

## EMPIRICAL REPORT

# The Philosophy of Ethnobotany and the Transformation of *Jamasan Pusaka* Tradition in the *Pendopo* of Batang District

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## ABSTRACT

The tradition of *jamasan pusaka* (heirloom washing), or simply *jamasan*, in Batang District involves various types of plants in its rituals. Plants, as part of the local cultural heritage, play an important role in maintaining the balance of parallelism and interrelationship between macrocosm and microcosm. Over time, this tradition has evolved, and this article aims to explore the relationship and changes in ethnobotanical knowledge within the *jamasan* practice. It also analyzes how the immanent and the transcendental functions of plants are interpreted. Using a qualitative research method with an ethnographic approach, data were collected through observation, interview, and visual documentation. The study identified 19 types of plants involved in the *jamasan* tradition. These plants, based on local knowledge, hold immanent and transcendental functions that are important for the continuity of the practice. The plants are categorized into mandatory elements based on immanent meaning, symbolic meaning, and non-mandatory elements. *Jamasan* is not merely the washing of heirlooms, but also serves as a life guide for living meaningfully. Over time, the tradition has undergone transformations, with shifts from sacred to profane functions and from immanent to transcendental meanings. These changes have reconstructed the practice of *jamasan* in the present day.

**Keywords:** *jamasan pusaka*; plants; philosophy; transformation; ethnobotany

## INTRODUCTION

Ethnobotany is a topic frequently discussed in biological studies, particularly regarding the utilization of various plant species. However, the cultural perspective, which integrates scientific knowledge with societal traditions, has seldom been explored in depth. This gap presents an opportunity to develop a more comprehensive understanding of the interactions between humans and plants in a cultural context. Therefore, this study aims to bridge this gap by examining the close relationship between plants and local traditions, with the expectation of providing new insights into the role of plants in social and cultural life. Ethnobotany is a multidisciplinary study that



combines anthropology and botany to understand human interactions with plants in the context of culture and tradition (Bhattarai & Karki, 2004). A broader definition also includes how humans classify, identify and relate the reciprocal interactions between plants and humans (Schmidt, 2017). Terminologically, ethnobotany is defined as the science of the relationship between botany (plants) and ethnicity (community groups) (Angela et al., 2023). In the study of ethnobotany, plants have a close relationship with culture (Pandapotan et al., 2018). In its most common utilization, plants are widely used as the basic ingredients of medicines and potions by local communities (Alfiani & Husain, 2021; Khusna et al., 2023; Nuraeni et al., 2022; Ramdhayani & Fajri, 2023). Apart from being used as herbal plants, plants are also closely related to the implementation of community traditions. In ethnobotanical studies, plants are utilized as one of the prerequisite elements in traditions and rituals (Ramadhani et al., 2021; Ristanto et al., 2020).

One tradition that utilizes plants in its implementation is *jamasan pusaka*. *Jamasan pusaka* is a palatial term that describes the ritual of caring, cleaning, and preserving of relics of objects by ancestors from the Javanese palace (Sarhini & Hapsari, 2020). The *jamasan* ritual in the palace is carried out as a form of respect for the ancestors and predecessors (Supriyani et al., 2019). Previously, the tradition was a grand event that was only held in the palace every Suro month of the Javanese calendar. The palace was the host of the event as well as the center of Javanese culture (Muthoharoh, 2022) but nowadays, *jamasan pusaka* transcends the palace walls, and is reproduced by Batang District as an annual event. Batang is one of the regions in Central Java that possesses many heirloom artifacts. These heirlooms include weapons and symbols used by the founders of Batang District to clear the forests in the Batang area, often referred to as Alas Roban. *Jamasan pusaka* is a form of honoring the *piandel* (primary) heirloom of Batang, namely a spear called Tombak Abirawa. The Abirawa spear is a *gaman* (weapon) belonging to an elder of Batang, Kanjeng Sunan Raden Sayid Nur Rochma. The heirloom was used to clear the plinth on the north coast of Java Island, which is now known as Batang District (Ibnu Reza, 2020). *Jamasan pusaka* in Batang District is held at the pendopo (main hall), adhering to the palace protocol, commencing with the procession of heirlooms circumambulating the pendopo, extending to the use of plants in the *jamasan* procession. This is done as a tribute to the Abirawa heirloom as well as a form of respect for the palace as the main owner of the tradition.

Hamriyadi (2018) explains that ancestral relics, such as pusaka, are not interpreted as ordinary objects, but rather an object that is revered by the local community. *Jamasan pusaka* refers to the practice of cleaning heirlooms using a series of items called *uborampe* (equipments) such as lime, noni (mengkudu), coconut water, and the seven types of flowers known in Javanese as *kembang setaman*. The philosophy underlying the use of plants in *jamasan pusaka* is symbolism, spiritualism, and a form of respect for the ancestors of the heirloom owner (Endraswara, 2018). The *jamasan pusaka* tradition involves various kinds of plants that have immanent functions. Then the immanent function transforms into a transcendental function, namely the transition of function from the earthly realm to the metaphysical realm. Plants as an integral part of cultural heritage, play an important role in maintaining the balance of alignment and reciprocal relationships between the macrocosm and microcosm (Sukmawan, 2015). The utilization of plants in this culture makes knowledge about plants and culture synergize to form a sustainable relationship.

In line with the shift in time and the development of knowledge, there have been changes in the *jamasan* tradition in Batang District. *Jamasan*, which was originally a sacred ritual that

could only be attended by the heirs of the heirloom owner, has now become a profane ritual that can be witnessed by the general public as a form of entertainment. As a result, the sacred value of *jamasan pusaka* has diminished, because the focus has shifted from the spiritual dimension to performative or entertainment dimension. The change in sacredness of *jamasan pusaka* is also accompanied by the reduction of required plants in the tradition. Although in fact, each plant has a specified interpretation and meaning in a cultural and spiritual context.

Many previous researchers have conducted research on ethnobotany as well as the traditional activities of *jamasan pusaka*. Plants in ethnobotanical research are seen as seasonings, flavor enhancers, fragrances, and food preservatives (Robi et al., 2019; Sunanda et al., 2020; Tribudiarti et al., 2018), along with its medicinal properties. Meanwhile, research on traditions generally only discusses the purpose of implementing traditions, the relationship between culture and religious values and meanings in the form of symbols (Isnaeni, 2020; Priambadi & Nurcahyo, 2018; Rahman et al., 2022; Wiediharto et al., 2020). This research does not only look at the use of plants for treatment and the meaning of a tradition, but also explore both ethnobotany and tradition as well as the meaning and transformation of functions in *jamasan pusaka*. Thus, this research fills the knowledge gap that is still rarely addressed by previous researchers.

The use of plants in *jamasan pusaka* is analyzed using cultural interpretation theory. Clifford Geertz states that every action, symbol, and cultural practice has a deep meaning (Kellner & Sedgwick, 2005), yet cultural meanings cannot always be seen directly and clearly. Therefore, it is necessary to have intersubjectivity, which is the ability to share cultural understanding in the same context. Cultural interpretation is a doorway into deeper cultural meanings (Geertz, 1973). Clifford Geertz sees culture as a concept that is inherited and manifested in symbolic form. Humans as heirs of knowledge are tasked with communicating, interpreting and perpetuating this knowledge in the form of culture (Pertiwi, 2019).

Cultural interpretation theory is suitable for studying the transformation of the function of *jamasan*, because this theory provides a thick description of the philosophy and transformation of meaning in *jamasan pusaka*. Cultural interpretation theory tries to understand the cultural meanings and symbols in the context of the ritual. Therefore, the analysis does not only focus on the tradition or the type of plant, but also includes the community's interpretation of the transformation of plant functions in *jamasan pusaka*. This research aims to reveal the relationship between ethnobotanical knowledge and the *jamasan pusaka* tradition, to analyze the transformation of the immanent function of plants and the transcendental function as interpreted by humans through *jamasan pusaka*.

## METHOD

This study employs qualitative research with an ethnographic approach, which is used to understand and document the culture, behavior, and experiences of individuals or groups within their social context (Hadi et al., 2021). This study was conducted in Batang District, Central Java, from July to October 2023. Data collection involved in-depth interviews, direct observation, and documentation. The observation began with the commencement of *jamasan pusaka* at the Batang District *pendopo* (hall) on the eve of 1 Suro on July 19, 2023. In addition, interviews were conducted with selected informants, categorised into 2 groups: main and supporting informants.

**Table 1.** Main Informants

No	Name	Position
1.	Mr. Priyo	cultural expert ( <i>penjamas pusaka</i> – one who washes the heirlooms) Batang District
2.	Mr. Yatno	cultural expert ( <i>ki lurah pusaka</i> – the heirlooms authority) Batang District
3.	Mr. Susmono	family of the heirloom owner
4.	Mr. Kharis	<i>penjamas pusaka</i> - one who washes the heirlooms Batang District

Source: Research Data 2023

**Table 2.** Supporting Informants

No	Name	Position
1.	Mr. Pratama	cultural enthusiast
2.	Mr. Lofian	citizens of Batang District

Source: Research Data 2023

Main informants are individuals with knowledge of the philosophy and history of *jamasan* pusaka, while, supporting informants are those directly involved in the tradition.

The analysis model used to formulate the findings of this research is domain analysis, taxonomy analysis and componential analysis. Researchers started with domain analysis by getting an overview of the *jamasan* tradition. Furthermore, the researcher conducted a taxonomic analysis as a follow-up to the initial description that had been obtained in the domain analysis, with each domain being detailed into a special section. The researcher also used componential analysis to determine the more complex components in *jamasan pusaka* (Yusuf, 2014). In addition, the results of the study were also analyzed using Geertz's cultural interpretation theory, namely deep analysis or thick description to interpret the in-depth meaning of *jamasan*.

## FINDINGS AND DISCUSSION

### *Jamasan Pusaka* as the Identity of Batang District

*Jamasan pusaka* in Batang District is a cultural heritage adapted from the Surakartan palace. Originally, this ritual of honoring and cleansing heirlooms was exclusive to the royal courts, performed as a sign of respect for sacred artifacts and regalia. However, over time, the practice has transcended the palace walls and has since been adopted in various regions, especially by local communities who possess significant ancestral weapons and heirlooms passed down through generations. In Batang, the tradition was introduced by the grandfather of Mr. Priyo, a respected cultural figure who had served as an *abdi dalem* (palace servant) at the Surakartan palace. Through his experiences, he brought the knowledge and practice of *jamasan pusaka* to Batang, sharing its cultural significance and encouraging the local community to practice it as a way to honor and preserve their ancestral heritage. This practice has since become an integral part of the local cultural identity and is commemorated annually during the Suro month (the

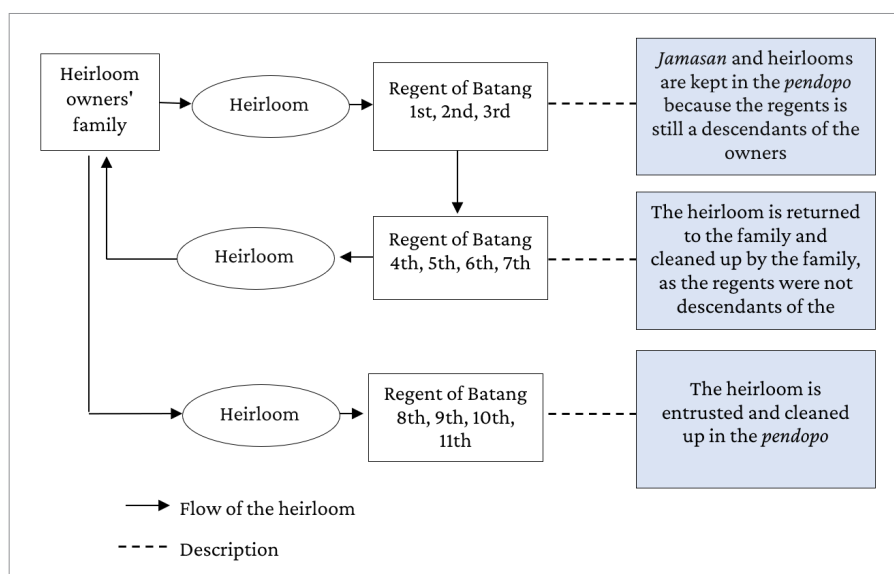
eve of Suro), safeguarding both historical traditions and the legacy of the region's ancestors. This way, *jamasan pusaka* represents a form of "cultural duplication" an adaptation of the original palace customs to the local context, preserving the essence of the tradition while adjusting it to fit Batang's unique cultural identity.

*Jamasan pusaka*, also known as *siraman pusaka*, is a routine ceremony carried out by the Surakartan and Yogyakarta palace (Iswanto, 2020). In the Surakartan palace, *abdi dalem* or palace courtiers have an important role in maintaining and caring for the palace heirlooms. Knowledge about *jamasan pusaka* has been passed down from generation to generation by figures who still have a connection or relationship with the Surakartan palace. The knowledge was then adopted and brought to Batang District as a form of care for the heirlooms in the region.

"Those who wash the heirlooms are not from ordinary people, but people who still have a relationship with the palace. Now that trust is brought to Batang to preserve the heirlooms in Batang" (Priyo, 2023).

The importance of the connection to the Surakartan palace also suggests that the people involved in performing *jamasan pusaka* in Batang have a special legitimacy or connection to the origin of the culture. In the past, *jamasan pusaka* became an integral part of the value system and local governance, where its implementation was closely related to the descendants of the regent's family. From the time of the first regent to the third, *jamasan pusaka* was performed in the *pendopo*, because the regent was still a descendant of the owner of the pusaka, Sheikh Nur Rocma. After the fourth period, the Abirawa heirloom was taken by the family and placed in one of Sheikh Nur Rocma's descendant's home because the fourth regent no longer shares the family bloodline. This led to a change in political and policy dynamics. The decision to call for the repossession of the heirloom may reflect a shift in values or a new leadership strategy.

The repossession request led to a response from the local government. The local government plans to return the heirloom to the *pendopo* because it is the identity of Batang District. However, the family made several requests before the heirloom is to be brought to the *pendopo*. Through



**Figure 1.** The flow of pusaka ownership and the practice of *jamasan pusaka* in Batang District. **Source:** Research Data 2023.

negotiations between the family and the local government, finally the heirloom was returned to the *pendopo* but with the status of being entrusted, not donated. The family also proposed several requests that must be met, starting from the provision of retribution to the provision of *jamasan* requirements which can only be provided by the family. The purpose of the Batang District government's policy to return the Abirawa heirloom to the *pendopo* is to restore the identity of the Batang District that has previously resided in said *pendopo*. In addition, this is also related to the regent's regulation on the maintenance of regional property, in which every historical relic is provided with a designated funding for its maintenance.

The government policy of Batang District is related to the goal of returning the Abirawa heirloom to the *pendopo* can be interpreted as a form of political will, where the leader has a strong determination to change or restore policies that are considered important, for reasons of cultural preservation or local political interests. Political will refers to the determination and commitment of government officials or political leaders to implement and execute a particular set of actions, policies, or reforms (Abazović & Mujkić, 2015). It involves the willingness and determination of those in power to make decisions, allocate resources, and take the necessary steps to address specific problems (Kolip, 2013). These decisions reflect not only aspects of political dynamics at the local government level, but can also have broader implications related to restoring cultural identity and heritage governance in Batang District.

### **The Concept of *Jamasan Pusaka***

*Jamasan* comes from the Javanese word *jamas*, which means to wash. *Jamasan pusaka* is an act of cleaning heirlooms that have historical value. Heirlooms in the Javanese culture are considered sacred, with some people believing that ancestral heirlooms have power and the ancestors of the heirloom owners are still in control of. Therefore, people have their own reverence for heirlooms. The meaning of *jamasan pustaka* lies not only in the activity of cleaning said objects, but also as a cleansing of the soul for those performing it.

"Firstly is to wash the heirlooms, and secondly we also have to wash ourselves. We also have to leave the bad and try to be better like cleansing the heirloom. So everything is symbolic. It is actually washing ourselves to be better than before" (Yatno, 2023).

Geertz (1973) argues that culture can be likened to interpretative webs made by individuals themselves. In his view, culture functions as a tool for finding meaning by unraveling emerging social expressions, which on the surface are enigmatic. This process involves a deep interpretation of these webs of meaning, as if doing a deep painting to reveal the deeper interpretive meaning of the cultural form. In the context of *jamasan pusaka*, the tradition is interpreted as a tradition that guides people towards a better direction. *Jamasan pusaka* is a means of reminding people that is represented through the cleaning of heirlooms.

*Jamasan* is a means of *pepeling* (reminder) that humans have properties like heirlooms. Heirlooms that are never washed will be susceptible to rust. This is analogous to humans, where someone whose heart is full of prejudice will not get peace in his life. Therefore, through the *jamasan* tradition, cultural actors who carry out the *jamasan* tradition must also cleanse themselves aside from cleaning the heirloom. Self-cleaning is done by *tirakat* (asceticism), which requires the actor to not eat, drink and sleep for 24 hours; an act of fasting that is also known as *puasa*

*ngebleng*. *Puasa ngebleng* is believed to have spiritual benefits to gain supernatural powers and get *Aji Sembodo Pengasih*.

In addition to that, it is also intended to contain the lust that exists in the human soul before cleaning heirlooms. Fasting in Javanese philosophy is a form of self-cleansing so as to create a balance of human soul, body and mind, similar to cleaning an heirloom that has been tarnished (Rodriguez, 2023). Thus, individuals who fast would find it easier to manage their feelings (Solikhah & Saputro, 2022). Humans are reminded to be introspective, to examine themselves and hone their conscience and brain to be stronger. The heirloom is only a means of reminding humans of their life while the deeper meaning can be understood by cultural actors who carry out *jamasan pusaka*. The meaning of a culture cannot be interpreted instantly by someone who does not explore the culture, therefore to understand a culture, a deep approach or thick description must be used (Geertz, 1973; Susanto, 1992)

The harmony of these relationships in Javanese philosophy is referred to as vertical-horizontal relationships between the big and small worlds. Javanese philosophy describes the relationship of the life system as two kinds of worlds, namely the greater world (macrocosm) and the smaller world (microcosm). The macrocosm includes all the environments in which a person lives, while the microcosmos is the inner self and mind of the human being itself. Vertically regulates the relationship between our inner self (microcosm) and God and horizontally regulates the relationship between our inner self (microcosm) and the natural environment (macrocosm) (Darmojo, 2015).

*Jamasan pusaka* was previously carried out in the palace as a form of respect for the ancestral relics. Almost every Javanese family, especially those of royal bloodline, has sacred heirlooms that must be revered and respected (Mulder, 2001). The importance of heirlooms in the family is reflected in the belief that they have mystical powers and symbolize the welfare and continuity of their kin. These heirlooms are considered symbols of power, justice and wisdom that are passed down from generation to generation. This shows the importance of preserving the culture and values inherited from the palace. Abirawa spear became a symbol of identity and pride for the people of Batang, similar to the role of heirlooms in the palace as a legitimation for the identity of noble families. Therefore, the procession in treating heirlooms in Batang District is also a form of duplication of palatial tradition.

The procession of *jamasan pusaka* is divided into three stages. Although the core of the procession is actually only one stage, namely the stage of cleaning the heirloom. The three stages include pre-*jamasan*, *jamasan* and post-*jamasan*. Pre-*jamasan* is the activity that is carried out earlier, specifically on the day before the *jamasan* itself is carried out. The heirlooms that are cleaned in this pre-*jamasan* stage are heirlooms owned by the Batang District Government and the general public. The next stage is the *jamasan* of the Abirawa spear. The tradition begins with a parading of the heirlooms around the *pendopo* for three rounds accompanied by gamelan music. After three rounds, the parade leader stops at the entrance of the *pendopo* and asks permission to bring in the heirlooms that are to be washed.

The event is opened with several remarks by authorized parties, ranging from the government, family and religious leaders. The speeches are then followed by the *jamasan* of the Abirawa spear, washing it using coconut water, lime and noni. Then it is washed using water infused with seven kinds of flowers three times. The process of bathing the heirloom with the flower water is

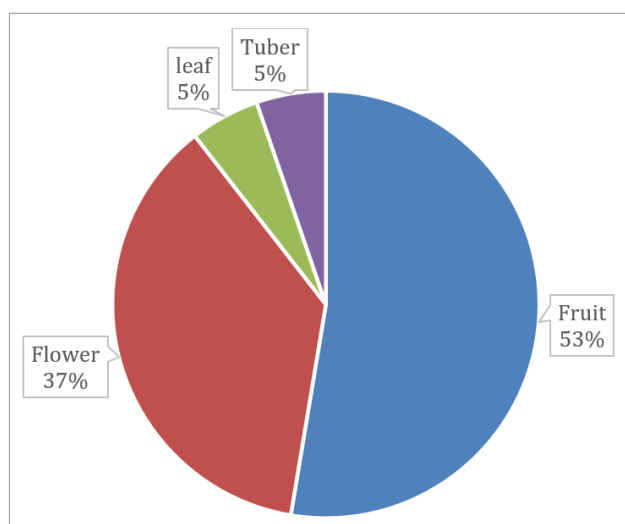
accompanied by the provision of incense smoke which is placed under the heirloom. Entering the last stage is the application of sandalwood oil. Before being smeared with oil, the heirloom is wiped first using a special cloth. After all the series of *jamasan* are done, the heirloom is placed back into the wooden place covered with cloth and draped with jasmine. At the *jamasan* stage, only one heirloom is washed as a symbolic form of the implementation of the procession. The third stage is post-*jamasan* as a closing activity, involving a *wayang* puppet show.

The wayang performance is a form of entertainment as well as a binding medium to attract the audience. Therefore, this also affects people's understanding of *jamasan pusaka* in the *pendopo* of Batang District. The implementation of *jamasan pusaka* is not only a form of cleaning the heirlooms but also a form of introducing the *pusaka piandel* of Batang District to the public. The three processions carried out are a form of preservation of the Javanese culture, so that anyone who witnesses it does not forget the identity of Batang District. The existence of the Abirawa spear as a *pusaka piandel* which has now developed into the identity of Batang District certainly needs to be socialized to the wider community. In addition, the use of *wayang* performances can also be an effective socialization strategy to introduce *pusaka piandel*, such as the Abirawa spear, to the wider community. *Wayang* as a traditional communication medium can create a strong appeal and take root in public awareness.

### Ethnobotany in *Jamasan Pusaka*

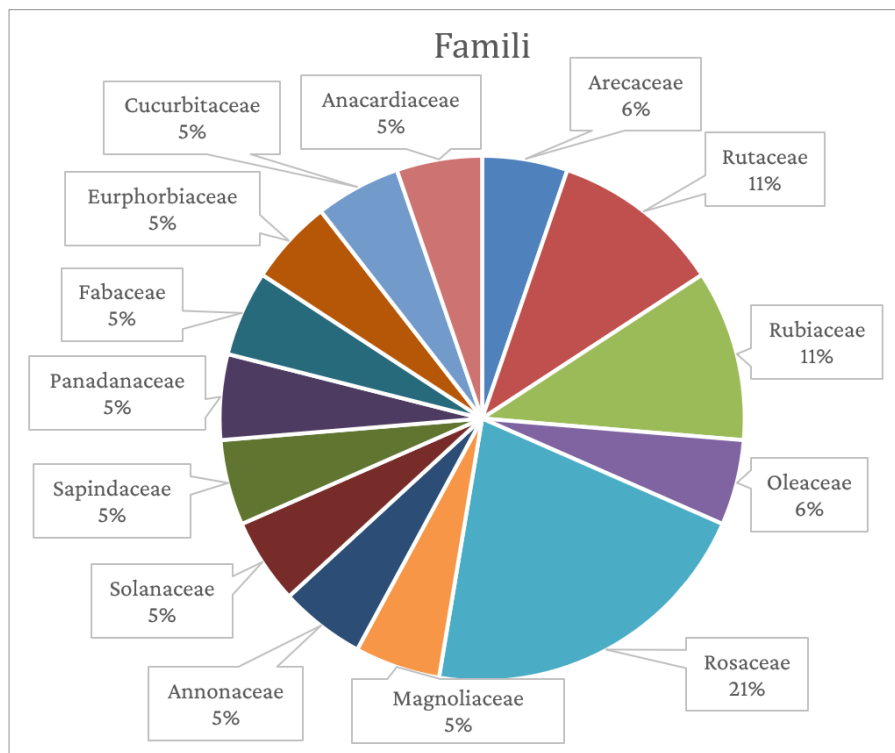
The *jamasan* tradition in practice involves various series of processions to the use of *uborampe* ranging from water, flowers, fruit, to smoke from incense. In this context, plants play a crucial role that cannot be ignored in *jamasan pusaka*. *Jamasan pusaka* has a very close relationship with various types of plants, because plants are one of the prerequisites that must be met to wash heirlooms. The immanent and transcendental function of plants that cannot be replaced by other materials makes plants a lasting part of the tradition.

In total, there are 19 types of plants coming from 14 different families. The most widely used families in *jamasan pusaka* are Rutaceae, Rubiaceae, and Rosaceae. Each plant also has parts that are utilized in *jamasan pusaka* ranging from fruits, flowers, leaves and tubers.



**Figure 2.** Percentage of plant families used in the tradition of *jamasan pusaka* in Batang District. **Source:** Research Data 2023





**Figure 3.** Percentage of plant parts utilized in the tradition of *jamasan pusaka* in Batang District. **Source:** Research Data 2023.

*Jamasan pusaka* involves the use of various plants as an integral part of the ceremony or ritual. Interestingly, the 19 plant species involved in *jamasan pusaka* are flexible, meaning that they are not absolute. This means that the selection of plants can be adapted to local contexts, beliefs or preferences without changing the essence of the ceremony. This diversity of plant species reflects the adaptation and evolution of *jamasan pusaka* in accordance with the environment and cultural diversity. With this flexibility, *jamasan pusaka* is still carried out without being limited by a fixed set of mandatory plant species. Therefore, these plants can be classified into three types based on their use, namely mandatory based on immanent functions or natural functions, mandatory based on symbolic functions or meanings of plants, and complementary plants that are substitutable.

First, plants that are mandatory based on immanent functions have a central role in *jamasan pusaka* because of their directly observable functions. For example, lime is considered important because it contains rust-fighting antioxidants, which scientifically provide direct benefits to heirloom maintenance. The presence of several other plants with similar functions, based on scientific knowledge, is also key in maintaining the quality of said heirlooms. When the plants from this category are not present, this can result in damage to the heirloom such as rust.

The second is the mandatory plants based on symbolic meaning. Symbolic meaning refers to the symbolism of plants that have a transcendental function. In the case of transcendental function, the plant's properties do not directly affect the heirloom unlike the ones from the previous category. The transcendental function is only understood by someone who already understands the philosophies of the *uborampe* used in *jamasan pusaka*. The second classification contains the types of flowers used to bathe heirlooms that have previously passed the first process. In this

**Table 3.** Plants that must exist based on immanent function

No	Species	Family	Utilized parts	Immanent function	Source obtaining plants
1	Coconut ( <i>cocos nucifera</i> )	Arecaceae	Fruit	Neutralizes toxins	Market/garden
2	Lime ( <i>citrus aurantifolia</i> )	Rutaceae	Fruit	Rust remover	Market
3	Noni ( <i>morinda citrifolia</i> )	Rubiaceae	Fruit	Iron cleanings	Market

**Source:** Research Data 2023

**Table 4.** Obligatory plants based on symbolic meaning

No	Species	Family	Utilized parts	Symbolic meaning	Source of obtaining plants
1	Jasmine ( <i>Jasminum sambac</i> )	Oleaceae	Flowers	Care in action	Market
2	White rose ( <i>Rosa alba</i> )	Rosaceae	Flowers	Peace	Market
3	Red rose ( <i>Rosa spp.</i> )	Rosaceae	Flowers	Birth	Market
4	White Magnolia/ kantil ( <i>Michelia alba</i> )	Magnoliaceae	Flowers	A bond of love	Market
5	Ylang-ylang ( <i>Cananga odorata</i> )	Annonaceae	Flowers	The hope of prayer	Market
6	Tuberose ( <i>Nicotiana alata</i> )	Solanaceae	Flowers	Balance	Market

**Source:** Research Data 2023



**Figure 4.** Plants that must be present in the tradition of *jamasan pusaka*. **Source:** Research Data 2023.



**Figure 5.** Flowers used in *jamasan pusaka*. **Source:** Research Data 2023.

case, the flowers represent the hopes and prayers in performing the tradition. Each of the flowers required represents different symbols and meanings.

Third is the non-mandatory plants are ones that may either be present or omitted because their presence are complementary. These plants that are not obligatory do not have a direct influence on the immanent and symbolic function of the heirloom. This does not mean that the plants are totally not required, but it means that the plants used do not have to be complete. Not

**Table 5.** Obligatory plants based on symbolic meaning

No	Species	Family	Utilized parts	Symbolic function/ immanent	Source of obtaining plants
1	Star Jasmine ( <i>Uncaria gambir</i> )	Rubiaceae	Flowers	Simplicity	Market
2	Lerak ( <i>Sapindus rarak</i> )	Sapindaceae	Fruit	Iron washing	Garden
3	Pandan ( <i>Pandanus amaryllifolius</i> )	Pandanaceae	Leaves	Fragrance	Garden
4	Peanuts ( <i>Arachis hypogaea</i> )	Fabaceae	Fruit	<i>Sesaji</i> / treats	Garden
5	Cassava ( <i>Manihot esculenta</i> )	Euphorbiaceae	Tubers	<i>Sesaji</i> / treats	Garden
6	Apple ( <i>Pyrus</i> sp.)	Rosaceae	Fruit	<i>Sesaji</i> / treats	Market
7	Pears ( <i>Pyrus</i> spp.)	Rosaceae	Fruit	<i>Sesaji</i> / treats	Market
8	Melon ( <i>Cucumis melo</i> )	Cucurbitaceae	Fruit	<i>Sesaji</i> / treats	Market
9	Orange ( <i>Citrus</i> sp.)	Rutaceae	Fruit	<i>Sesaji</i> / treats	Market
10	Mango ( <i>Mangifera indica</i> )	Anacardiaceae	Fruit	<i>Sesaji</i> / treats	Market

Source: Research Data 2023



**Figure 6 & 7.** Plants that are not required in the jamasan pusaka. Source: Research Data 2023.

all the non-mandatory plants must be used, it can be represented by some types that can still be obtained.

The classification of plants based on three types, namely mandatory based on immanent functions, mandatory based on symbolic functions, and not mandatory, provides a deeper understanding of the role of each plant in the tradition. Plants that are mandatory based on immanent functions are key in maintaining the integrity of the heirloom, while plants that are mandatory based on symbolic meanings carry a transcendental dimension that is only understood by those who understand the philosophy of *uborampe*. The non-mandatory nature of certain plants is also influenced by the difficulty of obtaining them in the area where *jamasan* takes place. Therefore, for plants that are hard to find and do not have a direct impact on the heirlooms, their use becomes optional. Meanwhile, plants that are not mandatory, even if only as a complement,

provide additional nuances that cannot be ignored. The classification of plants not only simplifies the understanding of plants in *jamasan pusaka*, but also illustrates the complexity and meaning in each plant element involved.

### The Transformation of *Jamasan Pusaka*: From Sacred Ritual to Profane Tradition

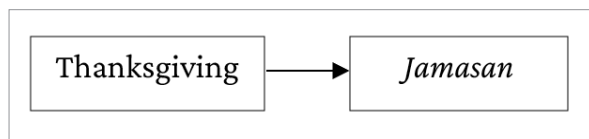
Transformation is the transfer or shift of something to another direction that is different from before (Afriadi, 2019). Transformation can also be said to be a process of a journey whose end point changes. Transformation is something that refers to the reality of the process of change to something different than before. In this case, *jamasan pusaka* also undergoes a transformation process. The development of the times, changes in leadership and policy are things that greatly affect the transformation of *jamasan pusaka*. Several aspects of the tradition, ranging from processes, products to functions have also undergone transformations along with the times and changes in government in Batang District.

Changes in leadership from year to year produce a variety of policies, because policies are not absolute. Policies are made based on the conditions when it is made. This is true for the policy around *jamasan*. *Jamasan* as a family heirloom cleaning ritual has a majestic nature. Therefore, those who perform or witness it are only people who are given trust by the family. This illustrates that the tradition is a sacred tradition that is exclusive in nature. The closure of this tradition is also driven by the power relations owned by the Batang regent at that time who happened to be a descendant of the heirloom owner. However, with the change of leadership, the political dynasty finally stopped. The successor regent is no longer a descendant of the heirloom owner. Likewise, the *jamasan* tradition has also changed, from how it previously took place privately and could only be attended by the family, now becoming an annual event that the general public is waiting for. In a sense, *jamasan* can be witnessed by anyone who wants to watch it. The change from being a private event to a public one has also affected the enthusiasm of the community in attending *jamasan pusaka*. People of all ages, from children to the elderly, come together to enliven

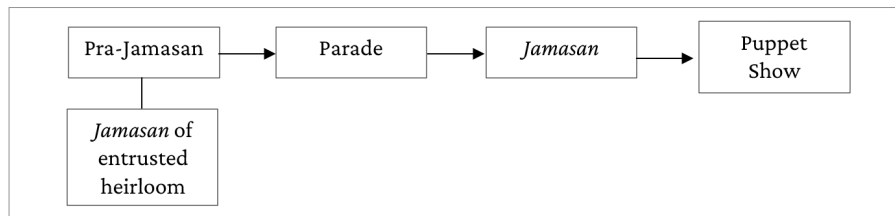
**Table 6.** Various Transformations in Jamasan Pusaka

Aspects of change	Before	After
Time of <i>jamasan</i>	Exactly on the 1st of Suro	The eve of the 1st of Suro
The washing procession	Heirloom cleaning and thanksgiving	Pre- <i>jamasan</i> , parade, heirloom cleaning, puppet show
The sacredness of the procession	Sacred, solemn, mystical	Profane, entertainment
The performers of <i>jamasan</i>	Family and delegates	Distict government and general public
The meaning of <i>jamasan</i>	Tradition of respect	Annual event
Plant function	Immanent	Transcendental
Use of <i>uborampe</i>	All <i>uborampe</i> must be present	Not all <i>uborampe</i> required
Clothing	Following the palace rules	Modifying the palatial standard
The meaning of <i>sesaji</i>	Offering to ancestors	Treats for invited guests

Source: Research Data 2023



**Figure 8.** Order of e vents of jamasan pusaka before transformation. **Source:** Research Data 2023.



**Figure 9.** Order of events of *jamasan pusaka* after transformation. **Source:** Research Data 2023.

this event. Additionally, the ceremony is also attended by out-of-town guests, such as heritage enthusiasts and cultural enthusiasts.

The people's interest is not without reason. Nowadays *jamasan* has been wrapped in additional processions. *Jamasan* in the current era is considered more complex than the previous era. *Jamasan pusaka* now consists of a series of processions starting from the pre-*jamasan* which begins with the parade as what has been previously mentioned. After the parade, some local government representatives make official remarks in front of the heirlooms that have been paraded. The speech is accompanied by the washing procession. After the washing procession has ended, it is continued with a puppet show until the end of the night. This shows a change in the process of carrying out *jamasan pusaka*. The tradition, which was originally private as a form of respect for the heirloom to its original owner, has turned into profane as an annual entertainment for the people of Batang District.

Process transformation also occurs at the time of the commencement of *jamasan pusaka*. When it was still private, *jamasan* was held on the 1st of Suro. Now it is held on the eve of the 1st of Suro. Although the time of implementation is not an absolute rule, it is related to the local community's knowledge of the difference between the Islamic calendar and the national calendar. Javanese people, especially the people of Batang at that time, believed that there was a difference of one day, so the *jamasan* was held on the 1st of Suro instead of the eve of 1 Suro. This change of course goes back to the policies made by the authorized leadership.

*Jamasan pusaka* also undergoes product transformation. Products in this sense are the elements or *uborampe* used during the tradition. The involvement of plants in *jamasan* has also changed quantitatively, meaning that the plants used are decreasing and even replaced. In the past, all types of *uborampe* had to be *jangkep* (complete) and in accordance with the origin of the tradition. The times and changes in leadership have brought the tradition to the new face of *jamasan* as it is today. Some of the *uborampe* that used to be "required" are now presented only "if available". An example is the lerak fruit that used to be mandatory. Now that it is rare and difficult to obtain, the fruit is no longer required. Similarly, star jasmine flowers are becoming harder to find. This has caused star jasmine flowers to no longer be used. Thus, the term *kembang 7 rupa* (seven kinds of flowers) no longer consists of 7 kinds of flowers as the name suggests, but only

as a symbol. The reduction of *uborampe* used is also influenced by the authority of the district government. As a tradition that is within the scope of government, of course, it must follow the rules made by the government. Therefore, cultural actors who perform *jamasan* will follow the directions given by the government as the entity holding authority over the tradition.

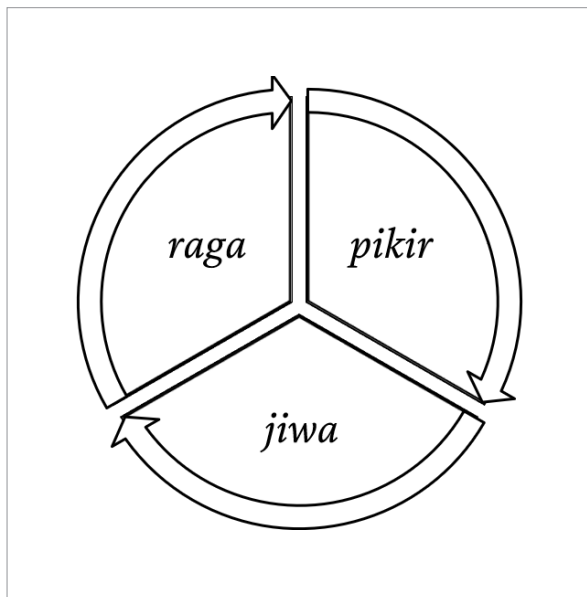
Besides the *uborampe* used in *jamasan pusaka*, the transformation also occurs in the clothes worn by those who clean the heirlooms. As a tradition adapted from the palace, of course, there are several provisions starting from the *uborampe* to the clothes worn by its actors. In addition to the adoption of *jamasan*, Batang District also brought the rules for wearing clothes from the palace. However, the clothes have undergone a transformation, with only the *lurik* jacket being the only remaining article. Other elements such as the *jarik* lower garment to footwear have changed to a less traditional option, namely black pants and shoes.

The last transformation is the transformation of function, which relates to one's interpretation of the function of *jamasan*. Previously, *jamasan* was carried out as a sacred tradition of respect. However, now the tradition has undergone a significant change into simply an annual event in the *pendopo* that is open to the public. This transformation creates a dynamic shift in function from sacred to profane, because now *jamasan* is no longer considered a special ritual that is kept sacred but rather a social event that is scheduled on a yearly basis.

Interestingly, the change in function is different from that of the meaning of the plants used in the tradition. Initially, some of the plants that were required to be used had immanent function such as rust-removing materials. However, in its development, the meaning of plants has shifted towards a transcendental dimension. Now, plants are seen as elements associated with purification. Three particular plants, namely coconut, lime, and noni, became symbols that represent transcendental values in *jamasan*. In this context, the change in function from immanent meaning to transcendental meaning reflects the evolution of understanding and values associated with the plants used in the tradition. Initially, plants were seen as rust-removing materials, reflecting the immanent aspect related to physical cleansing. However, over time, the meaning shifted towards a transcendental dimension.

In the perspective of cultural interpretation theory, as expressed by Geertz (1973), every action, symbol, and cultural practice has a deep meaning that is not always directly visible. In this case, the meaning of coconut, lime, and noni plants as symbols in the *jamasan* procession reflects transcendental values. These plants are not only considered as representations of the macrocosm through immanent functions, but also as symbols of the microcosm associated with human self-purification through transcendental functions. Understanding the immanent and transcendental functions cannot be understood unilaterally, but requires intersubjectivity. This meaning can only be fully understood by those who truly immerse themselves in the culture. Thus, the shift in the meaning of plants from immanent to transcendental creates a blend of meanings involving spiritual and symbolic dimensions, connecting macrocosm and microcosm in the context of the procession.

The three obligatory plants, coconut, lime and noni, are symbols that represent transcendental values. The three plants are related to the concept of trinity in Javanese philosophy. The concept of trinity or three complementary elements can also be found in many aspects of life and spiritual beliefs. In many cultures, the number three is often considered a sacred number or as having special powers. Javanese heirlooms are made from the three elements of steel, iron and *pamor*



**Figure 10.** The concept of the trinity in the three aspects of humans. **Source:** Research Data 2023.

material (used to create streaks of pattern on the blade of the weapon). The natural elements of earth, air and water are also three in number, the use of plants must be three in number and the concept of humans consisting of three elements, namely body, mind and soul. The relationship between the three elements of nature (earth, air, water) and the three aspects of humans (*raga* [body], *pikir* [mind], *jiwa* [soul]) shows a holistic understanding of the balance of life. Body as a physical representation of humans, shows the sustainability and health of the body. Mind, in a mental context creates clarity of thought. The soul, as the spiritual or inner dimension, emphasizes values, beliefs and spiritual relationships. This concept illustrates that human well-being and balance do not come from one aspect alone, but from the interaction and harmony between the various elements that make up life.

The importance of the number three can also be found in many religions and mythologies, where there is often a trinity or three interconnected entities. This reflects an understanding of complexity and interconnectedness involving three elements or aspects of the world (Weber, 1962). The three elements, whether in the context of Javanese *jaman* or in other contexts, can be considered as symbols to remind humans of the importance of maintaining the balance of nature, harmony of life, and unity in their lives. In the immanent function, the 3 key plants become the main prerequisite in cleaning heirlooms. Meanwhile, to clean the 3 elements in humans, namely soul, body and mind, is through *tirakat* (asceticism).

Next up is the use of seven flowers. Immanently, flowers provide fragrance. However, in the transcendental dimension, the seven flowers acquire their own deep meaning. The use of 3 flowers that must be present also has a relationship with the concept of the trinity. The use of 3 flowers is known as *kembang telon*, which comes from the word *telu* (three). Three means humans can achieve three perfection and glory of life (*tritunggal jaya sampurna*) namely *sugih banda*, *sugih ngelmu lan sugih kuasa*. This *kembang telon* consists of 3 types of flowers, namely jasmine, rose and kantil or white magnolia (Lismawanty et al., 2021).

Jasmine flowers are interpreted as a symbol of the heart. The heart means that humans are encouraged to be careful in their behavior. Jasmine flowers symbolize that a person is always careful in acting or speaking. In this case, the inner and outer must be in harmony, not hypocritical and not saying anything that could hurt others. White roses are also interpreted as a symbol of tranquility because they are identical to the holy white color. In terms of Javanese philosophy, white roses are a symbol of father heaven and mother earth, both of which form a harmonious unity that creates peace known as "*gemah ripah loh jinawi, tata titi tentrem kerta raharja*" (Farela, 2017). The white magnolia flower or known as *kembang kantil* is interpreted as a hope that a person has a strong spiritual soul, so as to achieve inner and outer success. Kantil also has a symbolic meaning as a marker of bonding or in Javanese terms known as "*tansah kumanthil-kanthil*" whose meaning is always remembered. This indicates that in running life we should establish affection for all living things created by Allah SWT.

The meaning of plants as symbols of life guidance, makes the tradition last for cultural actors. Plants in *jamasan* are no longer interpreted magically as offerings to the spirits of ancestors and are not only interpreted as prerequisites for the implementation of the *jamasan* tradition but as a form of representation of behavior that should be practiced by cultural actors who carry it out. *Jamasan* is not only a spectacle but also a guide to live a better life. In addition, plants also have natural meanings that can directly benefit.

## CONCLUSION

*Jamasan* serves as a reminder (*pepeling*) that humans, like heirlooms, possess qualities that require cleansing. Heirlooms that are never cleaned are prone to rust, just as human heart, left unexamined, becomes tainted like rust on iron. This tradition encourages introspection, urging individuals to purify their hearts, strengthening their conscience and intellect. *Jamasan* is not only a spectacle; it is also a guide to live a better life.

The plants involved in the *jamasan pusaka* has both immanent and transcendental meanings. Plants used in the tradition serve an immanent purpose as rust-removing materials. However, over time, the tradition of *jamasan pusaka* has undergone a transformation in meaning. The interpretation of plants has shifted toward a transcendental dimension. Plants are no longer merely seen as rust removers for heirlooms, but also as agents for human self-purification.

The shift from sacred to profane is evident in the transformation of the *jamasan* procession. Once a private event restricted to family members, it has become a public spectacle, open to the entire community. This shift has diminished the sacredness of the tradition, transforming it into an annual form of entertainment for the residents of Batang Regency.

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