

Article

# The Characteristics Of *Banyumas* People As Seen In *Lengger Banyumasan* Lyrics (Ethnolinguistics Approach)

Wilda Putri Festiyanti<sup>1\*</sup>

<sup>1</sup> STIKES Ibnu Sina Ajibarang; e-mail : [wildaputri@stikes-ibnusina.ac.id](mailto:wildaputri@stikes-ibnusina.ac.id)\*

\* Corresponding Author : Wilda Putri Festiyanti

**Abstract:** This research was conducted in order to find out the characteristics of *Banyumas* people via the lyrics of *Lengger Banyumasan*, as one of the work arts, that the lyrics reflect the culture and also the society's thought. The researcher tries to focus the research only in the one of districts in *Banyumas* region named *Ajibarang* as this district is a very special place that in the past time it was a region (on the colonialism era). The researcher thinks that it is a phenomenon in the field of ethnolinguistics, which can enrich the language people knowledge about how language depicts the culture of society in certain place that can be also their identity, which differ them from any other society at the same region. In order to collect the data, the researcher uses direct observation among the society of *Ajibarang* about the lyrics of *Lengger Banyumasan*. The researcher records and writes the data by doing a direct interview in order to get the data the researcher needed. After the researcher has collected the data, it was founded that the 11 famous songs of *Lengger Banyumasan* show different characteristics of the people in *Ajibarang*. So it can be concluded that they have various way to express their idea including via the lyrics of song, or it can be said that song is the way to express one-way communication of social criticisms.

**Keywords:** ethnolinguistics, characteristics, lyrics.

## 1. Introduction

Language plays a vital role in shaping and reflecting the identity, social structure, and worldview of its speakers. In regions like Indonesia marked by high linguistic diversity local dialects serve not only as communication tools but also as cultural repositories that carry values, norms, and local wisdom [1],[2]. One such dialect is *Banyumasan*, predominantly used in the southern part of Central Java, including the district of *Ajibarang*. Embedded within the traditional songs of *Lengger Banyumasan*, a performative art form combining music, dance, and poetry, lies a reflection of the cultural identity and character traits of the local people. Previous ethnolinguistic and sociolinguistic studies have emphasized the role of oral traditions in preserving community values and articulating socio-cultural ideologies [3],[4],[5].

Researchers have employed textual analysis and discourse interpretation to examine folk songs, poetry, and rituals. While these methods provide rich cultural insights, their limitations lie in subjective interpretation, limited linguistic variation, and generalizability constraints. Nonetheless, they excel in capturing lived experiences and local expressions of identity [6]. This research addresses the following problems: (1) What themes are most frequently expressed in the lyrics of *Lengger Banyumasan*? (2) What social contexts are reflected in these lyrics? (3) What character traits of the *Banyumas* people can be inferred from the language used? To answer these questions, this study applies a qualitative ethnolinguistic method, combining textual and contextual analysis of song lyrics with interpretations from local speakers. This approach enables the identification of symbolic meanings embedded in everyday expressions.

The contributions of this study include: (1) an interpretive framework for analyzing dialect-based folk traditions through linguistic data; (2) empirical evidence on the socio-cultural traits of the *Banyumas* community; (3) thematic classification of local values such as cooperation, romantic norms, optimism, assertiveness, and social control; and (4) a case study of *Lengger Banyumasan* as a medium for cultural preservation in modern times. The remainder of this paper is organized as follows. Section 2 reviews foundational theories in sociolinguistics,

Received: April 20, 2025  
Revised: May 29, 2025  
Accepted: June 18, 2025  
Published: June 29, 2025  
Curr. Ver.: July 01, 2025



Copyright: © 2025 by the authors.  
Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY SA) license (<https://creativecommons.org/licenses/by-sa/4.0/>)

dialectology, and ethnolinguistics. Section 3 outlines the research method, data collection, and analysis strategies. Section 4 presents findings from the lyric analysis and character interpretation. Section 5 concludes the study and suggests avenues for future research on language and local identity in Indonesian cultural contexts.

## 2. Literature Review

In linguistic and anthropological studies, language is not merely a communication tool but a cultural artifact that encodes the values, worldviews, and identities of its speakers [2],[1]. Within multilingual societies such as Indonesia, local dialects serve as important mediums for expressing and preserving regional identity [7]. This study explores the ethnolinguistic characteristics of *Banyumas* people through the analysis of *Lengger Banyumasan* lyrics a traditional performance art combining music, dance, and spoken poetry.

This section provides a comprehensive overview of related literature and theoretical foundations that support the current study. The discussion is organized into two subsections: the first addresses key theories and prior works related to language, culture, and regional dialects; the second highlights the research gap and the positioning of this study.

### 2.1. Related Work and Theoretical Foundation

Sociolinguistics is defined as the study of language in relation to social structures and behaviors [2]. It investigates how societal factors such as class, gender, and region influence language use. Ethnolinguistics, a subfield of linguistic anthropology, focuses on how language reflects and shapes cultural identity [2]. [3] introduced the ethnography of speaking as a method to understand the social meaning behind speech acts in specific communities.

[1] asserts that language functions as a semiotic system through which speakers encode their cultural models and shared knowledge. Studies have applied this framework to traditional literature: [8] analyzed Minangkabau *pantun* to uncover communal values. These studies demonstrate how traditional oral genres convey character traits, norms, and belief systems.

Dialectology, the study of regional language variation, further contributes to understanding local identity. [9] explain that dialects are distinguished by consistent phonological, morphological, and syntactic features. *Banyumasan* often labeled as *ngapak* is recognized for its clear pronunciation of final consonants and egalitarian speech level [10][11],[12]. While linguistically distinct from krama-dominant dialects like those of Yogyakarta or Surakarta, *Banyumasan* is underrepresented in scholarly discourse.

These foundational theories affirm the legitimacy of using dialect-based oral literature as a lens for exploring social identity. However, most studies isolate linguistic structure or focus on the performance, not the content of the lyrics.

### 2.2 Research Gap and Positioning

Despite the availability of studies on regional dialects and traditional arts, research combining both in an ethnolinguistic framework is limited especially concerning *Banyumasan* dialect and *Lengger* lyrics. Studies such as [12],[11] explored *Banyumasan* speech in everyday conversation, but lacked cultural or thematic interpretation. Similarly, [10],[13] examined dialect vitality, without connecting it to identity expression in performance.

This study bridges that gap by analyzing *Lengger Banyumasan* lyrics as cultural texts. Unlike prior works, it focuses on identifying and interpreting sociocultural themes such as romantic expression, leadership ambition, cooperation, and optimism. Using an ethnolinguistic and discourse-based approach, the research contributes:

1. A thematic classification of character traits embedded in *Banyumas* folk lyrics;
2. A cultural interpretation of dialect use in traditional art;
3. Empirical evidence for how marginalized dialects reflect collective identity through performance.

In doing so, this research expands current knowledge in linguistic anthropology, sociolinguistics, and regional cultural studies by centering on a local dialect with rich but underexplored cultural significance.

## 3. Proposed Method

This study employs a qualitative ethnolinguistic approach to analyze the lyrics of *Lengger Banyumasan* as representations of the cultural identity of the *Banyumas* community. According to [14] qualitative research aims to explore and understand meaning derived from social or

human problems. It emphasizes interpreting data in natural contexts, making it suitable for analyzing cultural expressions embedded in traditional songs[15],[16].

### 3.1. Algorithm/Pseudocode

The methodology integrates discourse analysis, contextual interpretation, and cultural validation. Data sources include eleven *Lengger* song lyrics and interviews with native speakers from the *Ajibarang* district. This section describes the process step by step, as outlined in Algorithm 1.

<b>Algorithm 1. Ethnolinguistic Analysis of <i>Lengger Banyumasan</i> Lyrics</b>
INPUT: Lyrics of <i>Lengger Banyumasan</i> , Interview Responses
OUTPUT: Thematic classification, cultural identity representation
Step 1: Collect 11 <i>Lengger Banyumasan</i> song lyrics;
Step 2: Translate the lyrics from Javanese to English;
Step 3: Conduct interviews with local speakers for contextual insight;
Step 4: Identify and categorize emerging themes;
Step 5: Interpret themes within cultural frameworks;
Step 6: Synthesize findings into a representation of <i>Banyumas</i> identity.

### 3.2. Type of Research

This research belongs to the qualitative field. And usually, the qualitative research has a characteristic of describing something as stated by [17],[18] that, "qualitative methodology is the research procedure which result the descriptive data such as written or spoken words from the people and the behavior which can be observed."

The definition deals with the research, which is done by the researcher because the objects of research are people from certain region who have certain dialect to be observed.

### 3.3. Population and Sample

#### 3.3.1. Population

According [19], the definition of population is "a holistic object of research which consists of human, things, animal, plants, effects, test score or events which can be the source of data with certain characteristics in the certain research." The population of this study is the all songs of *Lengger Banyumasan*.

#### 3.3.2 Sample

After determining the population, the researcher selects a sample. According to [20], "sample is a part of population which is selected to support the study." If the number of the objects of research is more than a hundred, the writer should take some of the song's lyrics that will be analyzed. The technique of data sampling in this research is total sampling because from the eleven songs will be all analyzed, they are *Renggong Manis*, *Waru Doyong*, *Senggot*, *Gudril*, *Sekar Gadung*, *Pacul Gowang*, *Randa Nunut*, *Cipat-Cipit*, *Manyar Sewu Banyumasan*, *Eling-Eling Banyumasan*, *Ricik-Ricik Banyumasan*.

### 3.4. Method of Collecting Data

The researcher used direct observation in collecting the data. [20] The researcher uses several steps to collect the data as follows:

The researcher recorded the statement/ argument that people of *Ajibarang* have said in accordance with the meaning of certain lyrics in *Lengger Banyumas*. It can be done with doing an interview with them.

The researcher asks for the example of context in conversation dealing with the content of the song.

### 3.5. Method of Analyzing The Data

The researcher would find out the hidden meaning/ message that is contained by the lyrics of *Lengger Banyumas* in *Ajibarang* to get specific characteristics of people in *Ajibarang*, and also to find out the fact what actually the theme that they often raised up in *Lengger Banyumas* lyrics, as the reflection of their thought. Then, more she also wants to find out the way they utter certain case deals with their characters in the context of sentences

In analyzing the data, the researcher does the following steps:

1. Translate the meaning of Javanese language in lyrics of *Lengger Banyumasan* into English.
2. Writes the point of view about lyrics based on the argument of people of *Ajibarang*.
3. Try to find the context of conversations that deals with the case above.
4. Conclude the characteristics of people in *Ajibarang*

#### 4. Results and Discussion

This study was conducted using qualitative textual and contextual analysis of 11 *Lengger Banyumasan* songs performed in the *Ajibarang* district, *Banyumas*. The main tools utilized were printed transcriptions of the lyrics, interview notes with native speakers, and recordings of traditional performances. The analysis was carried out manually with the aid of Microsoft Word and Excel for organizing themes and classifications.

Each song was analyzed through three stages: translation, thematic identification, and cultural interpretation. This section presents the results of the analysis and discusses how each song reflects distinct character traits of the *Ajibarang* community.

##### 4.1. Findings from Individual Song Analyses

The song *Renggong Manis* explores the issue of infidelity and romantic deceit, portraying a man who seduces a woman only to abandon her later. This reflects a social tendency toward extramarital affairs among certain segments of *Ajibarang* society, symbolizing both a crisis of loyalty and normalized patterns of betrayal in male relationships.

*Waru Doyong*, in contrast, expresses positive values specifically, the habit of mutual cooperation. Through the metaphor of a leader neglecting his duties and then returning for communal discussion, the song emphasizes the importance of collaboration, deliberation, and shared decision-making in resolving social issues.

The song *Senggot* represents the ambition to become a leader. While it criticizes the use of bribes during village elections, it also reveals the hope that society still seeks morally sound leadership. The duality between corruption and aspiration illustrates the complexity of political behavior in rural *Banyumas*.

*Gudril* critiques an extravagant lifestyle. It portrays the local enjoyment of *dangdut* parties as a form of escapism from fatigue, but also hints at the financial consequences of such leisure, especially among men. The act of spending money freely, even excessively, is depicted with subtle irony.

The lyrics of *Sekar Gadung* reflect optimism. The people of *Ajibarang* are shown to prefer joy over sadness and maintain positive attitudes even in the face of hardship. This emotional resilience is strongly tied to cultural pride and religious influence, particularly through expressions of gratitude and contentment.

In *Manyar Sewu Banyumasan*, the theme shifts to hard work and determination. The song reveals a character who persistently tries to win love or achieve a goal through repeated effort and persuasion. This persistence, though sometimes viewed as overbearing, reflects the tenacity and low-profile nature of the people.

*Randa Nunut* illustrates parental protectiveness, especially toward young daughters. It expresses a traditional view of femininity in Javanese culture where young women are to be guarded and respected, and where their movements are monitored to preserve family honor.

*Pacul Gowang* portrays a failed marriage and the emotional tension of a divorced man attempting reconciliation. The passive yet firm resistance of the woman reflects the cultural stance of women in *Ajibarang* who, after separation, tend to demand strong reasons for reconnection.

The song *Cipat-Cipit* highlights women's responsibility in the family. It tells of a woman willing to work even overseas to fulfill household needs. This reflects the shifting gender roles in rural society, where economic demands push women to become breadwinners.

*Eling-Eling Banyumasan* is centered around parental advice. It emphasizes values such as etiquette, diligence, and empathy as essential for success in life. These teachings, handed down across generations, illustrate the community's emphasis on moral education.

Lastly, *Ricik-Ricik Banyumasan* continues this theme of parental responsibility, depicting a father who guards his daughter's future by monitoring her social interactions and upholding the trust of her fiancé.

#### 4.2. Synthesis of Song Themes and Social Values

From the analysis, we have got some information that relates to the matter The type of Javanese language that is used in most of the songs lyrics is *ngoko* language Though *Banyumas* dialect as the part of Javanese language has three kinds of stratification, they are *Basa Krama*, *Krama Madya*, and *Ngoko*, but the *Banyumas* people especially *Ajibarang* people prefer *Ngoko* to *Basa Krama* or *Krama Madya* in their daily life. And it is proved in the language that they use in making certain work art such as traditional songs. *Lengger Banyumasan* from *Ajibarang*, as the amusement for the people in there has become the tool for spreading out the thought of its participants. Every song has its own thought, which implies on the lyrics that have been arranged as interesting as possible. Here are the classifications of the songs' title with the thought/theme of each of them. To better understand the overarching patterns, the findings from each song were summarized in Table 1 below.

**Table 1.** Thematic Classification of *Lengger Banyumasan* Songs

Song Title	Hidden Thought/ Theme
<i>Renggong Manis</i>	About love between two people
<i>Waru Doyong</i>	Mutual cooperation
<i>Senggot</i>	The desire to be leader
<i>Gudril</i>	About extravagant manner
<i>Sekar Gadung</i>	Optimistic manner
<i>Manyar Sewu Banyumasan</i>	Hard work and low profile character
<i>Randa Nunut</i>	Parents's love to children
<i>Pacut Gowang</i>	About love
<i>Cipat-Cipit</i>	Women's responsibility to family
<i>Eling-Eling Banyumasan</i>	Parents's love to children
<i>Ricik-Ricik Banyumasan</i>	Parent's responsibility to children

From the 11 songs of *Lengger Banyumasan* from *Ajibarang* that have been analyzed, we can say that the songs have very various messages, which implies in the lyrics. These, in fact not only talk about love, but also some messages relate to the daily life such as desire to be a leader, friendship, responsibility, cooperation, parent's love to children, the sense of low profile, optimistic manner, extravagant manner that are expressed in their own dialect and culture. However, those can depict some of the characteristics of people in *Ajibarang*, who have not only good characters but also bad character according to the songs lyrics they have. Here are the characteristics of *Ajibarang* people according to the analyses above. To better understand the characteristics of people in *Ajibarang* from each song were summarized in Table 2 below.

**Table 2.** The Characteristics of People in *Ajibarang*

Song Title	The Characteristics of People in <i>Ajibarang</i>
<i>Renggong Manis</i>	Some of the men like to have affairs
<i>Waru Doyong</i>	Some people in <i>Ajibarang</i> are not individualistic
<i>Senggot</i>	Some people like to compete to be a leader, the society like to have a qualified leader
<i>Gudril</i>	Some of the people are so royal to have an enjoying thing, like party or amusement.
<i>Sekar Gadung</i>	Some people in <i>Ajibarang</i> have a high optimistic in facing problems in life
<i>Manyar Sewu Banyumasan</i>	The people in <i>Ajibarang</i> has a very high spirit in doing certain work, then they also have a low profile manner too
<i>Randa Nunut</i>	The parents in <i>Ajibarang</i> love their children so much

<i>Pacut Gowang</i>	Some of divorced woman will think thousand times to get reconciliation with her ex husband. One of the reasons is because the children, or she will ask for certain requirements
<i>Cipat-Cipit</i>	Some women in <i>Ajibarang</i> have a responsibility to get money
<i>Eling-Eling Banyumasan</i>	Some parents in <i>Ajibarang</i> like to give some important messages to their children, as the provisions of life
<i>Ricik-Ricik Banyumasan</i>	Some parents in <i>Ajibarang</i> like to give more attention and protection to their children, more over if the children have had a candidate of husband

According to the table above, it is seemly that there is no connection between the song's titles with the content of them. This is the unique aspect of language used in *Banyumas* especially in *Ajibarang*, that the people there make such a trigger of curiosity for the listener to know more about the song, so the listener would like to listen it more and more.

Understanding that the matter here is about language that is used in certain art like *Lengger Banyumasan*, so the strategy of *Ajibarang* people in pumping the curiosity of the listeners of *Lengger's* songs by combining the beauty of art itself and the language as the communication tool has created a very good work.

As one of dialect of Javanese language, *Banyumas* dialect especially *Ajibarang* dialect has certain vocabularies that are different from another Javanese dialects. Here are some vocabularies that exclusively owned by *Ajibarang* dialect (taken from the lyrics of songs). To better understand were summarized in Table 3.

**Table 3.** Some Vocabularies Owned by *Ajibarang* Dialect

The Words	The Meaning
<i>Manise separan-paran/ mAnisE</i> <i>sepArAn-pArAn/</i>	Very beautiful
<i>Ngendong/ nEndOn/</i>	To visit
<i>Nggelet/ ngelet/</i>	To find
<i>Kari/ kArI/</i>	If
<i>Kamitenggengen/ kAmItengenen/</i>	Surprised
<i>Magel/ mAgel</i>	Half-ripe

From the table above, we have some words that differ *Ajibarang* dialect from Other dialect in *Banyumas*. Sometimes, people from other area in *Banyumas* could be confused and they often difficult to understand the meaning of certain utterance, which is uttered by, people in *Ajibarang*. Even, it will be pronounced so ngapak, then the listener of it may laugh to hear a very funny pronunciation.

Then, from the conversation, we have more kinds of words that are exclusively owned by *Ajibarang*, they are summarized in Table 4 below.

**Table 4.** Words That Are Exclusively Owned By *Ajibarang*

<i>Ajibarang</i> Dialect Word	Meaning
<i>Nganane / nAnAnE/</i>	The other person
<i>Tapinen/ tApInEn/</i>	But
<i>Kiyeb/ kIyEb/</i>	Here
<i>Thok / thok/</i>	Only
<i>Teyeng / tEyEn/</i>	Can, Able to
<i>Batir / bAtIr/</i>	Friend
<i>Njajal / nJAJAL/</i>	Try
<i>Kinaruan / kinArUan/</i>	Certain
<i>Goli / goLi</i>	In doing something

<i>Mbanengan /mbAnEnAn/</i>	In fact
<i>Keprimen /keprimEn/</i>	How
<i>Ngayani /nAyani/</i>	To give funds (husband to wife)
<i>Alangan /alanAn/</i>	Obstacle
<i>Ngaring /nArIn/</i>	Go to
<i>Jere /JerE/</i>	According to, Based on
<i>Ganu /gAnU/</i>	Past time
<i>Mayub /mAyUb/</i>	Come on
<i>Nglonboni /nlomboni/</i>	To lie
<i>Ngedebus /nedebUs</i>	Bih lie
<i>Yakin Golagokin</i> <i>/yakinGolagokin/</i>	Very swear
<i>Jane /JanE</i>	If
<i>Teli /teLi/</i>	Just
<i>Simur /sIwUr/</i>	Dipper
<i>Ndeyan /ndEyAn/</i>	Maybe

## 5. Comparison

In contrast, the current study explores the intersection between dialect, performance, and character identity in a marginalized linguistic group the *Banyumasan* community in *Ajibarang*. Unlike most existing literature, which tends to either focus on structural analysis of dialect (e.g., phonology or lexical variation) or on the content of folklore without relating it to specific linguistic patterns, this study merges both through a multidimensional approach: analyzing lyrics, categorizing themes, and interpreting cultural values conveyed through the use of *ngoko* language and local vocabulary.

Moreover, the creative use of song lyrics in this study demonstrates how local dialects function as vehicles for cultural expression, identity construction, and social commentary. While prior research often treats traditional art as static heritage, this study emphasizes the dynamic and communicative function of *Lengger Banyumasan* as an ongoing discourse space where values such as leadership, loyalty, parental care, optimism, and social criticism are actively negotiated and reproduced.

Thus, this research contributes to the state-of-the-art in three ways. First, it documents and interprets a rarely studied dialect and performance art within a sociolinguistic and ethno-linguistic framework. Second, it offers a structured analysis by linking specific lexical items, thematic elements, and character traits. Third, it proposes an adaptable methodology for future researchers seeking to explore similar intersections between dialect, oral tradition, and cultural identity in underrepresented communities.

## 6. Conclusions

After writing the theory and also the analyses, finally there are some points that can be concluded, as follows:

1. The 11 songs that have been analyzed are the songs with various thought and the way to express the theme/ thought is very unique since it uses verses to show it *Banyumasan* dialect of *Ngoko* language colors the language the songs lyrics. Here are the theme/thought of them. About love between two people (*Renggong Manis*), mutual cooperation (*Waru Doyong*), desire to be a leader (*Senggot*), extravagant life style (*Gudrit*), optimistic on life (*Sekar Gadung*), hard worker and low profile (*Manyar Senu Banyumasan*), the love of parents to children (*Randa Numut*), love (*Pacul Gowang*), responsibility (*Cipat-Cipit*), parents' love to children (*Eling-Eling Banyumasan*), Parent's love to children (*Ricik-Ricik Banyumasan*).

2. Each of the songs carries its own depiction of the characteristics of *Banyumas* people especially people in *Ajibarang*. Here are the characteristics of *Ajibarang* people: Some of the men in *Ajibarang* like to have affairs, people in *Ajibarang* like to solve any social problem together and there is no egoism, The people in *Ajibarang* have an ambition to be a leader and the society like to have a good leader, the young people in *Ajibarang* like to spend their money for amusement, the people in *Ajibarang* live in optimistic manner, the people in *Ajibarang* are not ashamed to persuade someone in order to get what they want, the parents have a very great love to their children and they do not want something bad happened to their children, the women in *Ajibarang* will not so easily to get reconciliation with their ex husband then the women will ask for certain requirements to test their ex husband, the women in *Ajibarang* have also responsibility to fulfill the daily need, the parents in *Ajibarang* like to give important messages to their children and the messages are inherited from one to another generations, the people in *Ajibarang* do not like to keep a bad feeling to someone else and they will apologize to someone whom they think they have made a mistake to.
3. The characteristics of people in *Ajibarang* above contain either good or bad characteristics. The researcher in here does not want to make any justification to all the people in *Ajibarang*, since the lyrics of all the songs are the media of social criticisms (if it has bad depiction) to the phenomenon that happened in that place. Although mostly the songs lyrics are about love, but in fact those are just symbols because there are so many things that can be explain except love.
4. Language as a means of communication also has a function to show the characteristics of its users. And, then as the real implementation language is not always be spoken or written in a simple way like by giving speech or making a letter, but more it can also be 'spoken' in the written expression via lyrics of the song or we say as one-way communication, as the lyrics has no importance to be responded orally and directly This means also that certain art influences the use of language and the function of it.

**Author Contributions:** W.P.F.; Methodology: W.P.F.; Software: W.P.F.; Validation: W.P.F.; Formal analysis: W.P.F.; Investigation: W.P.F.; Resources: W.P.F.; Data curation: W.P.F.; Writing original draft preparation: W.P.F.; Writing review and editing: W.P.F.; Visualization: W.P.F.; Supervision: W.P.F.; Project administration: W.P.F.; Funding acquisition: W.P.F.

**Funding:** This research received no external funding.

**Data Availability Statement:** The data supporting the findings of this study including *Lengger Banyumasan* song lyrics and interview transcripts are not publicly available due to cultural and ethical considerations involving local community consent. However, excerpts used in the analysis are available from the corresponding author upon reasonable request.

**Acknowledgments:** The author would like to express sincere appreciation to the *Ajibarang* community, especially *Lengger* performers and local elders, for their willingness to share cultural insights and allow the documentation of their traditional art. Gratitude is also extended to academic supervisors and peers who provided support and feedback throughout the completion of this research.

**Conflicts of Interest:** The author declares no conflict of interest. The funders had no role in the design of the study; in the collection, analyses, or interpretation of data; in the writing of the manuscript; or in the decision to publish the results.

## References

- [1] A. Duranti, *Linguistic Anthropology*. Cambridge: Cambridge University Press, 1997. doi: 10.1017/CBO9780511810190.
- [2] W. A. Foley, *Anthropological Linguistics: An Introduction*, in *Language in Society*. Wiley, 1997. [Online]. Available: <https://books.google.co.id/books?id=gg6GxFy1oS4C>
- [3] D. Hymes, *Foundations in Sociolinguistics*. London: Routledge, 2013. doi: 10.4324/9781315888835.
- [4] D. Crystal, *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge University Press, 2010.
- [5] G. Yule, *The Study of Language*. Cambridge: Cambridge University Press, 2019. doi: 10.1017/9781108582889.
- [6] J. P. Gee, *An Introduction to Discourse Analysis*. London: Routledge, 2014. doi: 10.4324/9781315819679.
- [7] R. Wardhaugh, *An Introduction to Sociolinguistics*. Oxford: Blackwell, 1986.
- [8] Y. Wulandari and F. Merawati, "Ajaran Berbudhi Dalam Sampiran Pantun Adat Minangkabau Karya N.M. Rangkoto," *Komposisi: Jurnal Pendidikan Bahasa, Sastra, dan Seni*, vol. 23, no. 2, p. 124, Oct. 2022. doi: 10.24036/komposisi.v23i2.119377.
- [9] J. K. Chambers and P. Trudgill, *Dialectology*. Cambridge: Cambridge University Press, 1998. doi: 10.1017/CBO9780511805103.
- [10] C. Nugroho and I. P. Kusuma, "Identitas Budaya Banyumasan dalam Dialek Ngapak," *Jurnal Ilmu Komunikasi*, vol. 21, no. 2, p. 333, Sep. 2023. doi: 10.31315/jik.v21i2.4556.
- [11] I. L. Khasanah and H. Kurnia, "Melestarikan Budaya Banyumasan Melalui Dialek Bahasa Ngapak," *KULTURISTIK: Jurnal Bahasa dan Budaya*, vol. 7, no. 2, pp. 43–53, Jul. 2023. doi: 10.22225/kulturistik.7.2.7135.
- [12] A. Rokhman, I. Santosa, and S. Pangestuti, "Penggunaan Bahasa Banyumasan Berdasarkan Karakteristik Penutur dan Kecenderungannya di Media Digital," unpublished, 2021.
- [13] U. Horesh, "Identity and Dialect Performance: A Study of Communities and Dialects," *Journal of Sociolinguistics*, vol. 22, no. 4, pp. 481–485, Sep. 2018. doi: 10.1111/josl.12291.
- [14] J. W. Creswell and C. N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. SAGE Publications, 2016. [Online]. Available: <https://books.google.co.id/books?id=DLbBDQAAQBAJ>
- [15] L. E. Tomaszewski, J. Zarestky, and E. Gonzalez, "Planning Qualitative Research: Design and Decision Making for New Researchers," *Int. J. Qual. Methods*, vol. 19, p. 1609406920967174, Jan. 2020. doi: 10.1177/1609406920967174.
- [16] B. K. Ashdown and A. T. Maitner, "Integrating Culture in Research," in *The Cambridge Handbook of Research Methods and Statistics for the Social and Behavioral Sciences*, Cambridge University Press, 2024, pp. 140–162. doi: 10.1017/9781009000796.008.
- [17] R. Bogdan and S. J. Taylor, *Introduction to Qualitative Research Methods: A Phenomenological Approach to the Social Sciences*. Wiley, 1975. [Online]. Available: <https://books.google.co.id/books?id=1fS1AAAAIAAJ>
- [18] L. J. Moleong and T. Surjaman, *Metodologi Penelitian Kualitatif*. Bandung: Remadja Karya, 1989. [Online]. Available: <https://books.google.co.id/books?id=YXsknQEACAAJ>
- [19] H. Nawawi, *Metode Penelitian Bidang Sosial*. Yogyakarta: Gadjah Mada University Press, 2005.
- [20] S. Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktek*. Jakarta: Rineka Cipta, 2010.