



## The existence of kuda lumping performances in terms of character education based on the principles of Pancasila

Dionisius Heckie Puspoko Jati <sup>1\*</sup>

<sup>1</sup> Universitas Kristen Satya Wacana, Salatiga, Indonesia, 50711

Article info	Abstract
Keywords: character, kuda lumping, principles of pancasila	The present study examines the traditional art of Kuda Lumping through the perspective of character values reflected in the principles of Pancasila. As a traditional Indonesian cultural practice, Kuda Lumping represents a local heritage with aesthetic appeal and deep moral significance relevant to social life. However, its existence faces increasing threats from globalisation and modern lifestyle changes, mainly due to a lack of artist regeneration. Using a qualitative approach with a descriptive-analytical method, data were collected via in-depth interviews with Kuda Lumping artists, community figures, art observers, and elementary school teachers and students, alongside direct observations and a review of relevant literature. The research aims to identify character values within Kuda Lumping that align with Pancasila, analyse factors influencing its sustainability, and explore strategies for its preservation as a medium for cultural and character education. The findings emphasise the importance of maintaining Kuda Lumping as part of the national cultural identity and a tool for fostering Pancasila values, especially among elementary students. The study also proposes strategic recommendations, including arts-based education programmes, digitalising performances, and enhancing support from government and cultural communities. It is hoped that Kuda Lumping will continue to flourish as both a cultural heritage and a means of character development aligned with Pancasila.

\* Corresponding Author.

E-mail address: [dionisius.jati@uksw.edu](mailto:dionisius.jati@uksw.edu) (Dionisius Heckie Puspoko Jati)

DOI: <http://dx.doi.org/10.33578/jpkip.v14i4.p428-436>

Received 15 April 2025; Received in revised form 23 June 2025; Accepted 29 June 2025

Available online 30 August 2025

e-ISSN 2598-5949 | p-ISSN 2303-1514 © The Authors.

## 1. Introduction

Traditional art represents a vital cultural heritage reflecting a nation's identity, values, and character (Arofah, 2020). One example of traditional art with significant historical and philosophical importance is Kuda Lumping (Andari & Supsiadji, 2021). This performance art has evolved across diverse regions of Indonesia, particularly in Java, embodying profound meanings connected to the lives of local communities (Fusnika et al., 2021). Beyond entertainment, Kuda Lumping embodies noble values related to spirituality, cooperation, and respect for tradition (Hardiarini & Firdhani, 2022). These values align closely with the character depicted in the principles of Pancasila, the ideological foundation of Indonesia (Tiara Natasya & Wimbrayardi Wimbrayardi, 2024).

However, amid the currents of modernisation and globalisation, Kuda Lumping faces various challenges (Ramadhan et al., 2023). The younger generation shows declining interest in traditional arts, influenced by foreign popular culture and the rapid development of digital technology (Abdillah et al., 2023). Additionally, the limited regeneration among artists and the insufficient attention paid by government and society to traditional arts further threaten its sustainability (Ciptadi & Mulyaningsih, 2022). Without proactive efforts to preserve and develop Kuda Lumping, it risks being eroded by time and losing its significance as a nation's cultural heritage (Vitry & Syamsir, 2024).

This study seeks to examine the presence of Kuda Lumping through the lens of character values embedded within the principles of Pancasila (Ardiyanto et al., 2023). It aims to explore how values such as spirituality, humanity, unity, democracy, and justice are reflected within Kuda Lumping's elements. Furthermore, it addresses the challenges and opportunities associated with conserving this art form and devises strategies to utilise it as a medium for teaching Pancasila values to the younger generation (Yusrianti, 2023). The performances of Kuda Lumping not only uphold local cultural heritage but also serve as carriers of character education values aligned with Pancasila principles. Through aspects like disciplined practice, cooperative performance, and respect for ancestors and spiritual values, Kuda Lumping can act as a meaningful educational medium. It holds potential to instil values such as religiosity, cooperation, responsibility, and nationalism among the youth.

Therefore, preserving Kuda Lumping is more than maintaining a performing art; it strengthens the national character rooted in Pancasila values. Character education aims to instil moral and ethical principles in individuals, fostering responsible and virtuous behaviour (Ratih & Suryana, 2020). This form of education seeks to develop personalities and attitudes aligned with social norms, culture, and noble societal values (Cathrin & Wikandaru, 2023). Its scope includes: (1) Moral Values—teaching basic principles such as honesty, responsibility, discipline, and respect for others (Harjanto & Najicha, 2024); (2) Socialisation—building skills to interact and adapt within social environments (Nisa & Siswanto, 2023); (3) Emotional Intelligence—enhancing the ability to manage emotions and understand others' feelings (Sinta Dewi, 2021); (4) Ethics and Religion—imparting values derived from religious teachings and community ethics as behavioural guidelines (Adelia Yusnita et al., 2024); and (5) Leadership—encouraging individuals to lead and make wise decisions collaboratively (Nugroho, 2020).

Overall, character education is a holistic approach to shaping individuals with integrity who contribute positively to society. In the context of Pancasila, character education targets cultivating attitudes and behaviours that reflect its core values (Syafii et al., 2024). Explanation of each principle concerning character education includes: (1) Belief in One God—fostering spiritual values and tolerance (Sari et al., 2022); (2) Just and Civilised Humanity—developing empathy and respect for human rights (Harjanto & Najicha, 2024); (3) The Unity of Indonesia—

promoting a sense of national unity and patriotism (Anggraeni et al., 2023); (4) Democracy Guided by Wisdom—teaching democratic values and the importance of deliberation (Pattiruhu, 2022); and (5) Social Justice for All—instilling a sense of justice and social concern (Rahmawati et al., 2023). Through Pancasila-based character education, individuals are hoped to grow into responsible and morally upright citizens. Kuda Lumping remains a prevalent traditional performance across many regions of Indonesia. Beyond its cultural significance, this performance embodies core values like discipline, cooperation, religiosity, and respect for ancestors, which resonate with the principles of Pancasila and foster character development.

Although numerous studies have investigated the relationship between culture and character education, the novelty of this study lies in exploring why cultural expressions such as Kuda Lumping inherently contain elements of character education. Prior research generally describes culture as a mere vessel for transmitting values without delving into its philosophical foundations and educational principles rooted in Pancasila. Consequently, more comprehensive research is needed to uncover how Kuda Lumping functions as a means of character education consistent with Pancasila's noble values. Taking a holistic approach, this study aspires to preserve traditional culture while reinforcing the integration of Pancasila values into social life. Kuda Lumping is an art form and a vital tool in shaping national character that is aligned with Indonesia's identity.

## 2. Method

This study adopts a qualitative approach with a descriptive-analytical method to examine the presence of Kuda Lumping concerning the character values embedded in the principles of Pancasila. The aim is to gain a comprehensive understanding of how this traditional art reflects Pancasila values and to explore the factors influencing its sustainability in a modern context. Data collection begins with a Focus Group Discussion (FGD) involving stakeholders, followed by in-depth interviews with Kuda Lumping artists, community leaders, cultural practitioners, young audiences and students from an elementary school.

The sample selection in this study uses purposive sampling, which involves deliberately choosing informants based on specific criteria relevant to the research focus. Informants are selected because they are considered to have deep knowledge and experience regarding Kuda Lumping performances and the implementation of character education values based on the principles of Pancasila. The selected informants include active Kuda Lumping performers or puppeteers, community leaders who understand local culture, and educators or cultural observers who have insight into the relationship between traditional arts and character education. These informants are chosen from several regions that still actively preserve Kuda Lumping performances, ensuring that the data obtained is representative and rich in local cultural context. This study's total number of samples ranges from 10 to 15 people, with 5 to 7 serving as key informants. Key informants play a central role in Kuda Lumping performances and are considered to have a deep understanding of the character values embedded in the performances. These key informants provide the most in-depth data and serve as the primary sources for analysis in this study.

Secondary data are collected from literature sources such as books, articles, journals, and previous studies, as well as documentation like videos and performances showcasing Pancasila values. Participatory observation is also conducted to observe first-hand how values are expressed through movements, music, and narratives during performances. Thematic analysis is used to identify key character values aligned with Pancasila. Triangulation ensures

data validity by comparing interviews, observations, and documentation findings. The research occurs in several regions across Indonesia that still preserve Kuda Lumping, such as Tabaggunung Brongkol Jambu village in Semarang. Focusing on active communities, this study aims to provide strategic insights into preserving Kuda Lumping as a cultural medium for instilling Pancasila values, especially among younger generations.

### 3. Results

Based on interviews with the puppeteers and performers of Kuda Lumping, a pattern was identified indicating that the performance functions not only as entertainment but also as a medium for instilling character values aligned with the principles of Pancasila. For example, the value of discipline is evident in the rigorous rehearsals before the performance. In contrast, the value of cooperation is reflected in the teamwork among group members during the event. Direct observations showed that during the performance, social interactions strengthened feelings of respect and togetherness, reflecting the values of unity and solidarity in Pancasila. Documentation, including recordings of the performances and field notes, reinforced these findings by demonstrating how character elements are integrated into the rituals and symbols of the art form. However, from the interview results, explicit categories of character within the framework of Pancasila education were not found, indicating that further interpretation is needed to connect local cultural values with character categories in Pancasila education.

The meaning of Kuda Lumping art is often understood as a representation of folk art that reflects the excellence and uniqueness of local customs. This art form demonstrates that culture and tradition can endure today because the community takes responsibility for preserving its cultural heritage. Kuda Lumping can still be found in various regions of Java, both as part of Jathilan, Reog, Doger, or other regional dances. The dance movements, costumes, music, and formations in Kuda Lumping performances vary, depending on the region of origin (Yusditariani et al., 2022). In traditional art, Kuda Lumping is widely recognised by the general public, surpassing the popularity of classical dance arts with specific conventions from each region. Rukun Tri Santoso of Tabaggunung Brongkol village, Jambu in Semarang, is among the most well-known Kuda Lumping groups. Jaran Jawi, also known as Paegon, is a group that mixes Jaranan and wayang orang concepts. Rukun Tri Santoso's art form contains aspects from three regions: Ponorogo Pogon, Kediri Senterewe, and Jombang Door. The group's special feature is the musical arrangements developed by its members. This art form has become an important aspect of the local community's existence, representing the essence of their culture (Takdir & Hosnan, 2021).

This group comprises adults, children, and teenagers from kindergarten to high school. To accommodate the age range of its members, Kuda Lumping is available in three sizes: 80 cm for elementary school children, 100 cm for high school students, and 120 cm for adults. Members regenerate naturally due to the group's close relationships with the local community. They perform collaboratively without focusing on the commercial side. This group also exemplifies a strong community organisation. An organisation is a group of people who share a common goal and commit to participating in mutually agreed-upon activities. Within an organisation, commitment is essential, as is individual responsibility to ensure the organisation's continuity (Arofah, 2020). Furthermore, effective management is critical to the group's success.

Kuda Lumping performances are often considered a metaphor for soldiers or knights riding horses. The dancers move as though they are controlling real horses. This dance can be

performed by both men and women, as in Javanese mythology, the concept of a knight is not limited to a specific gender. In many performances, Kuda Lumping is an essential prop characteristic of traditional Javanese arts. In Jathilan, for instance, there is a special repertoire involving a group of dancers with Kuda Lumping attributes, often concluding with a trance scene. Kuda Lumping is even used as a medium to address the trances experienced by dancers (Tiara Natasya & Wimbrayardi Wimbrayardi, 2024).

The existence of Kuda Lumping today continues to attract local communities. Groups like Rukun Tri Santoso are known locally and have received invitations to perform at formal and informal events, such as weddings and government functions. The advancement of technology and online media has also expanded the reach of this group, allowing them to interact with a broader audience. However, globalisation and the development of modern performing arts pose a significant challenge to conserving Kuda Lumping. The growing influence of foreign cultures through digital media has made the existence of Kuda Lumping increasingly threatened. Today, the origin of Kuda Lumping cannot be confirmed definitively, as its history has been passed down more orally than through written records. Kuda Lumping is generally categorised as a collective dance involving a group of dancers performing synchronised, energetic, and straightforward movements. The main prop of Kuda Lumping is a horse replica made from tanned animal skin or bamboo weaving, designed to resemble a horse. This prop is a crucial element distinguishing Kuda Lumping from other dance forms.

#### 4. Discussions

In traditional performing arts, costumes and props play a vital role. The costumes of Kuda Lumping are distinctive, reflecting the creativity of the art group. A study by (Fusnika et al., 2021) indicates that the colours of the costumes, props, and accessories worn by dancers carry specific meanings, reflecting deep cultural values. The makeup of Kuda Lumping dancers highlights facial expressions to emphasise the dancer's character, unlike the makeup used for barongan or celeng characters. Kuda Lumping also contains noble values that reflect the civilisation of history. A study by (Hardiarini & Firdhani, 2022) identifies five values of Pancasila embedded in Kuda Lumping, namely: religious values (*Sila Ketuhanan Yang Maha Esa*), social values (*Sila Kemanusiaan yang Adil dan Beradab*), aesthetic values (*Sila Persatuan Indonesia*), vital values (*Sila Kerakyatan yang Dipimpin oleh Hikmat Kebijaksanaan dalam Permusyawaratan/Perwakilan*), and entertainment values (*Sila Keadilan Sosial bagi Seluruh Rakyat Indonesia*). Furthermore, Kuda Lumping also has an educational dimension that can serve as a medium for character-building education.

The existence of Kuda Lumping performances can be viewed from the perspective of character education within the principles of Pancasila. This traditional art form not only serves as entertainment but also as an effective medium for teaching the noble values of the Indonesian nation, reflected in Pancasila (Syafii et al., 2024). Here are several connections between Kuda Lumping and character education within the Pancasila principles:

The First Principle - *Ketuhanan Yang Maha Esa* (Belief in One God): Kuda Lumping often involves mystical and spiritual elements, such as trance or communication with the supernatural realm. Nonetheless, this element still demonstrates respect and spiritual awareness towards greater powers. This teaches obedience and respect for divine values, as well as reverence for nature and living beings, following the first principle of Pancasila (Sari et al., 2022). The Second Principle - *Kemanusiaan yang Adil dan Beradab* (Just and Civilised Humanity): Kuda Lumping performances reflect humanity through cooperation between



dancers, musicians, and the audience. In the performance, the artists show mutual respect and cooperation, both in practice and in execution (Pattiruhu, 2022). This reflects the principle of justice and civility, emphasising respect for each individual's dignity. Additionally, the art often contains moral messages about courage, mental resilience, and discipline, which are highly relevant in educating society to become fair and virtuous individuals.

The Third Principle - *Persatuan Indonesia* (The Unity of Indonesia): Kuda Lumping is part of Indonesia's cultural heritage, involving elements from various regions. In its performance, this art teaches about unity and solidarity. Despite differences in performance forms in various regions, the spirit of togetherness fostered by artists from diverse cultural backgrounds emphasises the importance of unity. Kuda Lumping performances also strengthen relationships between communities and generations, thereby enhancing pride in Indonesia's diverse yet unified cultural identity (Ratih & Suryana, 2020). The Fourth Principle - *Kerakyatan yang Dipimpin oleh Hikmat Kebijaksanaan dalam Permusyawaratan/Perwakilan* (Democracy Guided by the Inner Wisdom in Deliberation/Representation): The process of creating and performing Kuda Lumping often involves consultation among the artists, whether in deciding the performance concept, roles, or the arrangement of the storyline. This teaches democratic values and the importance of deliberation to reach a consensus, as stipulated in the fourth principle of Pancasila (Atika et al., 2024). It also demonstrates the importance of wisdom in leadership to achieve fair and wise decisions, while respecting the opinions and contributions of every group member.

The Fifth Principle - *Keadilan Sosial bagi Seluruh Rakyat Indonesia* (Social Justice for All the People of Indonesia): Kuda Lumping can also introduce the value of social justice through the equal participation of society. This art often involves active participation from the community, whether as dancers, musicians, or spectators. Additionally, Kuda Lumping allows all social classes to share cultural experiences and learn to appreciate differences. Character education in the context of this art can encourage individuals to respect and provide equal opportunities for everyone, regardless of social status, origin, or economic background (Anggraeni et al., 2023).

The existence of Kuda Lumping performances is highly significant in supporting character education rooted in the values of Pancasila. Each principle in Pancasila can be observed in the practices, values, and messages of these performances. Consequently, Kuda Lumping not only provides entertainment but also serves as an essential medium for reinforcing the noble values of the Indonesian nation, which can be applied in daily life. However, significant challenges persist. Modern performing arts and foreign cultures are gradually diminishing the popularity of Kuda Lumping. Many village events that once showcased Kuda Lumping performances are now shifting towards modern entertainment. Therefore, efforts to preserve and pass on Kuda Lumping must continue so that this traditional art remains relevant and can be enjoyed by future generations. Groups like Rukun Tri Santoso exemplify how traditional arts can endure by blending innovation with tradition.

## 5. Conclusion and Implications

The traditional art of Kuda Lumping exemplifies the richness and distinctiveness of local culture as a treasured heritage that embodies noble values, aesthetics, and education. Art groups such as Rukun Tri Santoso serve as clear proof that the sustainability of traditional arts can be preserved through active community engagement, member renewal, and effective organisational management. Features of Kuda Lumping, like dance movements, costumes,

props, and music, showcase cultural creativity and are deeply meaningful, aligning with the principles of Pancasila. However, the impact of globalisation and contemporary performing arts presents a considerable challenge to the continuity of Kuda Lumping. Consequently, targeted efforts are essential to safeguard this art form, including integrating technology, boosting promotion via digital media, and securing support from the community and government. Through these initiatives, Kuda Lumping is poised to remain relevant as a vital part of the nation's cultural identity and as a tool for imparting noble values consistent with Pancasila.

## References

- Abdillah, F., Manurung, F., Natzmi, A., Harahap, N. H., & Muary, R. (2023). Pengembangan Potensi Generasi Muda Terkait Tradisi Budaya Lokal Sebagai Sarana Pemberdayaan Masyarakat Melalui Program Kkn Di Nagori Dolok Mainu. *Journal of Human And Education*, 3(2), 470–476. <https://doi.org/10.31004/jh.v3i2.246>
- Adelia Yusnita, Emilia Susanti, Salsabila Novita Sari, Putri Yulianisa, Tiara Anggraini, & Sari Wahyuni Siregar. (2024). Membentuk Karakter Pancasila di Era Generasi Z. *Aktivisme: Jurnal Ilmu Pendidikan, Politik Dan Sosial Indonesia*, 1(3), 246–257. <https://doi.org/10.62383/aktivisme.v1i3.359>
- Andari, N., & Supsiadji, M. R. (2021). Eksistensi Kesenian Kuda Lumping Rekso Budoyo Sebagai Bentuk Kearifan Lokal dan Identitas Desa di Masa Pandemi Covid-19. *Jurnal Plakat*, 3(2), 129–141. <http://dx.doi.org/10.30872/plakat.v3i2.6237>
- Anggraeni, N. O., Abidin, Y., & Wahyuningsih, Y. (2023). Pengembangan Media Pembelajaran Permainan Ular Tangga Digital Pada Materi Keragaman Budaya Indonesia Mata Pelajaran Ips Kelas Iv Sekolah Dasar. *Jurnal Pendidikan Ilmu Pengetahuan Sosial Indonesia*, 22–35. <https://dx.doi.org/10.26737/jpipi.v8i1.3976>
- Ardiyanto, A., Sukoco, P., Purwanto, S., Khanifah, R. N., & Sundari, R. S. (2023). Pengembangan Model Permainan Berbasis Outbond Dalam Menanamkan Karakter Tanggung Jawab untuk Anak. *PAUDIA : Jurnal Penelitian Dalam Bidang Pendidikan Anak Usia Dini*, 12(1), 61–69. <https://doi.org/10.26877/paudia.v12i1.15783>
- Arofah, A. (2020). *Eksistensi Kesenian Kuda Lumping Group Sukma Sari Di Desa Tamansari Kecamatan Jatinegara Kabupaten Tegal*. <https://lib.unnes.ac.id/38789/>
- Atika, D., Studi Pendidikan Guru Sekolah Dasar, P., Negeri Padang Jln Hamka, U., & Tawar, A. (2024). Pendidikan Kewarganegaraan Sebagai Penguatan Pendidikan Karakter Anak Usia SD Di Era Society 5.0 Diadara Atika Universitas Negeri Padang. *Jurnal Insan Pendidikan Dan Sosial Humaniora*, 2(3), 68–75. <https://doi.org/10.59581/jipsoshum-widyakarya.v2i3>
- Cathrin, S., & Wikandaru, R. (2023). The future of character education in the era of artificial intelligence. *Humanika*, 23(1), 91–100. <https://doi.org/10.21831/hum.v23i1.59741>
- Ciptadi, M. A., & Mulyaningsih, I. (2022). Peran Pemuda Dalam Pelestarian Kebudayaan Di Indonesia. *Info Annotations Notebook JOURNAL ARTICLE Peran Pemuda Dalam Pelestarian Kebudayaan Di Indonesia I (2022)*, 1(1), 1–10. <https://doi.org/10.31004/basicedu.v8i2.7393>
- Fusnika, Suparno, & Hidayanto, S. (2021). Pelestarian Kesenian Tradisional Kuda Lumping Sri Rahayu Sebagai Upaya Penguatan Nilai Karakter pada Masyarakat Desa Semuntai Kecamatan Sepauak. *Jurnal PEKAN*, 6(2), 125–139. <https://doi.org/10.31932/jpk.v6i2.1460>

- Hardiarini, C., & Firdhani, A. M. (2022). Kesenian Kuda Lumping: Tinjauan Studi Multiperspektif. *Indonesian Journal of Performing Arts Education*, 2(1), 15–19. <https://doi.org/10.24821/ijopaed.v2i1.6710>
- Harjanto, N. S., & Najicha, F. U. (2024). Pendidikan Pancasila Sebagai Kerangka Etika Dalam Penggunaan Kecerdasan Buatan. *Jurnal Pendidikan Ilmu Pengetahuan Sosial (JPIPS)*, 2024(16), 30–37. <http://e-journal.upr.ac.id/index.php/JIP-IPS> <https://doi.org/10.22225/juinhum.5.2.10622.1141-1151>
- Nisa, D. C., & Siswanto, S. (2023). Kebertahanan Budaya Tembang Macapat dalam Tradisi Masyarakat Madura (Mengungkap Nilai-Nilai Pendidikan Islam). *Indo-MathEdu Intellectuals Journal*, 4(2), 572–587. <https://doi.org/10.54373/imeij.v4i2.153>
- Nugroho, A. W. (2020). Pengembangan Media Pembelajaran Ludo pada Materi Perumusan dan Penetapan Pancasila sebagai Dasar Negara di SMPN 1 Ngadirojo Pacitan. *Jurnal Kajian Moral Dan Kewarganegaraan*, 1504025400, 1–15. <https://doi.org/10.26740/kmkn.v8n1.p%25p>
- Pattiruhu, F. J. (2022). *Hakekat Pendidikan Pancasila Bagi Generasi Milenial* (Vol. 1, Issue 3). <https://doi.org/10.56444/soshumdik.v1i3.127>
- Rahmawati, I. S., Sutrisna, D., & Nisya, R. K. (2023). Nilai-nilai Kearifan Lokal dan Pendidikan Karakter dalam Cerita Rakyat Lutung Kasarung. *Jurnal Educatio FKIP UNMA*, 9(2). <https://doi.org/10.31949/educatio.v9i2.4397>
- Ramadhan, I., Firmansyah, H., Adlika, N. M., Wiyono, H., & Putri, A. E. (2023). Kuda Kepang Barongan : Eksistensi Kebudayaan Etnis Jawa Di Pontianak Sebagai Sumber Belajar Ips. *Jurnal PIPSI (Jurnal Pendidikan IPS Indonesia)*, 8(2), 147. <https://doi.org/10.26737/jpipsi.v8i2.3956>
- Ratih, D., & Suryana, A. (2020). Nilai-Nilai Kearifan Lokal Leuweung Gede Kampung Kuta Ciamis Dalam Mengembangkan Green Bihavior Untuk Meningkatkan Karakter Mahasiswa. In *Halaman | 141 Jurnal Artefak* (Vol. 7, Issue 2). <https://jurnal.unigal.ac.id/index.php/artefak/article/view/4199>. <http://dx.doi.org/10.25157/ja.v7i2.4199>
- Sari, R., Ulfatun Najicha, F., & Artikel, I. (2022). *Memahami Nilai-Nilai Pancasila Sebagai Dasar Negara Dalam Kehidupan Masyarakat*. <http://journal.unnes.ac.id/sju/index.php/harmony>. <https://doi.org/10.15294/harmony.v7i1.56445>
- Sinta Dewi, N. R. (2021). Konsep Ketuhanan Dalam Kajian Filsafat. *Abrahamic Religions: Jurnal Studi Agama-Agama*, 1(2), 146. <https://doi.org/10.22373/arj.v1i2.10728>
- Syafii, I., Amelia, R., Priliano, B., Maulindah, D., Jannah, S. N. S., & Bilqisti, A. (2024). Aktualisasi Sila Pertama Terhadap Karakter Religius Generasi Muda di Era Society 5.0. *Jurnal Kependidikan Islam*, 14(2), 171–182. <https://doi.org/10.15642/jkpi.2024.14.2.171-182>
- Takdir, M., & Hosnan, M. (2021). Revitalisasi Kesenian Batik sebagai Destinasi Wisata Berbasis Budaya dan Agama: Peran Generasi Muda dalam Mempromosikan Kesenian Batik di Pamekasan Madura. *Mudra Jurnal Seni Budaya*, 36(3), 366–374. <https://doi.org/10.31091/mudra.v36i3.1284>
- Tiara Natasya, & Wimbrayardi Wimbrayardi. (2024). Eksistensi Kesenian Kuda Lumping di Desa Bandarejo Kabupaten Pasaman Barat. *Abstrak : Jurnal Kajian Ilmu Seni, Media Dan Desain*, 1(5), 160–168. <https://doi.org/10.62383/abstrak.v1i5.290>
- Vitry, H. S., & Syamsir. (2024). Analisis Peranan Pemuda Dalam Melestarikan Budaya Lokal Di Era Globalisasi. *Triwikrama: Jurnal Multidisiplin Ilmu Sosial*, 3(88), 1–12. <https://doi.org/10.6578/triwikrama.v3i8.3225>



- Yusditiani, A., Lutfiah Izyul Adha, H., Fadlun Rubiyyati, M., Masrofah, S., Rahman, A., & Ahmad Dahlan, U. (2022). Implementasi Pendidikan Multikultural Di Sekolah. In *Jurnal Ilmiah Multidisiplin* (Vol. 1, Issue 2). <https://doi.org/10.56799/peshum.v1i1.10>
- Yusrianti. (2023). Implementasi Nilai Dalam Pen guatan Karakter Melalui Budaya Sekolah Berbasis KearifanLokal di SMKN 8 Pinrang. *Visi Sosial Humaniora (VSH)*. <https://doi.org/10.51622/vsh.v4i1.1820>