
**Santri Community Construction of Pancen Tradition in Templek Hamlet,
Sumberduren Village, Kediri Regency, Indonesia**

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Abstract

The phenomenon of Pancen tradition in Templek Hamlet, Sumberduren Village, Kediri Regency, is a cultural practice preserved by the santri community as a form of respect for deceased ancestors. This tradition attracts attention because it survives in the midst of a majority Muslim community that is obedient, even though the practice of Pancen itself is not regulated in Islamic teachings. By referring to Peter L. Berger's social construction theory, this study aims to analyze how the people of Templek Hamlet construct and internalize the meaning of Pancen through the processes of externalization, objectification, and internalization. This study also clarifies the role of religious leaders and village elders in strengthening the sustainability of the tradition through social legitimacy and inter-generational learning. The results show that the Pancen tradition has been successfully maintained because it has been internalized as a sacred cultural identity and is seen as in line with local Islamic values. Through social construction, the Pancen tradition is not only a ritual of respect for ancestors but also functions as a social binder that strengthens inter-citizen relations and family ties in the Templek Hamlet community.

Key Word: *Pancen Tradition, Social Construction, Peter L. Berger, Santri Community*

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INTRODUCTION

The santri community in Indonesia has unique characteristics that are born from the influence of the boarding school environment or a religiously educated family background. They are individuals who usually grow up in a strong religious tradition, either through formal education in pesantren or through habits inherited in the family. Ansori (2020) states that santri communities are often characterized as simple, humble, and have a deep understanding of Islamic teachings. These values not only influence their way of life but also shape their views on social and cultural life. For example, santri communities tend to have strong views on the role of religion in daily life. Their presence as a community plays a major role in maintaining Islamic values in the wider society.

Indonesia is a country rich in cultural diversity, tradition, and culture, which are important elements that reflect the identity of a society. Tradition refers to customs or practices passed down from generation to generation, such as rituals, ceremonies, or activities with symbolic value that strengthen a sense of community (Wirayudha, 2025). In Javanese Islamic literature, the term *Kejawen Islam* is known, and it refers to a form of Islam practiced by Javanese people that reflects religious traditions before Islam came (Akhtabi & Riyanto, 2022). This shows that Islam in Indonesia developed with the acculturation of pre-existing local cultures, creating a distinctive form of religion.

Traditions that have been “cultivated” cannot be formed by themselves but are a combination of local wisdom and religious religiosity. Before Islam entered, Indonesian society already had a variety of beliefs and cultural practices that were passed down from generation to generation. Mahmud and Rohtib (2022) mentioned that Islam is a new religion that entered Indonesia, while people already had their own cultural traditions and beliefs. In the context of Javanese culture, the existence of natural forces is an important factor that helps people survive (Kholis & Sudrajat, 2022). Therefore, when Islam began to develop, there was a mixture of values between religious teachings and local culture, resulting in a distinctive form of religion, including in the santri community.

Renanda et al. (2024) also observed that social construction involving internalization has a deep power in creating social ties. For the people of Templek Hamlet, the internalization of Pancen creates strong bonds between community members because they feel they have an obligation to preserve this tradition. Pancen tradition is not only considered as an ordinary ritual but as a means to maintain togetherness and strengthen social relations. In this case, internalization functions as a medium to maintain the balance between the relationship between individuals and the relationship with their ancestors. This shows how social construction through internalization can create a solid sense of togetherness in society. Furthermore, Sugiarti and Fitriani (2021) analyzed the semiotic elements of *sesajen* in the *ruwatan* ceremony, emphasizing how these offerings are imbued with cultural meanings that reinforce social bonds and collective identity among participants. Their study highlights that each component of the *_sesajen_* carries significant symbolism, reflecting the community's values and beliefs while serving as a conduit for expressing respect for ancestors and seeking blessings for the future.

The religious awareness of the santri community is also influenced by the theological schools that developed in Islam, which helped shape the way they understand and apply religious teachings. Some santri communities may be influenced by traditional theological schools that emphasize the importance of rituals and customs, while others may lean towards modern thinking that emphasizes the essence and purpose of religious teachings. Wahyuni et al. (2020) emphasize that this variation shows the open attitude of the santri community in accepting influences from various sources of religious teachings. This diversity in understanding enriches the treasure of thought among the santri community, which makes them a dynamic group in living a religious life. This makes the santri community a unique social group with a broad view of religion.

In East Java Province, especially in Kediri City, the traditions and religiousness of the santri community coexist with rich local traditions. Kediri City itself is the oldest city in East Java and became one of the centers of the development of Islamic culture and religion in the region. In addition to being the third largest city in East Java, Kediri is known for its people, who mostly embrace Islam but still maintain ancestral traditions. Hermanda and Sari (2023) show that the people of Kediri are able to combine Islamic teachings with local traditions, creating a distinctive form of religiosity. The existence of a large santri community in Kediri makes this city an ideal location to study the relationship between religion and local traditions.

In Javanese society, there are still many practices and offerings that are believed to have spiritual value and can bring good luck. Offerings are usually made as a form of respect to ancestors, spirits, or certain natural forces (Derung et al., 2022). This practice also reflects how Javanese people still maintain the heritage of their ancestors' beliefs despite the influence of Islam. Miharja et al (2021) added that Indonesia, as a pluralistic nation, has many traditional beliefs that still exist today. This shows that although Islam has become the main religion in Indonesia, local traditions have survived and adapted to religious teachings.

Pancen tradition is one form of cultural practice that is still carried out by the santri community in Kediri, especially in Templek Hamlet. This tradition is a hereditary custom to honor the spirits of deceased family members by serving their favorite food and drinks. According to Wardani (2019), Pancen is a way for Javanese people to show respect and emotional ties to their deceased family. These offerings usually include rice, side dishes, tea, coffee, water, cigarettes, and kinang, which are placed in the house as a symbol of respect. This tradition is carried out at certain times, which are believed to be the time when the spirits return to their homes. With this tradition, the santri community shows their attachment to ancestral values passed down from generation to generation.

Research on the social construction of the santri community towards the Pancen tradition in Templek Hamlet has significant relevance. In addition to helping to understand how the santri community internalizes its traditions in the midst of social change, this research also contributes to the sociological literature on local culture. Documentation and analysis of this tradition are important to enrich sociological studies on the interaction between local culture and religion. This research is also expected to be useful for policymakers in their efforts to preserve valuable local culture. The relevance of this research lies in its ability to identify

the factors that make the Pancen tradition survive until now. Thus, this research can help maintain the sustainability of local culture in the midst of modernization.

In addition, this study uses Peter L. Berger's social construction theory as a theoretical basis to understand how the Pancen tradition is understood and carried out by the santri community. According to Berger's theory, people shape their social reality through a process of externalization, objectification, and internalization. This process allows individuals to understand and accept traditions as part of the social life they live. In the context of Templek Hamlet, the santri community constructs the meaning of Pancen through interactions and rituals that are carried out for generations. With this theory, this study aims to reveal the process of how Pancen is accepted as a tradition that has sacred value in the santri community. This approach helps to see the Pancen tradition as the result of dynamic social construction in the midst of cultural change.

The formulation of the problem in this research is: "How is the construction of Pancen tradition in Sumberduren Village, Tarokan District, Kediri Regency?" The formulation of this problem is the basis for understanding the aspects that shape the practice of Pancen tradition in the santri community. By identifying the social construction that surrounds this tradition, this research can reveal how the community views the practice of honoring ancestors. The formulation of this problem also focuses on the values passed down and maintained by the santri community. Through this question, the research will explore the various factors that influence the preservation of Pancen. This research aims to answer these questions with in-depth analysis.

The main purpose of this research is to reveal the formulation of the problem that has been mentioned, namely understanding the construction of the santri community towards the Pancen tradition in Templek Hamlet. This goal is important because it can provide insight into the interaction between religion and local culture in the lives of santri communities. By digging deeper into the Pancen tradition, this research also aims to understand how people maintain cultural values in the midst of changing times. This research hopes to provide new insights into the relationship between local culture and Islamic teachings. In particular, it will help explain how the community adapts religious values to tradition. Thus, this research is expected to make a real contribution to the study of local culture and the sociology of religion.

METHODS

This research uses a qualitative approach to understand the social construction of the Pancen tradition from the perspective of the Santri community in Templek Hamlet. Data collection techniques include observation, in-depth interviews, and literature study. Observations were conducted during the implementation of the Pancen tradition to observe community activities, the involvement of religious figures, as well as the ongoing ritual process, providing in-depth insight into the social practices and expressions surrounding the tradition. In-depth interviews were conducted with community leaders, residents who are actively involved, and religious leaders to explore the views, interpretations, and perceptions

of the Santri community towards the Pancen tradition, as well as understand how they bridge local beliefs with Islamic values. Literature studies were also conducted to enrich the understanding of the historical context, Islam-Kejawen syncretism, and Peter L. Berger's Social Construction theory, helping to enrich the theoretical framework of understanding. Data analysis was conducted using Berger's Social Construction theory, focusing on three main stages: externalization, objectivation, and internalization, to describe how the Pancen tradition is seen, accepted, and interpreted by the Santri community in their daily lives.

RESULTS AND DISCUSSION

The Phenomenon of Pancen Tradition in Templek Hamlet for the Santri Community

Although Islamic teachings oppose polytheistic practices, the persistence of the use of offerings in religious contexts reflects the complex dynamics between cultural heritage and religious orthodoxy in Indonesian Muslim communities (Rijal et al., 2025). The Pancen tradition is one of the cultural phenomena that is still alive in the midst of the santri community in Templek Hamlet, Sumberduren Village. This tradition is passed down from generation to generation as a form of respect for ancestors who have passed away. Although the majority of people in Templek Hamlet embrace Islam, they still carry out this tradition as part of an inseparable cultural identity. The implementation of the Pancen tradition generally takes place at special moments, such as before Eid al-Fitr or when commemorating the death of a family member. The community believes that deceased ancestors will “come” back on these days, so certain dishes are prepared to honor their presence. This shows the community's attachment to local traditions even though Islam is the main religion in their daily lives (Alfiah et al., 2022).

Offerings are also a form of symbolic discourse that functions as a means for spiritual negotiation with the supernatural (Ni'am et al., 2024). The implementation of the Pancen tradition in Templek Hamlet attracts attention because of the two values that blend into it, namely religious values and local cultural values. Although in Islamic teachings, there is no obligation to carry out this kind of tradition, the santri community in this hamlet still respects it as a form of maintaining ancestral heritage. Pancen is seen as a means to maintain emotional ties with family members who have passed away. During the celebration of this tradition, the community prepares food and drinks that are believed to be favored by the spirits when they are alive. These dishes include rice, side dishes, tea, coffee, and various other dishes that are placed in certain places in the house. With this tradition, the people of Templek Hamlet show that they respect their ancestors by maintaining the tradition.

When Javanese people do not perform ritual offerings, they will feel something is missing and feel that life is not meaningful (Firmansyah et al., 2023). Although the Pancen tradition seems to contradict some Islamic teachings, the people of Templek Hamlet do not see it as something that violates religious law. Instead, this tradition is considered a form of cultural preservation that has been passed down from generation to generation. The people in Templek Hamlet consider that carrying out the Pancen tradition is not a form of worshiping spirits but rather a form of respect for ancestors. In addition, they feel that this tradition helps maintain

relationships between living family members and those who have passed away. Thus, the Pancen tradition is carried out not as a religious ritual but as a cultural expression that is full of values of togetherness and respect. This shows that the people of Templek Hamlet are able to maintain a balance between cultural and religious values.

In Templek Hamlet, the presence of Islamic religious figures such as ustaz and ustazah also influences people's views on the Pancen tradition. Religious figures here play an important role in providing an understanding of Islamic teachings, especially to the younger generation. For example, in Templek Hamlet there is the Thoriquil Huda Al-Qur'an Education Park (TPQ) which is a center for Islamic religious education for children from early childhood to adolescence. This TPQ is attended not only by children from Templek Hamlet but also by children from other surrounding villages, such as Sumberduren Village, Cengkok Village, and Kaliboto Village. The presence of TPQ and regular recitation in this hamlet shows that the santri community still pays attention to religious education for their children. This shows that there is an effort to instill Islamic values in a society that still maintains the Pancen tradition.

In addition to the role of TPQ, regular recitations held every week are also an important tool in maintaining religious awareness among the people of Templek Hamlet. This recitation is attended by women and is held alternately in the homes of residents, creating a strong sense of togetherness and mutual cooperation. This recitation tradition shows how important Islam is in the lives of the people of Templek Hamlet, even though they still carry out the Pancen tradition. At moments like this, religious teachings are delivered in a family atmosphere so that people can accept the teachings of Islam more easily. With the regular recitation, people in Templek Hamlet can deepen their understanding of Islam while still respecting the existing traditions. This shows that religion and tradition can coexist in the community.

In practice, the Pancen tradition is carried out solemnly by preparing dishes and prayers for the spirits of deceased family members. The dishes prepared usually include the deceased's favorite foods, such as tea, coffee, cigarettes, and various other dishes. People in Templek Hamlet believe that this presentation is a form of sincere respect for the memory of their ancestors. The implementation of this tradition is not only carried out on a certain day but also on several special anniversaries such as 3 days, 7 days, 40 days, 100 days, and up to 1000 days after the death of a family member. Each stage of this commemoration has its own meaning for the family that carries it out.

Javanese people's belief in mysticism also seems to have existed and become hereditary from their previous ancestors (Munna & Ayundasari, 2021). Although most Javanese people are Muslim (So'imah et al., 2020), they still maintain local traditions that have become part of their cultural identity. The continuation of the Pancen tradition in Templek Hamlet shows how the santri community in this area is able to harmonize Islamic teachings with cultural values that existed before Islam entered. According to Syam (2023), this tradition is characterized by rituals that honor ancestors, and it plays a significant role in fostering a sense of community and belonging among participants. This tradition not only functions as a form of respect for ancestors but also as a means of strengthening social relations in the community. Moreover, it serves as a bridge between past and present beliefs, allowing the community to navigate their

spiritual identity within an Islamic framework. This illustrates how culture and religion can interact dynamically in everyday life. Thus, this study aims to examine more deeply the social construction of the santri community towards the Pancen tradition in Templek Hamlet. This research will use Peter L. Berger's social construction theory as a foundation to understand how people interpret and carry out this tradition in their daily lives in the midst of changing times.

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“Biasane gawe pancen lak pas enek wong sedo, manten, bancak an, sunatan, karo pendak pisan ngonoke. Di deleh nde kamar, di dungani disek. Ngko lak mbah e muleh ben di pangan”

“Usually, pancen is made when someone dies, at weddings, celebrations, circumcisions, or commemorating the day of death like that. It is placed in the room, prayed for, later when the grandmother (spirit) comes home, she will eat it.”

This phenomenon is even more interesting because the Pancen tradition is not considered to prevent the community from continuing to carry out mandatory worship in Islam. The people in Templek Hamlet continue to perform prayers, fasting, zakat, and others without feeling that Pancen tradition is a disturbance to the sanctity of their religion. Pancen tradition is even considered to be part of the local culture that enriches their spiritual life. The people of Templek Hamlet also do not see this tradition as a form of polytheism or something that is prohibited by religion. Instead, this tradition is considered a heritage that must be preserved so that the next generation can understand the values of their ancestors. Thus, Pancen is one form of local culture that still survives today in the midst of the life of a religious santri community.

One of the reasons why the Pancen tradition persists is because people in Templek Hamlet consider it a form of respect and a reminder of the importance of family ties. They believe that this tradition can help maintain family togetherness and integrity, even though the deceased family members are no longer physically present. In its implementation, this tradition teaches the values of togetherness, gratitude, and respect for the family. In addition, this tradition also reflects respect for ancestors and family history. Thus, the Pancen tradition is not only seen as a ritual but also as a way to strengthen family and community identity in Templek Hamlet.

In addition to the spiritual aspect, the Pancen tradition also shows a strong social aspect in the lives of the people of Templek Hamlet. In its implementation, family members who gather to prepare Pancen dishes strengthen social relations among them. In addition to family

members, close relatives, and neighbors also often participate in the preparation and implementation of this tradition. Their presence shows that Pancen is not only a family tradition but also a form of social solidarity that strengthens relationships between residents. Thus, Pancen becomes more than just a ritual; this tradition is a tangible manifestation of harmonious social life in Templek Hamlet. This tradition binds the community with strong family ties and mutual respect.

With the various aspects of the Pancen tradition, it is not surprising that this tradition is still preserved by the people of Templek Hamlet to this day. For them, the Pancen is not just a religious or customary ritual but a symbol of deeply lived respect for ancestors. The people of Templek Hamlet try to maintain this tradition as a cultural heritage that is important for their identity. They believe that by preserving this tradition, they also maintain the integrity and togetherness of the family and community. Pancen is one form of cultural wealth that distinguishes Templek Hamlet from other regions. Thus, the Pancen tradition is an important part of the social and spiritual life of the people of Templek Hamlet, who are Muslims but still respect tradition.

Observation Findings

Based on the observations made, the Pancen tradition is still highly upheld by the people of Templek Hamlet, even though the majority of them embrace Islam. The implementation of this tradition is not considered a violation of Islamic law but is considered a form of respect for ancestors that must be preserved. The people of Templek Hamlet do not see Pancen as a form of worship but as a culture inherent in their identity. In fact, the community views Pancen as a way to maintain the values of togetherness and harmony in the family. Pancen is considered a ritual full of emotional meaning, which connects living family members with deceased ancestors. This shows how deep the values contained in the Pancen tradition are in the eyes of the community.

This is in accordance with what was said by one of the research subjects, namely Mr. Supar (65 y.o), who stated that the Pancen tradition is one of the traditions that is still carried out and used to remember the ancestors. Remember the ancestors, and even though the majority of the people of Templek Hamlet are a community, until now, the tradition is still maintained.

"Maknane iku gedhe, kanggo ngelingi leluhur lan ndonga kanggo dheweke. Senajan wong-wong kene santri, tradisi iki tetep dadi bagian penting amarga ora bertentangan karo agama. Iki uga dadi cara kanggo njaga hubungan roso antarane sing urip lan sing wis ora ono. Guyub lan kerukunan antarwarga uga katon jelas pas acara iki ditindakake. Tradisi iki ngajarake kita pentingnya ngajeni sejarah lan leluhur."

“The meaning is great: to remember our ancestors and pray for them. Although the people here are santri, this tradition is still an important part because it does not contradict religion. Religion. This tradition is also a way of maintaining a sense of connection between the living and the dead. And those who have passed away. The togetherness and harmony between residents are also clearly visible when this event is

held. When this event is held, this tradition teaches us the importance of respecting history and ancestors.”

Further observation revealed that the Pancen tradition is carried out at certain times, such as before Eid al-Fitr or on commemorative days after someone's death. This tradition is generally carried out on the 3rd, 7th, 40th, 100th, and even on the 1000th day after death. Each stage of the commemoration has its own value, which is understood by the people of Templek Hamlet as a way to remember and honor the deceased. The community believes that each of these commemorations has a spiritual meaning that strengthens their bond with the departed family spirit. The dishes prepared reflect the memories they want to convey to the ancestors, making each stage an important moment for the family. This observation shows that Pancen has an organized and meaningful structure.

Dishes in the Pancen tradition usually consist of food and drinks favored by the deceased during life, such as rice, side dishes, tea, coffee, and cigarettes. According to the belief of the people of Templek Hamlet, this dish is made so that the spirit feels honored and remembered. In its implementation, every family member is involved in the preparation of the meal so that this activity strengthens togetherness among them. In addition, the dish is not only considered as a form of respect but also as a symbolic reminder of the life of the deceased. People here believe that by offering the food, they can create a harmonious bond with their ancestors. This observation shows that there are values of togetherness in the implementation of the Pancen tradition.

In preparing for the Pancen tradition, the people of Templek Hamlet usually involve close relatives and neighbors to help. Their presence shows that this tradition is not only a family responsibility but also considered a social activity. Relatives who come to help with the preparations provide emotional support to the families left behind. Their presence creates a strong sense of togetherness and solidarity among the people of Templek Hamlet. At times like this, it can be seen that the Pancen tradition also functions as a means to strengthen social relations between residents. This observation shows that Pancen is not only spiritually valuable but also has high social value.

Observations also show that the older generation has an important role in maintaining the continuity of the Pancen tradition in Templek Hamlet. They are the main drivers in ensuring that this tradition is still carried out and understood by the younger generation. Community leaders such as elders and religious leaders also provide examples and guidance on how to carry out Pancen. The older generation is also tasked with providing understanding to the younger generation about the meaning behind this tradition. In this way, knowledge about the Pancen tradition is passed down orally from generation to generation. This observation shows that the Pancen tradition survives because of the active role of the older generation in transmitting cultural values to the next generation.

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Analysis Based on Peter L. Berger's Social Construction Theory The social construction theory

Introduced by Peter L. Berger, it highlights how social reality is formed through three main processes: externalization, objectification, and internalization. Berger (1966) explains that externalization is the first stage in which individuals or community groups create something outside themselves as self-expression and meaning. In the context of Templek Hamlet, the community created the Pancen tradition as a way to express respect for deceased ancestors. Through this tradition, they release an understanding of the relationship between the living and the dead so that this tradition becomes a distinctive form of cultural expression. The

Templek community believes that ancestors still have ties to their lives, which are expressed through special offerings at certain moments.

The externalization process in the Pancen tradition can be seen in the community's efforts to maintain this ritual as an inherited, shared identity. Berger (1966) revealed that externalization is a process in which humans express themselves in the social world that can be observed by others. The people of Templek Hamlet carry out the Pancen tradition by preparing offerings for the spirits whenever there is a death anniversary, such as 3 days, 7 days, 40 days, up to 1000 days after the death of a family member. With this action, they not only interact with fellow community members but also show their shared identity as a community that upholds ancestral heritage.

The next stage in Berger's theory is objectification, which is when the understanding or action expressed in externalization becomes "real" or "objective" in social life. Objectification in the Pancen tradition occurs when the people of Templek Hamlet see Pancen not only as an individual or family expression but as a ritual that has a widely accepted social meaning. Berger (1966) states that objectification makes something subjective become accepted as an objective reality in everyday life. In this case, the Pancen tradition becomes part of a social structure that is recognized and respected by all members of the community. Objectification allows Pancen to be internalized by the younger generation as a tradition that must be carried out and maintained.

In addition, the objectification of the Pancen tradition is seen in the belief that the spirits of ancestors will return home on certain days to receive respect from the family. For the people of Templek Hamlet, this objectification gives the Pancen tradition a deep meaning, even in the midst of the development of Islam, which prioritizes monotheism. Berger (1966) argues that objectification is a process in which social reality becomes concrete, and for the people of Templek Hamlet, Pancen has become a living reality. This tradition is recognized as a collective identity that shows a spiritual connection with the ancestors. With this objectification, Pancen is not only considered a ritual but also a manifestation of collective beliefs that are lived together.

The last stage in social construction, according to Berger, is internalization, which is when objectified understanding is personally accepted by individuals as part of their identity. In the Pancen tradition, internalization occurs when members of the Templek Hamlet community, especially the younger generation, begin to see this ritual as part of themselves. Berger (1966) revealed that internalization is the stage where social reality is lived and accepted as reality in the individual's consciousness. The younger generation in Templek Hamlet learns about Pancen from parents and elders, and gradually, they accept this tradition as a heritage that must be maintained.

Berger (1966) also mentioned that internalization allows individuals to interpret social reality as something "true" or "natural" in everyday life. For the people of Templek Hamlet, carrying out the Pancen tradition has become part of an unquestionable way of life. This internalization process is strengthened through various social moments where the Pancen tradition is carried out, such as death anniversaries, holidays, and other family events. The

people of Templek Hamlet view this tradition as something sacred and should not be eliminated.

According to Hermanda and Sari (2023), internalization in cultural practices often involves support from parties who have authority, such as elders or religious leaders. In Templek Hamlet, the role of religious leaders and village elders is very important in strengthening the internalization of the Pancen tradition. The elders teach the values behind Pancen to the younger generation so that they not only understand the practice but also the meaning contained in it. This is in line with Berger's view that internalization requires support and teaching so that the values that have been objectivized actually become part of the individual's consciousness. With guidance from these figures, the Pancen tradition in Templek Hamlet is accepted by the community as part of their cultural and spiritual identity.

Renanda et al. (2024) also observed that social construction involving internalization has a deep power in creating social ties. For the people of Templek Hamlet, the internalization of Pancen creates strong bonds between community members because they feel they have an obligation to preserve this tradition. Pancen tradition is not only considered as an ordinary ritual but as a means to maintain togetherness and strengthen social relations. In this case, internalization functions as a medium to maintain the balance between the relationship between individuals and the relationship with their ancestors. This shows how social construction through internalization can create a solid sense of togetherness in society.

In addition, Ansori (2020) notes that social construction allows individuals to accept tradition as something "normal" in their lives. In Templek Hamlet, people see Pancen as a normal part of daily life, although they realize that this tradition is not part of formal Islamic teachings. Internalization of this tradition has formed a collective view that Pancen is a legitimate form of respect for ancestors. The people of Templek Hamlet view Pancen as part of their identity, which needs to be maintained so that it is not lost in the midst of the times. This internalization allows them to continue to carry out the Pancen tradition as part of the life they believe in.

Finally, Berger (1966) emphasizes that social construction that includes externalization, objectification, and internalization is a process that allows people to accept tradition as an unquestionable reality. In the case of Templek Hamlet, these three stages serve to maintain the Pancen tradition in the midst of modernization and the influence of strong religious teachings. The people of Templek Hamlet have undergone a full social construction process, so Pancen has become an integral part of their lives. With this social construction, the community can maintain its cultural identity without feeling that it conflicts with religious beliefs. Social construction through these three processes allows the Pancen tradition to continue to live as part of the social reality in Templek Hamlet.

CONCLUSION

Pancen tradition in Templek Hamlet, Sumberduren Village, is one of the cultural practices that have managed to survive amid social change and modernization.

Analysis using Peter L. Berger's social construction theory shows that this tradition has passed through three main stages, namely externalization, objectification, and internalization, which allows Pancen to become an inseparable part of the identity of the santri community in Templek Hamlet. The externalization stage is seen in the community's expression of respect for ancestors through offerings on certain days, which becomes a form of spiritual connection between the living and the dead. Objectification occurs when the Pancen tradition is accepted as a real ritual and recognized by the entire community as part of an important social life. The internalization of this tradition is then strengthened by the support of religious leaders and elders who ensure that Pancen's values are passed on to the younger generation as part of the local identity that must be preserved.

This study found that the role of religious leaders and village elders is very important in maintaining the continuity of the Pancen tradition. Their presence provides social legitimacy to Pancens so that people can accept it as part of their daily lives, which is in line with Islamic values. This shows that local traditions can still exist if they are harmonized with religious teachings, which makes people not feel that the tradition is against their beliefs. With this social construction process, the Pancen tradition not only functions as a tribute to ancestors but also becomes a medium that strengthens relationships between community members, creating strong social cohesion in Templek Hamlet.

The results of this study make an important contribution to the study of the sociology of culture and religion, especially in understanding how santri communities interpret and preserve local traditions amid the influence of modernization. The findings show that the social construction process allows the community to maintain its cultural identity amid external influences. The Pancen tradition in Templek Hamlet is an example of how local communities can maintain a balance between cultural heritage and religious beliefs, which in turn strengthens social ties and gives deep meaning to the lives of these communities.

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