (2) the content, value, or meaning of kentrung art parikan; and (3) the function of kentrung art parikan, using Michel Foucault's theory and working method of archaeological knowledge.

Each stanza in the parikan structure of kentrung art comprises four lines with varying aabb rhyme patterns, enhancing its aesthetic appeal, along with variations in assonance and aliterasnya elements. The repetition style, used in several stanzas, enhances the aesthetic power and uniqueness of parikan in kentrung art by empowering various forms of satire. Religious values, which repeatedly explore the ascent of prayers for salvation from various dangers (reject balak) originating from all directions, dominate knowledge of parikan values and meanings in kentrung art. Additionally, it contains the value of representation of romance or romance problems; love of local or regional culture; insinuations about social problems (polygamy or wanting to replace a new wife); and the usual revelations of innuendo or drama in Lunderk's jokes, pranks, and chants. You can formulate opinions based on your understanding of the meaning of parikan, taking into account its content.

Knowledge related to the function of parikan in kentrung art includes: (1) a means of praying to be saved from any evil intent of any kind of origin from all directions; (2) a means of expressing love and affection; (3) a means of expressing love for the culture of the region; (4) a means of satire

on social and economic problems; and (5) a means of social care. This research has both theoretical and practical implications. The theoretical implication suggests that Michel Foucault's theory of the archaeology of knowledge, which he used to dismantle the various ideas contained in Kenprung art Parikan, can also be used to dismantle ideas in other art genres that involve wilder and freer exploration. We can utilize the practical ramifications of this study as a substitute for additional research, serving as educational resources and contributing to other critical literacy texts.

DECLARATION

| | |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Author contributions | : The research, Dr. Siti Maisaroh, M.Pd. responsible for all stages of the research, including planning, data collection, and analysis. Dr. Siti Maisaroh, M.Pd. collaborating with Dr. Mu'minin, M.Pd., Dr. Eva Eri Dia, M.Pd., Dr. Akhmad Sauqi Ahya, M.A. and Dr. Fitri Resti Wahyuniarti, M.Pd in preparing the article. Dr. Muhammad Saibani Wiyanto, M.Pd. as a translator into English. Due to their cooperation, this journal article was prepared well. |
| Funding statement | : This research was conducted with personal funding sources without financial support from external institutions or organizations. |
| Conflict of interest | : All costs related to research, including data collection, analysis, and article writing, are borne by the author himself. |
| Ethics Approval | : The author agrees that this article will be published in KEMBARA in 2024. |
| Additional information | : - |

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