LOCAL WISDOM REFLECTED IN THE SYMBOLS IN MASJID SAKA TUNGGAL BANYUMAS

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Abstract: This article discusses the heritage of Banyumas culture conserved by the inhabitants. Banyumas is famous not only for its tourist destination but also for its art performances such as begalan, lengger, calung, kentongan, and ebeg. One of the famous tourist destinations in Banyumas is a mosque called Masjid Saka Tunggal Baitussalam (MSTB). This research emphasizes on the description of MSTB as the heritage of Banyumas culture as well as explains the meanings and messages reflected in the symbols found in MSTB. This mosque was built in 1288 and is the oldest mosque in Indonesia. The symbols were analyzed with semiotic theory using qualitative descriptive analysis. The data were gained through observation, documentation, and interviews. This research found that there were 13 symbols found in MSTB representing Islamic and Javanese philosophy, especially in spiritual activities. MSTB is a promising tourism site of Banyumas to be be developed as cultural heritage.

Keywords: Masjid Saka Tunggal Baitussalam, semiotics, symbol, local wisdom, cultural heritage.
Hasil penelitian mengungkapkan 13 simbol yang ditemukan di MSTB yang merepresentasikan filsafat Islam dan Jawa, khususnya dalam aktivitas spiritual. MSTB merupakan situs wisata Banyumas yang menjanjikan untuk terus dikembangkan sebagai warisan budaya.

Kata kunci: Masjid Saka Tunggal Baitussalam, semiotik, simbol, kearifan lokal, warisan budaya

A. Introduction

Banyumas geographically lies on the south west of central Java province. It is located in the western part of the province which is near to West Java. The majority of people in this region make living by cultivating rice fields while few of them are labors. Banyumas is also famous with its tourism destination and attraction. Banyumas people still strongly preserve traditional values and local cultures, among them are calung, kentongan, lengger dance, buncisan, begalan and ebeg. It reflects how Banyumas people preserve the local wisdom which may be defined as the sum of the cultural characteristics which the vast majority of a people have in common as a result of their experiences in early life. Sholikhah (2015:7) defined it as the ability in maintaining local culture from foreign culture. Moreover, local wisdom has a big role in character building and national identity. Preserving local wisdom considered crucial as nowadays, information and technology grow rapidly which brings global influences.

Furthermore, several tourism destinations are offered by local people to attract visitors to come including Baturraden botanical garden, Museum Jenderal Soedirman, curug (waterfalls) and Masjid Saka Tunggal Baitussalam (MSTB). MSTB is one of Banyumas cultural heritages and categorized as one of oldest masjid in Indonesia. Geographically, it is located in Cikakak village, sub district of Wangon, Banyumas. Masjid is identified as the religious domain for Muslim people, not only for praying, masjid is also known as a center of civilization, Islamic education, as well as expressing social identity. MSTB which is categorized as one-pillar masjid was established in 1288 as it writes on the lower part of the totem in Arabic number. MSTB has a unique architecture which is considered as one attractive tourism site in Banyumas.

MSTB also represents religious life of local people as known as A boge Islamic community, one of Javanese Islamic Tarikat (congregation). They signify Indonesian people which have culture that has been passed down from generation to generation. When Islam entered Indonesia, Javanese beliefs and cultures assimilate with tradition of Islam resulting in the concept of Islamic syncretism. A boge Islamic community still preserve and practice traditional
rituals and values. They still uphold ancestors’ teachings manifested in their daily activities including their distinctive calendar system, *Ganti Jaro* rituals and even *Rewandha Bojana* festival which is held every Muharram (Kholifah, Adiarti, Sholikhah, 2016: 2)

Trianton (2014: 5) added, MSTB had been renovated twice, but local people still maintain its original design which is considered as the symbols of MSTB. For hundreds years, the main totem -as the main symbol of MSTB- is never been changed. Besides, the others equipments like *bedug*, *kentongan*, *mimbar*, and *khatib’s* cane are also well retained.

MSTB is also rich of symbols found in its design and ornament. The symbols represent particular meaning which refer to Islamic and Javanese philosophy. In this research, semiotic theory is applied as a basic theory in analyzing symbols. Hoed (2014: 15) stated that all of the objects in the environment are seen as a sign or a symbol, which reflects particular meaning. The meaning of certain symbol is gained based on the agreement in society. Therefore, subjectivity in giving the meaning tends to be avoidable. The symbols will help the outsiders understand their preserved rituals. It will lead the society to obtain moral messages and values that helps them participate in preserving traditional rituals as well as local wisdom upheld by Banyumas people particularly in MSTB.

Symbols are considered as an important aspect to analyze for they are part of the culture. This is in line with Herusatoto (2003: 9) who stated that culture consists of ideas, symbols, and values which are resulted from human’s creation as well as action. Symbols are also common in Islamic values, building or architecture, and rituals. As the example, sholat or praying symbolizes people’s loyalty and obedient towards the God or Allah. Each movement in sholat symbolizes particular meaning and Islamic value. To obtain the meaning contained in Masjid Saka Tunggal Baitussalam (MSTB), semiotics theories are applied.

Semiotics is an investigation on how meaning is constructed and how meaning is transferred. Its origins are often discussed in the academic study of how signs and symbols create meaning. As stated by Cobley (2001: 3), signs have been commonly considered to be connected to the human capacity for language and cultural products. Actions and thoughts are often governed by a complex set of cultural messages and conventions, and dependent upon the ability to interpret them instinctively and instantly. For instance, when people see the different colours of a traffic light, they automatically know the meaning and how to react to them without even thinking about it. A sign which has been established by cultural convention over a long period of time and which we learn
as children, and requires a deal of unconscious cultural knowledge to understand its meaning. Barthes (2007: 36) added that symbols contain analogy which represents the meaning and messages.

From the background explained, this research is accordingly aimed at exploring Masjid Saka Tunggal Baitussalam: its architecture and rituals as one of Banyumas cultural heritage as well as explaining the meaning and message reflected in symbols found in MSTB.

To gain the results, the researcher applies descriptive qualitative method by describing the data found in a deep explanation supported by related theory. This is descriptive qualitative research in which describes the state of object under discussed in the study. This type of research is used to examine the condition of natural objects, where the researcher is the key instrument (Sugiyono, 2006: 9). Symbols found in MSTB are chosen as the source of data. After collecting the data, the researcher identified the meaning of each symbol and identify the meaning contained in the symbols. The data found is displayed in a table followed by explanation and discussion. These data were collected through several methods including observation, documentation of any relevant references and interview to the key informants namely the chief of the village and public figure/elderly of the local people. All of those methods were conducted to reach the data richness and deep investigation as well as elaborative findings. This research will particularly answer the following questions: what is the meaning and message contained in the symbols in MSTB? and how the symbols reflect Aboge Islamic community?

B. SEMIOTICS

Semiotics is generally defined as the study of signs. It concerns with everything that can be considered as signs, not only deals with language and communication but also with the social phenomena and culture. In semiotics, those signs are represented in sounds, words, images, gestures, and objects. This study is learned in linguistics, literature, philosophy, psychology, anthropology, sociology, and media studies. In regards to this, the discussion will mainly focus on the relation of semiotic studies and linguistics.

Human produces and understands particular signs which serve several functions. Sebeok (2001: 3) stated that sign can range from simple body signals to advanced symbolic structures such as words. It allows people to signal its existence, to communicate message, and to model incoming information from external world. Then, identifying the signs and the functions are the main focus of semiotics. Furthermore, Johansen and Larsen (2005: 2) proposed two basic
functions of semiotic competence. First, to change things into signs which form an environment and the second is to ensure that phenomena might be repeated, remembered and stored in habits, so that we can use the signs to make inferences about the nature of the world.

Semiotics are interpreted in different way by such founders as Umberto Eco, Saussure, Pierce, Jacobson, Fiske and Hartley (Chandler: 2007). Eco stated the general definition of semiotics which deals with everything that can be taken as a sign. Then, Saussure’s theories constituted a starting point for the development of various structuralism methodologies for analyzing texts and social practices. The other expert was Peirce, who concerns on the meaningful use of signs in form of words, images, sounds, odors, favors, acts or objects. Furthermore, he interpreted signs as the systems of conventions. Another definition was proposed by Jakobson who stated that semiotics is the general science of verbal signs. It concerns with the general principles underlying the structure of all signs within messages, with the character of their utilization within messages, as well as with the specifics of the various sign systems. Moreover, Fiske and Hartley believed that semiotics commonly refers to films, television and radio programs, and advertising posters. This article takes Peircian model which developed semiotics as well as taxonomies of types of signs.

Peirce offered a triadic model consisting of the representamen, an interpretant, and an object (Chandler, 2007: 29). The representamen is the form which the sign takes which is called by some theorists the ‘sign vehicle’. It is not necessarily material, although though usually interpreted as such. Then, an interpretant is not an interpreter but rather the sense made of the sign, while an object refers to something beyond the sign to which it refers (a referent). To qualify as a sign, all three elements are essential. In short, the sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). The Peircean triadic model or also known as Pierce’s semiotic triangle is conventionally illustrated in Figure 1.

![Figure 1. Peirce's semiotic triangle](image-url)
The three elements that constitute a sign function like a label on an obscure box with something inside. At first, we can assume that there is a box with a label on it contains something. Then, when we read the label, we discover what is something inside. The process of decoding the sign that is reflected from this illustration is: the first thing that is noticed (the representamen) is the box and label; this leads to something is inside the box (the object). This realization, as well as the knowledge of what the box contains, is provided by the interpretant.

C. Discussion

Description of Masjid Saka Tunggal Baitussalam

Masjid Saka Tunggal Baitussalam (MSTB) also known as Masjid Saka Tunggal is one of the oldest masjids in Indonesia. The ancestors named it saka tunggal for the construction of the masjid of which the single totem (saka: totem; tunggal: single) stands firmly at the center of masjid interior. The lower part of the totem engraved 1288 in Arabic number indicating the year the masjid was established. The main totem has four supporting wings. At the lower part of the totem, there is a covered glass to protect the part of engraved number of masjid establishment.

As stated before, this masjid has been renovated several times yet conserves the original structure and architecture. The wall of the masjid initially made of bamboo weaving (gedheg) has been replaced by the conventional wall. The distinctive feature of the masjid is the single totem at the center part of masjid interior, seen on Figure 2.

Figure 2. The interior of the masjid

The existence of MSTB cannot be separated from A boge Islamic community who live nearby the masjid and other part of Banyumas. Islam A boge combines local culture and Islamic teachings which made Islamic teaching is more flexible to local custom. This community practices some rituals which are
passed over generation to preserve. As an illustration, *dzikir* (Islamic rituals held to praise Allah), is articulated through *kidung* or Javanese song. This ritual can be seen every Friday where they recite *dzikir* and *shalawat* (Islamic rituals held to praise Rasulullah) in Javanese *kidung*. Combining Arabic and Javanese culture, this rituals is known as *ura-ura*.

The other uniqueness is found in the costume used by *imam* and *muadzin*. Unlike usual *imam* and *muadzin* who use *kopyah* - (Islamic cap used for praying), they use *udeng*, a traditional cap in Banyumas. MSTB also uses four *muadzin* (person who call for sholat) to call people to go to masjid without using microphone. They maintain this to show their attitude toward local wisdom.

*Aboge* is also famous for their own calendar system in determining important Muslim celebration day. The calendar is designed by combining the Javanese calendar and *hijriyah* Islamic lunar calendar. The terminology of *Aboge* comes from *alif*, *rebo*, *wage* on which the calendar system is based in one cycle consisting eight years (one *windu*) (Trianton, 2014). According to *Aboge* calendar, one *windu* consists of the year *alif*, *ha*, *jim awal*, *za*, *dal*, *ba*, *wawu* and *jim akhir*. *Alif* becomes the earlier year and should fall on Wednesday (Rebo) and *pasaran wage*. In each year there are twelve months in accordance with the falling termed early day (Prawiro, 2013: 111).

Kholifah, Adiarti, and Ika (2016: 4) explained, the influence of Islamic tradition in this calendar is obviously seen from the naming of each month. However, the Javanese culture is still noticeable in some other months such as *mulud*, *pasa* (fasting), and *ruwah*. Therefore, twelve months in *Aboge* calendar are *muharram*, *sapar*, *mulud*, *robingul akhir*, *jumadil awal*, *jumadil akhir*, *rajab*, *ruwah*, *pasa*, *sawal*, *dzulqoidah* and *dzulhijjah*. The average number of days in every month is between 29-30 days. Based on this calendar system, *Aboge* Islamic community determine the first day of *ramadhan* and the biggest celebration day: *Eid el Fithr* and *Eid el Adh*. This calculation is different from Muslim in general including to the government in deciding *Ramadhan*, *Eid el Fithr* and *Eid el Adh*.

Another interesting thing is *ganti jaro* ritual. This ritual is conducted when changing the bamboo fence (*jaro*) surrounding the masjid by local people. This is a sacred activity performed by local people which follows certain rules. The length of the bamboo fence is 300 meters and the installation of the fence should be completed within two hours by working together. Moreover, people are not allowed to talk nor wear any footwear during the process. This ritual symbolizes togetherness in which all people gather and work hand in hand, time mana-
gement in terms of fixed time allocation as well as work ethics.

This ritual also provide 5 gunungan (cone-shaped rice used for offerings) which contain many kinds of agricultural products. It is usually competitively wanted by local people who believed that it brings them luck. This ritual actually is not only followed by the local people but also several royal delegates of Surakarta and Ngayogyakarta Hadiningrat. They involve in this ritual to praise the Almighty and express their gratitude.

MSTB is also known as a place where the monkeys live freely. Thus, in the first month of Islamic calendar, Muharram or Javanese calendar Sura, people held the festival to feed the monkeys. This festival is known as Rewandha Bojana. Commonly, this festival is held as a part of Grebeg Sura Celebration, as stated by Eviyanti (2015). This festival is conducted by the local people in cooperation with the local administrative.

Sumarwoto (2015) explained the steps of the festival, which starts with a one-kilometer march of two gunungan filled with various fruits and vegetables from the village chief to the Masjid area where monkeys usually gather. Before being given to the monkeys, people and local administrative gather to take a pray led by the religious chairperson. After that, the gunungans are put in the area and soon monkeys come to grab the fruits and vegetable provided there. The local people believe that these mammals are the heritage of masjid founding father. This is a tradition which is usually held by the local people in dry season to provide adequate food for monkeys which are commonly difficult to find their food during the season.

This festival undoubtedly becomes one of tourist attraction in Banyumas especially in this area. It is expected that this festival is able increase tourist visit. This is not only a matter of preventing these mammals from extinction but also effort to promote Cikakak as one of tourist destination in this region.

D. MSTB AS THE RELIGIOUS SYMBOLS

After gaining the data through the observation and interview, the researchers identified 13 symbols found in MSTB Banyumas. Those symbols are categorized into three parts: physical building symbols, ornaments symbols of MSTB, and main structure symbols of MSTB.

1. Physical building symbols of MSTB

The first set of symbols is those found in physical building of MSTB. The researchers found 5 symbols which symbolizes both Javanese and Islamic values, those are: the main totem, the four wings of the totem, three-layered
roof, *musataka*, and *umpak*. Those 5 symbols are displayed in a table 1.

The first symbol is MSTB main totem as the identity of this masjid which only has one totem or *saka tunggal*. It represents *alif*, the first alphabet in Arabic writing system. The message from this symbol is, a man should be straight (like *alif*) in their life, which is he should live their life based on the given norms and values in the community as well as obey Islamic values.

The second symbol is four wings of the totem (*empat pilar*) which represent four *qiblat* five center (*empat kiblat lima pancer*) or four directions and one center. Moreover, some people consider it as four desires in human life. Human as the center is surrounded by four elements namely fire, wind, water and earth. These four directions symbolize human who should lead their life in balance. The other message is viewed from Islamic perspectives as stated by Chamriyanto (2016). In Islamic values, desires are divided into four: *lawwamah, mutmainah, sofiah*, and *amarah*. Those are four desires which influence human mind. In achieving the goal, people should manage those four desires to be successful in their life.

The third symbol is three-layered roof that illustrated three stages to reach the best spiritual life. Muslim people should step three stages to reach the best spiritual life: *syariat* and *aqidah* must be placed at the first layer since those two values deal with the rules and laws in Islam. The next concept is *thariqat* which deals with the application of rules and laws in daily life, and the third is *hakikat* which leads Muslim people to understand themselves and their purpose of living.

The next symbol is *musataka* which refers to the highest part of the masjid. *Musataka* represents the highest spiritual achievement of human life. It is called by *makrifatullah*, which means understanding the existence of God in order to understand people existence towards their God. Therefore, by knowing their God, people can be more obedient in carrying on Islamic values and norms. Furthermore, it will raise the loyalty to our God. The fourth symbol is *umpak* which refers to a base of pillar that is made of rock. It represents muslim's intention or *niat* in performing Islamic value. Like a rock, muslim people in MSTB have a strong and solid intention in building masjid as a place of praying.
### Table 1. Symbols found in physical building of MSTB

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Meaning</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>the main totem</td>
<td>represents <em>alif</em>, the first alphabet in Arabic, symbolized as ( \text{ﺍ} )</td>
<td>Human should be straight in their life. It means, he should live their life based on the given norms and values in the community</td>
</tr>
<tr>
<td>the four wings of the totem</td>
<td>four <em>qiblat</em> five center (empat kiblat lima pancer)</td>
<td>Human as the center is surrounded by four elements namely fire, wind, water and earth. These four directions symbolize that human should lead their life in balance.</td>
</tr>
<tr>
<td>three-layered roof</td>
<td>three stages to reach the best spiritual life</td>
<td>Moslem people should step three stages to reach the best spiritual life: syariat and aqidah in the first layer, which deal with the rules and laws in Islam; thariqat which deals with the application of rules and laws in daily life; and hakikat which leads Moslem people to know themselves and the purpose of living.</td>
</tr>
<tr>
<td>mustaka</td>
<td>the highest part of the masjid</td>
<td>Interpreted as the highest spiritual achievement of human life. It is called by makrifatullah, which means knowing the existence of God.</td>
</tr>
<tr>
<td>umpak (base of pillar made of rock)</td>
<td>a noble intention</td>
<td>It reflects the intention of Muslim people in building MSTB. They built the masjid based on religious intention, no negative intention followed</td>
</tr>
</tbody>
</table>

### 2. Ornaments Symbols of MSTB

The second set of symbols is the symbols which are gained from the ornament in MSTB. There are three symbols found: *mim* and *dal*, *putrid mirong relief*, and *sunduk jaler melati* relief which are displayed and explained Table 2.
Table 2. Symbols found in the ornaments of MSTB

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Meaning</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mim and dal</td>
<td>Initial of Muhammad in Arabic letter</td>
<td>The prophet Muhammad represents the great figure in Islam. He is the facilitator between Muslim people and Allah</td>
</tr>
<tr>
<td>Putri mirong relief</td>
<td>Gravestone</td>
<td>This symbol represents death; to remind people that they will face this stage. Therefore, they must prepare for living in the hereafter / akhirat</td>
</tr>
<tr>
<td>Sunduk jaler melati relief</td>
<td>The creeping jasmine bud which represents the positive traits</td>
<td>It contains metaphorical meaning: the good destiny should be based on a good intention through the good way. Therefore, people will achieve the best for their life</td>
</tr>
</tbody>
</table>

The first symbol is Arabic letters mim and dal which represent the initial of prophet Muhammad S.A.W. The prophet Muhammad represents the great figure in Islam. He is the messenger of Allah to spread Islam in this world. The second symbol is putri mirong relief which means the gravestone. This symbol which represents the death is engraved in the ornament of the masjid to remind the people that they will face this stage. Therefore, they must do the good deeds to prepare for living in the hereafter or akhirat.

The third symbol is sunduk jaler melati relief. The relief means the creeping jasmine bud which represents the positive traits. It contains metaphorical meaning in terms that good destiny should be initiated by a good intention through a good way. Therefore, people can achieve the best for their life if they always do the good deeds in a good way.

3. Main Structures Symbols of MSTB

The last set of symbols found is the symbols gained from the main structure of MSTB. Despite similar equipment to any other masjid, MSTB has uniqueness in their forms, those are: mihrab, tongkat khutbah (cane), mimbar khutbah (podium), a place for ritual ablution (wudlu) and bedug and kentongan. Those symbols are further explained after the table 3.
Table 3. Symbols found in basic structures of MSTB

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Meaning</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mihrab</td>
<td>It symbolizes simplicity</td>
<td>It teaches people to live in a simple way</td>
</tr>
<tr>
<td>Tongkat khutbah (cane)</td>
<td>Mandate</td>
<td>The cane brought by khatib/preacher during his preach represents the mandate which should be performed</td>
</tr>
<tr>
<td>Mimbar khutbah (podium)</td>
<td>Two-sun relief podium symbolizes the building which relates to the political and cultural power</td>
<td>The two suns represent Islamic laws (<em>syari'at</em>) and custom (<em>adat</em>) as the identity of Cikakak society who preserve Islamic and Javanese cultures</td>
</tr>
<tr>
<td>a place for ritual ablution (wudhu)</td>
<td>a place for ritual ablution before prayers</td>
<td>This is the symbol of purification to lead people to their soul purity</td>
</tr>
<tr>
<td>Bedug and kentongan</td>
<td>equipments to call people for prayers</td>
<td>Transferring Islamic moral and value to the society</td>
</tr>
</tbody>
</table>

The first symbol is *mihrab* which symbolizes simplicity. It teaches people how to live humble in simplicity which means not to live excessively. The second symbol is *tongkat khutbah* which symbolizes the mandate. The cane which is brought by khatib/preacher during his preaches represents the mandate which should be performed. The mandate deals with building and maintaining Islamic norms and values as what exemplified by Rasulullah SAW.

Then, the next symbol is *mimbar khutbah* or podium. Podium with two suns relief symbolizes the building which relates to the political and cultural power of Javanese palace/keraton Wilwatikta (*Majapahit*). The two suns represent Islamic laws (*syari’at*) and custom (*adat*) as the identity of Cikakak society who preserve Islamic and Javanese cultures.

The fourth symbol is a place for ritual ablation (wudhu). As a Muslim, it is a compulsory to do *wudhu* before starting prayer or sholat. The message embodied in this place is people should purify themselves from any negatives intention. The last symbols are *bedug* and *kentongan*. Those are a unique companion since common masjid only has *bedug* to call people for prayers. The local wisdom preserved can be seen by adding *kentongan* which represents Banyumas or Javanese culture. The message from *bedug* and *kentongan* is as a Muslim, people have to handover Islamic moral and values to the society. Therefore, Islamic moral and values will pass through the next generation.
E. Conclusion

Masjid Saka Tunggal Baitussalamis not only known as the oldest masjid in Indonesia, but also famous for its society who strongly preserve local wisdom. Having the unique architecture, this masjid is believed as the centre of Islamic civilization in Banyumas. Besides, MSTB cannot be separated from A Boge Islamic community who live near the masjid. They have their own calendar system in determining the biggest Muslim celebration like Ramadhan, Eid el Fitr and Eid el Adh which is different from common muslim society even the government. They have some rituals like Ganti Jaro and Rewandha Bojana festival which are still preserved in this globalization era. MSTB is also rich of symbols which symbolize Islamic as well as Javanese philosophy particularly in terms of spiritual activities which influence their life. From the observation and interview, the researchers obtain 13 symbols found in MSTB Banyumas. Those symbols are categorized into three parts: physical building symbols of MSTB, ornaments symbols, and main structures symbols of MSTB. Local wisdom values mostly reflect the acculturation of Islamic values to Javanese culture which can be seen from the physical aspects as well as rituals that combine Islamic culture with Javanese culture. Such example as imam and muadzin use udeng instead of kopyah when praying indicates the acculturation. Combination between bedung and kentongan also reflects that the community preserves Islamic and Javanese cultures. Besides, they use no microphone when performing adzan, a call to sholat. It strongly indicates that they prefer the natural way instead of using the modern equipment.

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