



Architecture and Religiosity: Integration of Local Culture and Islam in the Tomb of Dewi Sekardadu in Gresik, East Java

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Abstract

Dewi Sekardadu was the biological mother of Sunan Giri, one of the members of the Walisongo. This study examines the integration of local culture and Islam in the architecture of the Dewi Sekardadu Tomb in Gresik, East Java, which serves as a significant representation of cultural acculturation in Indonesia. The importance of this research lies in its in-depth understanding of how architectural elements reflect religious values and local identity. The aim of this study is to identify and analyze the architectural elements and symbolism contained within the tomb, as well as their relationship to the religious practices of the local community. The methodology employed is a descriptive-qualitative approach with an interactive analysis model, which includes data collection through observation, interviews, and documentation, as well as data credibility testing through triangulation and member checks. The results obtained are: (1) the architectural style of the Dewi Sekardadu Tomb in Gresik, East Java, represents local architecture that emphasizes symbolism, and (2) the expression of local wisdom in the architecture of the Dewi Sekardadu Tomb is evident in the *cungkup* (roofed structure), the layout of the tomb, *gapura* (gate), *jirat* and gravestone, *pendopo* (pavilion), and floral ornaments that depict local culture.

Dewi Sekardadu adalah ibu kandung Sunan Giri, salah satu anggota walisongo. Penelitian ini mengkaji integrasi budaya lokal dan Islam dalam arsitektur Makam Dewi Sekardadu di Gresik, Jawa Timur, yang merupakan representasi penting dari akulturasi budaya di Indonesia. Pentingnya penelitian ini terletak pada pemahaman mendalam mengenai bagaimana elemen arsitektur mencerminkan nilai-nilai religiusitas dan identitas lokal. Tujuan penelitian ini adalah untuk mengidentifikasi dan menganalisis elemen arsitektur serta simbolisme yang terkandung dalam makam, serta keterkaitannya dengan praktik religiusitas masyarakat setempat. Metodologi yang digunakan adalah pendekatan deskriptif-kualitatif dengan model analisis interaktif, yang mencakup pengumpulan data melalui observasi, wawancara, dan dokumentasi, serta uji kredibilitas data melalui triangulasi dan member check. Hasil yang didapat ialah (1) gaya arsitektur makam Dewi Sekardadu di Gresik Jawa Timur adalah arsitektur lokal yang mengedepankan simbol, dan (2) wujud kearifan lokal dalam arsitektur makam Dewi Sekardadu di Gresik Jawa Timur adalah pada bangunan cungkup, tata letak makam, gapura, jirat dan nisan, pendopo serta ornamen floral yang mengFigurekan kebudayaan lokal.



A. INTRODUCTION

Local wisdom is a broad and comprehensive phenomenon. The scope of the study of local wisdom is very numerous and diverse, so it is not limited by space. Local wisdom emphasizes the place and locality of the wisdom, so it does not have to be a wisdom that arises as a result of interaction with the environment, nature and interaction with other communities and cultures (Askodrina, 2021). In addition, if a local wisdom is desired to survive longer, it must be able to adjust to the changing times that must have a purpose in society (Widiatmaka, 2022). That response is known as the process of making people smart and knowledgeable in order to maintain and sustain their lives or known as local genius (Ardiawan, 2018).

Local genius does not only appear in written traditions and customary systems, but also in the form of physical culture (artifacts) (Riswani et al., 2023). One form of physical artifact that is a form of human culture is architecture (Adityaningrum et al., 2020). In the field of architecture in Indonesia, especially in Java, there are some uniqueness that can still be found today, even many scientists and researchers from local and foreign countries have studied the uniqueness of the architecture of old buildings in Indonesia. One of them is the Tomb of Dewi Sekardadu, which is located in Gunung Anyar Hamlet, Ngargosari Village, Kebomas District, Gresik Regency, East Java.

The tomb of Dewi Sekardadu itself is very thick with local nuances. The unique architecture, various gravestones, and supporting poles filled with carvings are an addition to the attraction of researchers and people who visit the Tomb of Dewi Sekardadu Gresik East Java, although in some parts it has received modern touches due to the restoration and renewal that has been carried out by the Gresik Regency Government in order to maintain and strengthen the Tomb of Dewi Sekardadu.

There have been many studies on Islamic architecture in Java, especially tombs and mosques, often highlighting aspects of acculturation with local culture. Some of the relevant studies are Research on the integration of local and Islamic culture in tomb architecture in Indonesia has been widely conducted, showing the richness of acculturation that occurs. For example, the study "Space Dynamics of Religious Tourism at Sunan Giri's Tomb in Gresik Regency" by Santosa, Antariksa, and Wulandari (2014) analyzed changes in the function and meaning of space at Sunan Giri's Tomb due to pilgrim activities and adjustments to conditions, highlighting how the tomb's architecture blends Hindu and Islamic motifs, such as the carvings on the cupola doors. Similarly, the study "Acculturation of Hindu-Islamic Culture in the Tomb of Raden Ayu

Siti Khotijah in Pemecutan Village, West Denpasar District, Denpasar City" by Fiqri (2024) specifically examines the fusion of Hindu-Islamic architecture and ornaments, such as the use of gates and *tedung* in the context of sacred tombs.

The similarities between these previous studies and the research to be conducted on the Tomb of Dewi Sekardadu lie in the focus of the study on Hindu-Islamic (or Javanese-Islamic) cultural acculturation in the architecture of the tombs of important religious propagators, as well as the use of descriptive qualitative methods to analyze architectural elements and pilgrim behavior. However, the fundamental difference lies in the object of research; while previous studies focused on the Tomb of Sunan Giri, the Tomb of Raden Ayu Siti Khotijah, and the Tomb of Sunan Kalijaga, this study will specifically examine the Tomb of Dewi Sekardadu, which despite being in the same geographical context (Gresik) as the Tomb of Sunan Giri, has a unique historical narrative and perhaps manifestation of acculturation, especially given Dewi Sekardadu's role as a female figure in the spread of early Islam in Java. This research is expected to make a new contribution by exploring in depth how the architecture of the Tomb of Dewi Sekardadu reflects the integration of local culture and Islamic religiosity values.

This research will be limited to analyzing the physical architecture of the Tomb of Dewi Sekardadu in Gresik, East Java, as well as the manifestation of religiosity and the integration of local culture and Islam in it. The purpose of this research is to analyze the architectural style of the Tomb of Dewi Sekardadu in Gresik, East Java and identify the form of integration of local culture and Islam in the architectural elements of the Tomb of Dewi Sekardadu.

B. RESEARCH METHODOLOGY

This research adopts a qualitative case study design. The case study design was chosen because it allows an in-depth exploration of a single phenomenon, namely the Tomb of Dewi Sekardadu, in the context of the real and complex integration of local culture and Islam in religious architecture. The approach used is qualitative-descriptive. It is particularly relevant for understanding the meaning behind the phenomenon of change in relation to the underlying socio-culture. This approach allows the researcher to not only describe the architectural elements, but also to understand the historical and sociocultural processes behind the integration. This is

important to uncover the layers of meaning hidden in the architecture as a reflection of the community's religiosity.

The method used in this research is ethnographic research method, which is conducted by observing the object to be studied. Data collection is done by observation, interview and documentation through the study of documents, archives, scientific publications (journals, theses, books), maps, and photographs relevant to the Tomb of Dewi Sekardadu, Javanese Islamic architecture, and cultural acculturation. The qualitative data collected was analyzed descriptively-qualitatively using an interactive model that includes continuous data collection, data reduction through selection and coding, data presentation in narrative or visual form, and verified conclusions. To ensure data credibility and avoid bias, the research applied extended observation time, increased persistence, triangulation (sources, techniques, and time), and member checks with key informants, resulting in accurate and reliable interpretations of architecture and religiosity at the Tomb of Dewi Sekardadu.

C. RESULTS AND DISCUSSION

1. Brief History of the Tomb of Dewi Sekardadu in Gresik, East Java

The Tomb of Dewi Sekardadu in Ngargosari Village has its own history according to local beliefs. The people of Gunung Anyar, Gresik, the location where the research was conducted, said that the tomb of Dewi Sekardadu originated from the activities of Sunan Giri who during his lifetime always made a pilgrimage to the grave of his mother in Blambangan (now Banyuwangi). Due to the distance from the palace, Sunan Giri then prayed to God and asked that his mother's grave be moved from Banyuwangi to Sidomukti (Kedaton Giri) (Arifan, 2022, Interview).

As the story goes, on Thursday night Friday, 1417 Saka or 1495 AD, something extraordinary happened. The tomb of Dewi Sekardadu, the mountain and a well (Sumur Dukur) were moved from Banyuwangi to the Kedaton area. Before moving his mother's tomb, Sunan Giri told his children not to make noise and disturb Sunan Giri when he was praying to God.

However, when Sunan Giri was praying to God to move the tomb of Dewi Sekardadu and her mountains, his wife and children were frightened by the rumbling and noise that disturbed Sunan Giri while he was praying. Finally the tomb and the mountain fell next to the Kedaton and until now known as Gunung Anyar Village, Ngargosari Village, Kebomas District, Gresik Regency.

2. Layout of the Tomb of Dewi Sekardadu Gresik East Java

The tomb of Dewi Sekardadu is located in Gunung Anyar Hamlet, Ngargosari Village, Kebomas District, Gresik Regency, East Java. The location of this tomb is about 2.2 km from the tomb of Sunan Giri, about 1.6 km from the Giri Kedaton site and from the Gresik Regency Government office (Pemkab) is about 4.7 km. Ngargosari village, where the tomb of Dewi Sekardadu is located, covers an area of 1.15 hm², bordering Sidomukti and Kawisanyar villages to the north, Gending and Sidomoro villages to the east, Segoromadu village to the south, and Gulomantung village to the west.

The placement of Dewi Sekardadu's grave structures, such as headstones, jirat, and cupola, takes a north-south longitudinal direction and is placed at the end of the yard straight to the road. The courtyard of Dewi Sekardadu tomb complex is square and surrounded by a wall as the boundary of the tomb with the residential area. This tomb complex is next to the residential area and mosque in the south, the Islamic tomb of Ngargosari Village in the east of the tomb, and shady trees in the west and north.

Dewi Sekardadu's tomb complex can be divided into three courtyards. First, the outer courtyard. In this courtyard there is a gate in the form of a Bentar Temple which is the entrance to the tomb complex. This gate faces east and is located west of the village highway. In addition, there is also a resting place or pavilion as a resting place for pilgrims. At the back of this pavilion there is a ponten or toilet and also a place of wudlu provided for visitors to wash.

Second, the center court, there is a paduraksa door or a temple-shaped door that is translucent but roofed. In addition, this part only resembles a road from the gate to the tomb building and the third court, which is the core courtyard of the tomb complex, with the graves of the elders of the past who are still wakilah-wakilah and dzurriyah from Sunan Giri and the family of the caretaker of the tomb on the right and left sides of the road.

Third, the inner courtyard, is the tomb of Dewi Sekardadu and the tomb of Panembahan Mas Gunung Anyar inside the cupola. Outside the cupola, there are also unrecognizable ancient tombs. According to the caretaker, the tomb is that of a wakilah of Sunan Giri.

3. Architectural Style of the Tomb of Dewi Sekardadu: Analysis of Forms, Elements, and Symbolism

The tomb of Dewi Sekardadu displays an architectural style that is described as "local post-Hindu that has local expression by emphasizing symbols". These characteristics indicate the continuity and adaptation of pre-Islamic architectural traditions in Java, where old forms are retained but given new meaning in an Islamic context. The various architectural elements of the Tomb of Dewi Sekardadu show a rich blend of cultures, including :

a. Gapura

There are two gates in the tomb complex of Dewi Sekardadu. The first gate or entrance is located on the outside facing east, right next to the highway. In terms of Islamic archaeology, this gate is called Candi Bentar. It is so called because its shape resembles a temple building that is split and at the top of which no roof is made (Ramadhan & Ismurdiahwati, 2022). In this section there is a signboard in the form of a flat arch made of iron that reads "The Tomb of Nyai Dewi Sekardadu, Panembahan Mas Gunung Anyar", as a marker of the location of the tomb.



Figure 1. *Gapura Bentar* (Source: personal documentation)

The second gate is found in the center court of the tomb, which is the kori agung (paduraksa) gate, as the connecting kori of Dewi Sekardadu's tomb which has a closed roof (Basudewa & Sulistyowati, 2021; Herliyanti, 2020). When viewed from the south, this gate is paduraksa-shaped with five traps that are increasingly conical to the top or resemble a tumpeng and a mountain.



Figure 2. Gapura Paduraksa (Source: personal documentation)

b. *Cungkup* (The Cupola)



Figure 3. Tomb cupola (Source: personal documentation)

The tomb cupola of Dewi Sekardadu has a three-tiered overlap shape and is made of wood equipped with a mustaka or crown at the peak of the roof which is a symbol of mer (mahameru). The presence of this magnificent cupola, despite the simplicity of the tomb complex as a whole, shows the focus on the core area of the tomb as the center of reverence and sacredness.

c. *Jirat* and Tombstone



Figure 4. *Jirat* (left) and *Nisan* (right) (Source: personal documentation)

The jirat of Dewi Sekardadu's tomb is rectangular in shape, stretching north and south, and is arranged on a stepped structure with black ceramic tiles as the

base of the jirat. On the southern part of the jirat there is an inscription "RA. DEWI SEKARDADU".

Then on top of the jirat there is a slightly high rectangular plane as the body of the gravestone. The headstone of Dewi Sekardadu's tomb is located on the north and south sides of the jirat, in the shape of a flattened rectangle with a blunt or papak on the top. The gravestone is covered with a golden yellow cloth and reads "Al Syaikhah Dewi Sekardadu" in pegon letters.

d. Pendopo



Figure 5. Pendopo (Source: personal documentation)

This pavilion is a joglo-roofed open space that serves as a resting place for pilgrims. The existence of the pavilion as a resting place for pilgrims is an adaptation of traditional Javanese architecture that functions as a communal and transitional space before entering the main tomb area. It reflects the strong values of togetherness, hospitality, and deliberation in Javanese culture (Putri et al., 2017; Rohmah, 2020), integrated in a religious context for the convenience of pilgrims.

e. Ornaments

The ornaments on the building of Dewi Sekardadu's tomb can be seen on several tombstones and the existing tombs are decorated with makara and tendrils. The ornaments on both Dewi Sekardadu's tombstones on the north and south sides are the same, with floral motifs on the upper part of the tomb with a twisted curve like the tip of a vine, a large curve in the middle leading downwards to form an elongated leaf and the base consisting of two curved seams. These ornaments are often adaptations of local plant motifs that are then interpreted in an Islamic context, avoiding figurative representations and emphasizing the beauty of nature as God's creation, in line with Islamic teachings (KR et al., 2024; Suryandari, 2023).



Figure 6. Ornaments on gravestones (Source: personal documentation)

Other ornaments are vine carvings on the upper pillar that connects one pillar to another on the tomb cupola. Then at the entrance to the tomb there are also brown floral carvings that add to the beauty of the tomb cupola.



Figure 7. Ornaments on the door (left), Ornaments on the pillars (right)
(Source: personal documentation)

4. The Integration of Local Culture and Islam in the Architecture of the Tomb of Dewi Sekardadu Gresik, East Java

The integration of local culture and Islam seen in the architecture of the Tomb of Dewi Sekardadu is a clear manifestation of the concept of Islam Nusantara. This concept emphasizes a cultural and contextual approach to the spread and practice of Islam (Hidayatullah, 2019), respecting local wisdom and reflecting the harmonious acculturation between Islam and Nusantara culture. This approach aims to create an image of Islam that is friendly (Huda & Maghfurrohman, 2025), polite (Chandra & Septiansyah, 2025), and friendly with local culture, thus strengthening a religious identity that is in harmony with the cultural diversity that exists in Indonesia (Ansari, 2024).

The integration of local culture and Islam in the architecture of Dewi Sekardadu's tomb in Gresik, East Java, reflects a rich and complex process of acculturation between local traditions and religious values. The tomb not only functions as a final resting place, but also as a symbol of cultural identity that combines traditional Javanese architectural elements with Islamic influences. In the design and ornamentation of the tomb, the use of distinctive local motifs, such as carvings and reliefs depicting local stories, are integrated with Islamic elements, such as the use of calligraphy and religious symbols. This shows how local people adapt and interpret the teachings of Islam within their own cultural context, creating a unique harmony between two different traditions.

In Islam, the concept of burial is to face the Qibla or north direction for the head and south for the feet (Hakim, 2023; Kamalussafir, 2018). This shows a symbol of religious respect for Muslims. It is different from the pre-historic period where the tomb building was positioned west and east, namely the head on the west and the feet on the east (Manan, 2023). This shows a symbol of respect by facing the sun when it rises.

In addition, the three-tiered canopy roof is similar to that of a Hindu temple (Basudewa & Sulistyowati, 2021; Fairuz Sabiq, 2021) which means that to be a perfect follower of Islam is to have the three main elements of Islam, namely (1) Iman, which is a belief in the heart which is then born in the form of speech or writing and is carried out with the movement of all limbs; (2) Islam which means *kaffah*, namely every behavior both in terms of speech and deeds has shown signs of being an obedient Muslim, namely by carrying out the commands of his Lord and staying away from his prohibitions; and (3) Ihsan, namely a believer and *muttaqin* whose entire life is used for the benefit of the hereafter and is not concerned with world affairs (Kusyanto, 2020).

Then the roof of this cupola is made of wood which may indicate the sanctity of wood, where in Hindu belief there is a sacred kalpataru tree (I Nyoman, 2022) as a tree of life and hope and happiness (Mulyanto et al., 2024). The existence of this wooden roof in Islam illustrates the power and greatness of God and describes the position of the saints as *insan kamil*, which is the embodiment of God.

This integration is not just an aesthetic fusion, but a deep expression of the community's religiosity. For example, the grave pilgrimage tradition itself is seen as a manifestation of local wisdom combined with Islamic values (Mutia, 2023). . Tomb

architecture becomes the physical setting for these practices, where space and form support pilgrims' spiritual experiences in harmony with Islamic teachings and local customs. The enclosure protecting the tomb, the pavilion as a gathering place, and the soothing ornaments all contribute to the creation of a distinctive religious atmosphere.

The architecture of Dewi Sekardadu's tomb serves as a highly effective medium for cultural proselytization. By adopting and integrating elements of local culture, Islam can be peacefully accepted by the Javanese people without causing cultural conflict. This shows that architecture is not just a passive structure but an active agent in the dissemination and internalization of religious values, forming an inclusive and harmonious religious identity.

The tomb of Dewi Sekardadu is a clear example of a religious site that functions as a node of the socio-economic-spiritual network. Its existence and management have multifaceted implications that go beyond the purely religious aspects. It is a catalyst for local economic activities, such as food stalls and transportation services, as well as strengthening social identity through communal rituals. In addition, the site also plays a role in the preservation of intangible cultural heritage, such as the pilgrimage tradition. Therefore, the preservation of its architecture must be seen in a broader framework, namely as an effort to maintain the sustainability of the surrounding socio-cultural-economic ecosystem.

D. CONCLUSION

After describing "Local Wisdom in the Architecture of Dewi Sekardadu Tomb" above, the author draws several conclusions, namely that the Tomb of Dewi Sekardadu in Gresik, East Java, represents a rich architectural synthesis between Javanese local culture and Islamic values. The architectural style found in the architecture of the tomb of Dewi Sekardadu Gresik is local or traditional architecture that emphasizes symbols. The form of local wisdom in the architecture of the tomb of Dewi Sekardadu Gresik is in the *cungkup* building, the layout of the tomb on the hill, the gate, *jirat* and tombstones, the pavilion and floral ornaments that illustrate local culture and the discovery of the north-south direction in the tomb which illustrates a form of foreign culture (Islam).

The results of this study have several important implications for cultural heritage preservation policies and the development of religious tourism, namely in terms of improving understanding and narratives, where the local government and site

managers need to develop a more comprehensive and interesting narrative about the Tomb of Dewi Sekardadu, which not only highlights the historical and religious aspects, but also the richness of architectural acculturation. This could attract a wider segment of visitors, including cultural tourists and academics, beyond traditional pilgrims. A suggestion for future research is to conduct a comparative study between the Tomb of Dewi Sekardadu and the tombs of other Islamic figures in East Java or the archipelago that also exhibit cultural acculturation, to identify patterns and variations in the manifestation of religious architecture.

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