

Adaptation of Communication Identity Among Mocoan Lontar Yusup Practitioners in Kemiren Village, Banyuwangi

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Abstract

This study aims to analyse the adaptation of communication identity among Mocoan Lontar Yusup practitioners in Kemiren Village, Banyuwangi, in response to changes in their social and communication environment. The study employed a qualitative approach with a phenomenological design. Data were obtained through in-depth interviews, observations, and documentation involving juru moco (traditional reciters), elders, community members, and younger generations, and were analysed using Communication Theory of Identity (CTI). The findings show that the communication identity of Mocoan practitioners is constructed through four dimensions: personal identity, enacted identity, relational identity, and communal identity. Personal identity develops through family experiences, enacted identity is manifested through Mocoan practices, relational identity is formed through intergenerational interactions, while communal identity develops through a sense of belonging to the Mocoan community and Osing culture. Adaptation does not involve changes to the substantive elements of the tradition but rather adjustments in how identity and tradition are communicated within changing social contexts. Thus, the continuity of Mocoan is maintained through a balance between preserving cultural values and adapting communication practices to changing circumstances.

Keywords: Communication Identity Adaptation, Communication Theory of Identity, Mocoan Lontar Yusup

1. Introduction

Culture is not merely a legacy of the past but also a system of meaning that is continuously produced, negotiated, and transmitted through social interaction. This perspective positions culture as a dynamic process because cultural meanings are constructed and maintained through individuals' social activities in everyday life. Cultural identity, therefore, cannot be understood as something entirely fixed; rather, it is continuously shaped through representation, historical experience, and cultural practices. This view is consistent with [1], who understands culture as a system of meaning through which people interpret their social lives. In this process, communication plays an important role because through communication, individuals and groups assign meaning to language, symbols, practices, values, and shared cultural experiences.

Cultural identity is consequently not merely attached to individuals but is constructed through the relationship between personal experiences and the social environment. Du Gay

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and [2] explain that identity, within the framework of the Communication Theory of Identity, is a communicative construction consisting of several layers and continuously negotiated through interaction. Identity concerns not only how individuals perceive themselves but also how such identities are displayed, constructed through relationships with others, and associated with particular communities [3].

When a tradition encounters changes in its social environment, these changes concern not only the form in which the tradition is practised but also influence how community members understand, display, and negotiate their cultural identities. [3] demonstrate that communal identity interpenetrates with individual, interactional, and relational identities. This finding indicates that cultural identity does not exist independently from individual experiences but is constructed through the relationship between self, group, and communication. Jung and [4] further show that gaps between personal, enacted, and relational identities can be associated with communication outcomes.

This issue has become increasingly relevant for local communities facing modernisation, social mobility, changing patterns of intergenerational interaction, and developments in communication technology. [4] explains that transformations in network society have also altered patterns of social relations and communication. Within local cultural contexts, these changes may create both opportunities and challenges for the continuity of cultural identity. Changes in communication media may provide new spaces for cultural expression while simultaneously influencing how younger generations recognise and practise their traditions. [5], for example, found that social media use influences several components of the cultural identity of rural communities. This finding indicates that changes in media and communication patterns can become part of the dynamics through which cultural identities are constructed and displayed. Therefore, the continuity of a tradition depends not only on the ability to preserve traditional forms but also on practitioners' ability to adapt their communication practices without losing the cultural meanings underlying their identities.

To understand this process, this study employs Communication Theory of Identity (CTI) as its primary theoretical perspective. CTI views identity not as a single entity but as consisting of several interrelated layers constructed through communication: personal identity, enacted identity, relational identity, and communal identity. [4] explain that these four layers enable identity to be understood comprehensively because personal identity is always connected to how individuals present themselves, how they are positioned within social relationships, and how they identify themselves with particular groups.

Personal identity refers to how individuals understand and define themselves; enacted identity concerns how identity is communicated or displayed through interaction; relational identity indicates how individuals understand themselves through their relationships with others; and communal identity concerns individuals' identification with a particular group or community. These four layers do not operate independently but interpenetrate one another and may experience both congruence and tension.

In this study, CTI is used to understand how the communication identities of Mocoan practitioners are constructed and negotiated, while adaptation is understood as a process of adjustment that occurs when these four dimensions of identity encounter changes in social and communication contexts. Adaptation is therefore not positioned as a second theory but as a phenomenon analysed through the four identity frames of CTI. This framework enables the study to examine whether changes in the communication environment influence how practitioners understand themselves as Mocoan practitioners (personal identity), display their

identities through Mocoan practices (enacted identity), construct identity through relationships with elders, juru moco, younger generations, and community members (relational identity), and maintain a sense of belonging to the Mocoan community and Osing society (communal identity).

CTI places communication at the centre of identity construction and negotiation rather than treating communication merely as a medium for transmitting an identity that has already been formed. Consequently, the theory is relevant for understanding Mocoan as a communication practice that simultaneously functions as a space for the construction of cultural identity.

This phenomenon can be observed in the Mocoan Lontar Yusup tradition in Kemiren Village, Glagah District, Banyuwangi Regency. Mocoan Lontar Yusup is a practice of reading or chanting the Lontar Yusup manuscript through traditional poetic melodies (*tembang*) that have developed within the Osing community. Mocoan is not merely concerned with the existence of a text but constitutes a communication practice involving chanting, ritual activities, interaction among practitioners, and shared meaning-making. From the perspective of intangible cultural heritage, cultural practices acquire their significance through community involvement in continuously practising and assigning meaning to them[6].

Previous studies on Mocoan have identified ritual, social, character-education, cultural-preservation, and communal-identity functions. Mocoan can therefore be understood as a social space in which cultural identity is collectively practised, communicated, and reproduced. This perspective is consistent with, which defines intangible cultural heritage as practices, representations, expressions, knowledge, and skills recognised by communities as part of their cultural heritage.

The continuity of Mocoan also depends on the community's ability to transmit knowledge, skills, values, and meanings to subsequent generations. Such transmission does not occur as a mechanical transfer of knowledge but through practice and social experience. Russell et al. demonstrate that meanings associated with intangible cultural heritage develop through practitioners' subjective experiences. Their findings indicate that the formation of values and identity is related to how practitioners experience, interpret, and practise cultural heritage.

In the context of Mocoan, this condition indicates that cultural transmission may take place through processes of meaning-making and adaptation rather than merely through the identical repetition of traditional forms. [7] similarly emphasise that heritage is not simply a remnant of the past but a social process through which communities select, use, and assign meaning to the past in contemporary life.

The characteristics of Mocoan become particularly interesting because its continuity depends on practitioners with different abilities and positions. Juru moco possess knowledge of the text and the ability to perform the *tembang*, while elders and traditional leaders play important roles in maintaining cultural knowledge, authority, and legitimacy. Younger generations are also essential to the continuity of the tradition because they encounter communication environments and social experiences that differ from those of previous generations. These differences indicate that practitioners' communication identities are not uniform.

[8] explains that social identity develops through processes of self-identification and social recognition. Thus, an elder's identity may be constructed through his or her position as a guardian of cultural knowledge, a juru moco's identity through competence in performing

Mocoan practices, while younger generations may negotiate their identities between participation in tradition and the demands of contemporary life. Under these circumstances, adaptation of communication identity becomes an important issue. Mocoan practitioners face changes in language use, patterns of interaction among younger generations, formal education, digital media development, social mobility, and increasing openness of the community to external environments.

Within the Mocoan context, these conditions provide a basis for understanding adaptation as part of the process of sustaining cultural identity. Through the concept of communities of practice, also explain that identity develops through individuals' participation in shared practices. In other words, the continuity of a cultural practice is determined not only by the existence of knowledge but also by members' involvement in social practices that generate meaning and identity.

Communication identity adaptation can therefore be understood as a process in which personal identity, enacted identity, relational identity, and communal identity are negotiated through community interaction. Adaptation can be observed in how practitioners understand themselves as Mocoan practitioners, display their identities through Mocoan practices, establish relationships with other practitioners, and maintain a sense of belonging to the community while the social context changes. This study views adaptation as a negotiation between the continuity of cultural identity and changes in the communication environment. Hall's perspective on identity as a process of becoming further strengthens the argument that cultural identity can be maintained while simultaneously adjusted in response to changing social experiences.

Through this approach, the study seeks to explain how identity as a Mocoan practitioner is maintained while also adapted through personal communication, communication practices, relationships among practitioners, and a sense of community belonging. Based on this argument, the study aims to analyse how Mocoan Lontar Yusup practitioners in Kemiren Village, Banyuwangi, construct, maintain, and adapt their communication identities amid social change. Specifically, the study analyses forms of adaptation in personal identity, enacted identity, relational identity, and communal identity and identifies the social and communication conditions that facilitate or constrain this adaptation.

2. Methodology

This study employed a qualitative approach with a phenomenological design to understand the lived experiences of Mocoan Lontar Yusup practitioners in constructing, displaying, and adapting their communication identities. A phenomenological approach was employed because it focuses on directly lived experiences and the meanings individuals construct from those experiences within their life contexts. [9] explain that phenomenological research seeks to understand the essence of individuals' experiences of a particular phenomenon through an exploration of their subjective experiences.

The study was conducted in Kemiren Village, Glagah District, Banyuwangi Regency. The site was purposively selected because the village represents an important setting for the continuity of the Mocoan Lontar Yusup tradition among the Osing community.

Informants were selected using purposive sampling based on their direct involvement, experience, and knowledge of Mocoan practices. The informants consisted of juru moco, elders or traditional leaders, community members, and younger generations involved in

Mocoan activities. Purposive selection was employed to obtain informants with relevant and information-rich experiences of the phenomenon under investigation.

Data were collected through in-depth interviews, observations, and documentation. Interviews were conducted to explore informants' subjective experiences concerning identity, communication, intergenerational relationships, and changes in Mocoan practices. Observations were used to understand how identities were enacted through communication practices, while documentation complemented the interview and observational data.

Data analysis was conducted through several stages, including data organisation, coding, categorisation, theme development, interpretation, and conclusion drawing. [10] explain that thematic analysis enables researchers to identify, organise, analyse, and report patterns or themes within qualitative data. In the development of this approach, [11] emphasise the importance of reflexive analysis and the active involvement of researchers in generating interpretations.

Interview data, observation notes, and documentation were repeatedly reviewed to identify patterns of experience related to communication identity and adaptation among Mocoan practitioners. Themes were developed reflexively by considering the relationships between empirical data, the research context, and the researcher's interpretive position.

3. Results and Discussion

The findings indicate that the formation of communication identity among Mocoan practitioners can be understood through the interconnectedness of personal identity, enacted identity, relational identity, and communal identity. These four dimensions do not operate independently but interact in shaping individuals' experiences as Mocoan practitioners. Personal identity develops from individual experiences and interpretations of the tradition; enacted identity is manifested through communication abilities and actions in Mocoan practices; relational identity develops through interactions with family members, elders, juru moco, and community members; while communal identity develops through a sense of belonging to the community and the continuity of the tradition [3].

The findings also reveal the adaptation of communication identity in response to changes in the social and communication context. Generational change, education, digital media development, social mobility, and openness to external environments do not necessarily eliminate practitioners' cultural identities. Instead, these changes encourage practitioners to adjust how they understand, display, and communicate the tradition to subsequent generations. Communication identity adaptation within the Mocoan community can therefore be more appropriately understood as a process of maintaining cultural-value continuity through changing communication practices.

Based on these findings, the following discussion examines the formation and adaptation of Mocoan practitioners' communication identities through four major dimensions: personal and enacted identity, relational identity, communal identity, and communication identity adaptation as a process connecting continuity and change.

1. Personal and Enacted Identity: Understanding and Displaying the Self as a Mocoan Practitioner

The findings show that Mocoan practitioners' communication identities develop through gradually accumulated experiences of participation. Mocoan is not understood merely as the activity of reading or chanting Lontar Yusup but as a cultural experience that shapes practitioners' understanding of themselves as members of the Osing community. Such

experiences generally begin within the family and subsequently develop through participation in Mocoan activities and interaction with more experienced practitioners.

These findings can be understood through Communication Theory of Identity (CTI), which views identity as a communicative construction consisting of several layers, including personal, enacted, relational, and communal identity. From this perspective, personal identity does not exist independently but remains connected to how individuals display their identities through interaction and to the social environment in which those identities are constructed (Hecht, 2003).

Mr Senari's experience illustrates the role of family as the initial context in the formation of identity as a Mocoan practitioner. He stated:

"I first learned about Mocoan from my father. At that time, my father often participated in Mocoan activities, so I had been watching and listening to it since I was a child. At first, I simply followed him, but gradually I became interested and continued participating until today."

This statement demonstrates that the formation of Mocoan practitioners' identities takes place through intergenerational communication. Initially, Mr Senari did not consciously position himself as a Mocoan practitioner. He merely observed and followed the activities performed by his father. However, these experiences were gradually internalised through repeated participation, transforming Mocoan from something he merely saw and heard into part of his self-understanding.

Personal identity concerns how individuals understand themselves, while such identity continues to be articulated through communicative interaction. Identity is therefore not something that is completely established before individuals interact with their social environment but is constructed and negotiated through communication experiences.

This finding can also be strengthened by [12], who explains that identity results from the relationship between individual identification and social categorisation. In the Mocoan context, early experiences within the family gradually generate a personal attachment to the tradition. The family therefore functions not only as the first environment in which cultural knowledge is introduced but also as the initial communication space in which cultural identity begins to develop.

This experience demonstrates the relationship between personal identity and enacted identity. An identity initially existing at the level of self-understanding is subsequently manifested through communication actions. Enacted identity concerns how identity is displayed through communication. An individual's identity becomes recognisable through the ways in which they speak, act, use symbols, and perform particular roles in social interaction.

Among Mocoan practitioners, enacted identity can be observed through their ability to read and chant Lontar Yusup, use the Using language, master the pupuh, and perform roles in Mocoan activities. Becoming a Mocoan practitioner is therefore not merely a matter of identifying oneself as a member of the community but also involves the ability to display that identity through communication practices. The identity of a practitioner becomes visible and receives social recognition when cultural knowledge and skills are enacted in Mocoan activities.

This finding is related to [13] perspective that social identity is displayed through individual performance in particular interactional situations. Although CTI provides the primary framework for this study, Goffman's perspective helps explain that the ability to chant pupuh, use the Using language, and perform roles in Mocoan constitutes a form of identity performance that can be recognised by community members. From this perspective, cultural

skills in Mocoan cannot be viewed merely as technical competencies. The ability to read and chant Lontar Yusup constitutes a communicative practice through which individuals demonstrate their possession of particular forms of cultural knowledge and competence. Enacted identity among Mocoan practitioners therefore develops through a process in which cultural knowledge is translated into communicative actions that can be observed and recognised by other community members.

Differences in practitioners' positions also demonstrate that displayed identities are not uniform. Elders display identities as guardians of knowledge and traditional legitimacy, juru moco display their identities through mastery of the text and the ability to chant pupuh, while younger generations remain in the process of developing competence and negotiating traditional participation with contemporary life. This condition demonstrates that communication identity is contextual and related to individuals' experiences and positions within the community.

Identity is relational and emerges within particular interactional contexts. Individuals may display different identities depending on their positions, social relationships, and communication situations. Within the Mocoan community, the positions of elder, juru moco, and younger practitioner generate different forms of identity expression because each involves different levels of experience, knowledge, and cultural authority.

These differences also indicate that Mocoan practitioners' communication identities are not static. Identity develops as individuals gain experience and become increasingly involved in the community. Younger generations, for example, may not yet possess the same abilities as elders or juru moco, but their participation through observing, learning, asking questions, and attending Mocoan activities indicates an ongoing process of becoming a practitioner. Identity in this context is therefore more appropriately understood as a process of becoming rather than simply a state of being [14].

The study demonstrates that Mocoan practitioners' personal identities develop into identities that can be displayed through communication practices, while changes in the communication context encourage adjustments in how those identities are expressed. Communication identity is consequently constructed through a dynamic relationship between personal experience, family communication, cultural practices, social position, and community participation. These findings extend the application of Communication Theory of Identity to the context of local tradition by demonstrating that identity construction occurs not only through interpersonal interaction but also through intergenerational cultural transmission practices.

The formation of Mocoan practitioners' identities can therefore be understood through three interconnected stages: becoming acquainted with Mocoan through family, internalising its meanings through repeated participation, and displaying identity through cultural communication practices. This pattern demonstrates that Mocoan functions not only as a medium for preserving Lontar Yusup but also as a communication space in which individuals construct, affirm, and negotiate their identities as members of the Osing community.

2. Relational Identity: Identity Formation through Intergenerational Relationships

Mocoan practitioners' communication identities are also constructed through their relationships with others. The findings indicate that learning Mocoan primarily occurs through direct interaction between younger generations and elders, juru moco, family members, and other community members. This process does not occur through one-way communication but through observation, listening, questioning, participation in practices, and attempts to perform acquired skills. These findings indicate that Mocoan practitioners' identities are formed through

social relationships because individuals recognise and develop their positions through engagement with others in the community.

Within CTI, relational identity is one of the layers of identity formed through relationships between individuals and others (Hecht, 1993). Identity does not exist only within an individual's personal understanding but is also constructed through interactions and social relationships that enable individuals to understand who they are in relation to others [4]. In the Mocoan context, identity as a practitioner develops through relationships with elders, juru moco, family members, and community members who provide opportunities to learn, gain experience, and gradually receive recognition as members of the Mocoan community.

In practice, elders and juru moco occupy important positions as sources of knowledge as well as models of cultural communication. Younger generations acquire an understanding of how to read, chant, use the language, and understand the context of Mocoan through direct participation with more experienced practitioners. One informant explained:

"Learning Mocoan is not enough if you only read it by yourself. The children usually join first and listen to how the elders read, how the melody sounds, and how the language is used. If they do not understand something, they ask questions. Gradually, they are able to follow and understand."

This statement demonstrates that the transmission of Mocoan knowledge takes place through direct interaction and modelling. Knowledge is not conveyed solely through verbal explanations but is acquired by observing, listening, imitating, asking questions, and engaging directly in practice.

This pattern corresponds with the concept of situated learning [15], particularly the concept of legitimate peripheral participation. From this perspective, individuals learn by gradually entering a community's practices. New members initially occupy peripheral positions by observing and following more experienced members and subsequently increase their participation and competence. In Mocoan, younger generations are not immediately positioned as juru moco. They first participate as observers, listen to the chanting, observe how elders read the text, become familiar with the language and melodies, ask questions, and then attempt to participate in the practice. This process demonstrates that learning Mocoan is simultaneously a process of entering a community of practice. [16] emphasise that communities of practice are not only spaces in which individuals acquire knowledge but also spaces in which identities are formed through participation.

The more intensively individuals participate, the greater their opportunity to acquire the skills and understanding required to perform more active roles within the community. Thus, the learning process produces not only knowledge transfer but also transformations in social position and identity. Younger individuals who initially act merely as observers may gradually become active participants and subsequently practitioners with particular competencies. This process demonstrates the close relationship between learning, participation, and identity formation [15]. The findings concerning community communication processes also demonstrate that members do not merely listen to the reading of Lontar Yusup. They observe how the practice is performed, interpret symbols, ask questions of those with greater understanding, and relate the content of the tradition to everyday life. This process constructs relational identity because individuals' understanding of themselves as practitioners develops through social relationships.

In the context of cultural transmission, this pattern also demonstrates the importance of intergenerational relationships. [17] emphasises that the continuity of intangible cultural

heritage depends significantly on intergenerational transmission and community involvement. Thus, the relationship between elders and younger generations is not merely a learning relationship but also a social mechanism for sustaining cultural heritage. Within Mocoan, intergenerational relationships are more participatory than simply representing a teacher–student relationship. Younger generations learn through direct presence and participation, while elders and juru moco provide examples, corrections, explanations, and opportunities for younger members to practise.

Communication relationships consequently become a medium through which cultural knowledge and cultural identity are transmitted simultaneously. Younger generations do not immediately acquire an identity as practitioners possessing competencies equivalent to those of juru moco. Such identities develop through a learning process and gradual social recognition.

Conversely, the positions of elders and juru moco also receive legitimacy through community recognition of their experience and competence. Identity within the Mocoan community is therefore bidirectional. This condition demonstrates that relational identity is not limited to interpersonal relationships but also concerns the distribution of positions and legitimacy within the community. Individuals become elders or juru moco not simply because of age but because the community recognises their experience, knowledge, and competence. Conversely, younger generations acquire positions as practitioners through participation that allows the community to observe their developing abilities.

Relational identity in the Mocoan community is therefore constructed through relationships of learning, guidance, respect, and recognition. Cultural identity is not transmitted as completed knowledge that is passively received but is constructed through social relationships that allow individuals to learn while simultaneously becoming members of the community.

The continuity of cultural identity in Mocoan consequently depends on the availability of social relationships that allow new members to enter cultural practices and gradually acquire positions as practitioners. Mocoan is not merely a space for transmitting knowledge about Lontar Yusup but also a space for constructing relationships connecting elders, juru moco, families, and younger generations.

The findings demonstrate that the strength of Mocoan transmission lies in communicative relationships among practitioners. Knowledge does not move solely through the Lontar Yusup text but through relationships between those who possess knowledge and those who are learning. Therefore, sustaining Mocoan requires not only preservation of the text and ritual but also continuity in the relationships connecting elders, juru moco, families, and younger generations.

3. Communal Identity: A Sense of Belonging as the Foundation of Mocoan Continuity

At the level of communal identity, the findings indicate that practitioners' identities extend beyond individual self-understanding towards a sense of belonging to the Mocoan community and Osing society. This sense of belonging develops through participation in activities, the use of the Using language, family involvement, interaction with elders, and experiences of performing rituals collectively. Hecht explains that communal identity concerns individuals' identification with groups and communities that form part of their self-understanding. Participation in Mocoan is therefore not merely participation in a cultural activity but also a process of identifying oneself as a member of the community.

Mocoan becomes a space connecting individual experiences with the collective memory and identity of the community. This is reflected in Mr Syamsul's experience, in which he understands Mocoan not simply as an activity of reading or chanting Lontar Yusup but as a tradition connecting him to the experiences of his parents and ancestors. He explained:

"For me, Mocoan is not simply reading Lontar Yusup. It has become a tradition inherited from our parents and ancestors. Whenever Mocoan is performed, it reminds us that this tradition has existed for a long time and has become part of the life of the Kemiren community."

This statement demonstrates that participation in Mocoan constructs communal identity through an awareness of continuity between the experiences of the present generation and those of previous generations. This is related to the concept of collective memory proposed by [18], which explains that memories of the past do not exist solely within individuals but are constructed and maintained through the social frameworks of groups.

Within Mocoan, memories of parents and ancestors function not merely as personal memories but develop into shared memories that provide meaning to the existence of the Mocoan community and Kemiren society.

Mocoan consequently becomes a communication space connecting personal experiences with the collective memory of the community. When practitioners participate in Mocoan activities, they do not merely perform a cultural practice individually but position themselves as part of the history and shared experiences of the Osing community. In this context, Mocoan can be understood as living heritage, in which continuity is determined not only by the existence of artefacts or texts but also by the practices and involvement of communities that continuously assign meaning to them. Emphasise that heritage constitutes a social process through which communities establish relationships with the past through contemporary practices and meaning-making. This perspective is consistent with [19], who views intangible heritage as a process of cultural production occurring through social practices.

Thus, a sense of belonging to Mocoan develops through collectively remembering, experiencing, and performing the tradition. Memories of parents and ancestors become sources of meaning that strengthen practitioners' emotional attachment to the tradition.

The Using language constitutes an important element in this process. Language does not function merely as a means of transmitting messages but forms part of the cultural experience that enables members to understand communication by elders and the context of Mocoan. The use of language within family and community life helps younger generations recognise the tradition as part of their cultural environment.

Hall explains that language and representation are important components of cultural identity formation because through language, groups assign meaning to their experiences and histories. Thus, the use of the Using language within the Mocoan community has a broader significance than merely representing a choice of communication language. Language functions as a medium through which cultural experiences are transmitted from one generation to the next.

The involvement of younger generations is an important indicator of communal identity formation. When younger members attend, observe, ask questions, and begin participating in practices, they acquire not only knowledge about Mocoan but also entry into the community's social space. This process enables communal identity to be reproduced while simultaneously adapted to the experiences of a new generation.

From [20] perspective, this process can be understood as identity formation through participation. Individuals become members of a community not simply by knowing its rules or knowledge but by taking part in shared practices.

In the Mocoan context, this process demonstrates that identity transmission does not occur through one-way knowledge transfer from elders to younger generations. Instead, communal identity develops through a participatory process in which younger members observe, listen, ask questions, imitate, and gradually participate in Mocoan practices.

The findings also reveal the distinctive character of Mocoan Lontar Yusup compared with studies of cultural heritage more generally. Communal identity within the Mocoan community is shaped not merely by shared residence or participation in cultural activities but through the intersection of ancestral memory, the Using language, ritual experience, intergenerational relationships, and community participation. Mocoan becomes a communication space in which individual identities are negotiated and subsequently situated within the collective identity of the Osing community. Therefore, the continuity of Mocoan depends not only on the community's ability to maintain its ritual form but also on its ability to preserve a sense of belonging and collective awareness that Mocoan forms part of its history, everyday life, and identity.

4. Communication Identity Adaptation: Continuity and Change

The principal finding of this study is that the adaptation of Mocoan practitioners' communication identities occurs through the relationship between personal, enacted, relational, and communal identity. Adaptation does not appear as a process of abandoning cultural identity but as an adjustment in how that identity is understood, displayed, negotiated, and maintained when the communication environment changes. This perspective is consistent with Du Gay and Hall, who understand cultural identity as a process of becoming. Identity concerns not only origins in the past but also how individuals and communities position themselves within continuously changing social conditions. [21] similarly demonstrate that cultural identity can develop through negotiation within social spaces where different experiences and positions intersect.

Mocoan practitioners face changes in younger generations' interaction patterns, formal education, digital media development, social mobility, and community openness to external environments. These conditions create a need to adapt how the tradition is communicated and introduced without eliminating the values underlying cultural identity.

The use of social media may influence several components of cultural identity among rural communities, making changes in media part of the dynamics of cultural identity construction and display. This finding is relevant to Mocoan because changes in the communication environment mean that the tradition is no longer present solely within internal community spaces

Within Mocoan, adaptation is observed not primarily through changes in the substantive elements of the tradition but through how practitioners present the tradition in different communication contexts. Mocoan continues to be performed in routine community activities while simultaneously entering more open cultural spaces, including village activities, cultural events, and interactions with people outside the community.

One informant explained:

"Mocoan remains the same as it was before. We have not changed the way it is read or the values contained within it. However, Mocoan is now performed not only during routine

activities. When there are village events or cultural activities, we also present Mocoan so that other people can learn about the tradition, especially young people."

This statement demonstrates that communication identity adaptation among Mocoan practitioners occurs primarily in the mode and space of communication rather than in changes to the substantive elements of the tradition. Practitioners continue to maintain the values, text, and principal practices of Mocoan while adapting the contexts in which they are communicated to changing communication situations.

The movement from internal community activities towards more open cultural spaces allows Mocoan to be introduced to broader audiences. From a communication identity perspective, this condition demonstrates the relationship between enacted identity and communal identity: practitioners display their cultural identities to wider audiences while simultaneously strengthening their community identity. Communication identity adaptation should therefore not be interpreted as a weakening of cultural identity but as a strategy for maintaining the existence of tradition within changing communication environments. Practitioners' ability to present Mocoan in various contexts demonstrates that continuity may actually be achieved through flexibility in communication practices.

Cultural identity is maintained through relatively stable substantive elements, while the form and spaces of communication are adjusted according to community needs and the characteristics of the generations among whom the tradition is transmitted. Adaptation, therefore, does not necessarily involve changing core values but may involve changes in communication strategies so that those values remain understandable and acceptable within new contexts.

These findings further strengthen the view that the authenticity of cultural heritage is not determined solely by reproducing past forms identically but also by practitioners' experiences and interpretations. In the Mocoan context, maintaining authenticity does not mean isolating the tradition from environmental changes but ensuring that changes in modes of communication do not eliminate meanings regarded as important by the community.

Thus, communication identity adaptation among Mocoan practitioners can be formulated as a process of negotiation between continuity of cultural values and flexibility in communication practices. At the personal level, practitioners maintain their understanding of themselves as part of the tradition; at the enacted level, they adjust how Mocoan is displayed; at the relational level, they adapt patterns of intergenerational learning and interaction; while at the communal level, the community expands the spaces in which the tradition is expressed without losing its sense of belonging to Osing identity.

4. Conclusion

This study demonstrates that communication identity adaptation among Mocoan Lontar Yusup practitioners occurs as a dynamic process between the continuity of cultural values and changes in the communication environment. Practitioners' identities are not formed as a single dimension but develop through the interconnectedness of the four dimensions of Communication Theory of Identity: personal identity, enacted identity, relational identity, and communal identity.

At the personal level, Mocoan is understood as part of practitioners' experiences and self-understanding; at the enacted level, identity is manifested through the ability to perform Mocoan communication practices; at the relational level, identity is constructed through

interaction and learning among practitioners; while at the communal level, identity is strengthened through a sense of belonging to the community and Osing culture.

The principal finding demonstrates that adaptation does not mean abandoning cultural identity but adjusting how that identity is communicated and displayed within changing social contexts. This finding strengthens Hall's view of identity as a process of becoming and Wenger's perspective on identity formation through participation in community practices.

Family members, elders, juru moco, the community, and the participation of younger generations constitute important spaces for simultaneously maintaining and negotiating this identity. The continuity of Mocoan therefore depends not merely on the ability to preserve traditional forms but on practitioners' ability to revitalise the values and meanings of the tradition through communication practices that remain relevant to changing times.

Theoretically, this study extends the application of Communication Theory of Identity by demonstrating that the four identity layers can be used not only to explain individual identity formation but also to understand communication identity adaptation in the transmission of intangible cultural heritage. Empirically, the study demonstrates that the continuity of Mocoan occurs through a combination of preserving core cultural values and maintaining flexibility in communication spaces and practices. Thus, adaptation constitutes a mechanism through which Mocoan cultural identity can remain sustainable without losing its social and cultural roots.

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