

## ETHNOLINGUISTIC STUDY ON HISTORICAL COLLECTIONS OF MUSEUM WAYANG SENDANG MAS BANYUMAS

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**Abstract:** *This paper belongs to ethnolinguistic study focusing on the lexical and cultural meaning of historical collections found in Museum Wayang Sendang Mas Banyumas. It is in line with (Spradley, 2016) that ethnography is a work of describing a culture; therefore, when the data are in the form of a linguistic unit, the research is categorised into ethnolinguistic study. Museum Wayang Sendang Mas was built in 1983 initiated by Soepardjo Roestam and some Banyumas figures and artists. The purpose of this puppet museum is to nurture the Banyumas culture, especially Wayang Banyumas. We are interested in bringing this topic to research since Wayang is one of the prominent Indonesian cultural heritages, which is performed to depict life guidance, to provide good examples, norms, and values. Diverse types of puppets, artefacts, and historical objects are stored in this museum. Some of the museum collections are ani-ani, chanting, kubah, kendil, gogok, umpak batu, and umpak umbul umbul. Applying ethnolinguistic approach, this research is aimed at identifying lexical and cultural meanings of museum collections. Ethnolinguistics refers to the study of how language relates to culture and ethnicity. This approach emphasises on how language shapes the thought of ethnic groups and how far their thought shapes language. This is descriptive qualitative research since it comes up with the identification of language meaning. The data are 28 collections of Museum Wayang Sendang Mas. This research found that both lexical and cultural meanings embedded in the museum collections represent moral messages and remind people to the origin of life.*

**Keywords:** *ethnolinguistic, lexical meaning, cultural meaning, Museum Wayang Sendang Mas*

**Abstrak:** Tulisan ini termasuk dalam kajian etnolinguistik yang berfokus pada makna leksikal dan makna kultural benda-benda bersejarah yang terdapat di Museum Wayang Sendang Mas Banyumas. Hal ini sejalan dengan (Spradley, 2016) bahwa etnografi adalah sebuah karya yang mendeskripsikan suatu budaya; Oleh karena itu, apabila datanya berupa satuan kebahasaan, maka penelitian tersebut dikategorikan ke dalam studi etnolinguistik. Museum Wayang Sendang Mas dibangun pada tahun 1983 yang diprakarsai oleh Soepardjo Roestam dan beberapa tokoh dan seniman Banyumas. Tujuan dari museum wayang ini adalah untuk memelihara budaya Banyumas, khususnya Wayang Banyumas. Topik ini menarik untuk diteliti karena Wayang merupakan salah satu warisan budaya Indonesia yang menonjol, yang ditampilkan untuk menggambarkan pedoman hidup, untuk memberikan contoh, norma, dan nilai yang baik. Berbagai jenis wayang, artefak, dan benda-benda bersejarah tersimpan di museum ini. Beberapa koleksi museum adalah: ani-ani, nyanyian, kubah, kendil, gogok, umpak batu, dan umpak umbul umbul. Melalui pendekatan etnolinguistik, penelitian ini bertujuan untuk mengidentifikasi makna leksikal dan makna filosofis koleksi museum. Etnolinguistik adalah disiplin ilmu yang mempelajari hubungan bahasa dan etnis. Pendekatan ini menekankan bagaimana bahasa membentuk pemikiran kelompok etnis tertentu dan sejauh mana pemikiran tersebut membentuk bahasa. Penelitian ini merupakan penelitian kualitatif deskriptif karena menekankan pada identifikasi makna bahasa. Data yang dikumpulkan adalah 28 koleksi Museum Wayang Sendang Mas. Penelitian ini menghasilkan kesimpulan bahwa makna leksikal dan kultural yang terkandung dalam koleksi museum mewakili pesan moral dan mengingatkan orang akan asal usul kehidupan.

**Kata kunci:** etnolinguistik, makna leksikal, makna kultural, Museum Wayang Sendang Mas

## Introduction

Banyumas is one of regions in Central Java which is bordered by several cities such as Brebes, Purbalingga, Banjarnegara, Kebumen, and Cilacap. This region is rich in cultural diversity which is interesting to explore closer. Its local language, which is known as *bahasa ngapak* or *bahasa panginyongan*, is one of Banyumas' identical cultures. Besides, Banyumas is also popular with its culinary like *mendoan*, *getuk goreng*, and *sroto*. Banyumas is also rich with local tradition which is proved by the existence of various performing arts like *Wayang Banyumas*, *Begalan*, *Calung*, *Kentongan*, *Ebeg*, and *Lengger*. From these performing arts, *Wayang* is recognized by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity. *Wayang* or puppet refers to traditional art which involves acting, traditional music, literature, painting, sculpting, that are rich in symbols. *Wayang*, which originally comes from Java, was firstly performed as a religious ceremony to praise God.

*Wayang* is considered as one of cultural masterpieces since it represents real life. (Huda & Saddhono, 2017) stated that *wayang* portrays real life as it expresses diverse types of human both physically and personality. As it illustrates people in real life, *wayang* is called by *lelakoning manungsa* or the illustration of human's life. *Wayang* is performed by *dhalang* which also represents real life. It teaches us that everyone is regulated and controlled by God. Thus, people should be obedient to God and let Him lead life. Therefore, *wayang* does not merely entertain the audience, moreover, it tells about the norms, values, and traditional customs. This definition is in line with (Santosa, 2011) who stated that *wayang* performance is mainly aimed at showing life guidance, providing good examples, norms, and values which lead people to gain the glory and prosperity. It is dominated by moral messages and reminds people of the origin of life.

Banyumas has its typical *wayang* which is different from other versions found in Javanese. The Banyumas puppet is a typical type of *wayang* that takes some elements from Yogyakarta, Kedu and Surakarta puppets. In accordance with the character of a society that glorifies freedom and openness, *Wayang Banyumas* contains many elements of criticism and humour. In addition, another characteristic of *Wayang Banyumas* is delivered by *Ngapak* or *Panginyongan* language, as the local language of Banyumas. The *Wayang* collection is well preserved in the Museum Sendang Mas.

Sendang Mas puppet museum is located in the old central government complex of Banyumas district. This museum was built in 1982, until now the museum building is still being developed. Even though the name is the Museum *Wayang*, this museum also keeps several paintings of old buildings, artefacts, and fossils. Those historical collections are classified into three categories: traditional musical instruments, agricultural tools, and craft tools.

Each historical collection contains lexical and cultural meaning. Lexical meaning is the meaning of a word in relation to the physical world or to abstract concepts, without reference to any sentence in which the word may occur while cultural meaning relates to the cultural influences on word meaning. According to (Abdullah, 2016) cultural meaning refers to the meaning of a language in relation to the cultural context of society. In addition, cultural meaning means to uncover people's cultural behaviour.

Examining lexical and cultural meaning, this paper is aimed to cut open the relationship between the historical collection of Museum *Wayang Banyumas* and Javanese culture identity through ethnolinguistic approach. Historical collection symbolises local values that also reflect the cultural identity of the existing community. Each collection reflects the cultural values to be delivered to people. The values held by certain groups of people or ethnicity represent the identity by which they are recognized widely. Generally, ethnicity is decided by the race but from a linguistic point of view, language used by a group or community can be an instrument to construct identity. A choice of language is often possible for an individual to signal their ethnicity. In addition, people may use short phrases, verbal fillers, or linguistic tags, which

signal ethnicity (Holmes & Janet, 2013). Based on this consideration, this research is best described from an ethnolinguistic perspective.

Ethnolinguistics is the branch of linguistics that discusses the relationship between language and culture. Culture is viewed as the aspect that affects people's behaviours and worldview which can be seen by the language we speak. This theory believes that no two languages represent the same social reality. stated that (Riley, 2007) ethnolinguistics is the approach which emphasises on identifying the relationship between a group and its communicative practices. Ethnolinguistics has variously been approached as the study of a group's experience of life and as a science aiming to examine the relationships between a language, society, and culture.

Some similar research conducted previously taken as the reference are (Abdullah, 2016) and (Padmaningsih et al., 2018). The first previous study is entitled *Javanese Language and Culture in the Expression of Kebo Bule in Surakarta: An Ethnolinguistic Study*. This research focuses on three issues: the expression of the verbal name for Kebo Bule, the practical expression concerning the influence of Kebo Bule, and evidence of spiritual effects related to the magic of Kebo Bule. The meaning of Kebo Bule as one of the magical icons was identified through the cultural meaning, connotative meaning, historical significance and practical significance.

Furthermore, the second previous research is entitled *The Local Wisdom in Javanese Traditional Games (Ethnolinguistic Study)*. It described the meaning of culture in traditional Javanese games. The results showed that traditional games, such as kreklek, dakon, and stilts were more beneficial than in gadgets. Traditional games are more educational, healthy, can be a medium of physical learning, are activated by children's mental development, and introduce local culture to children. The forms found were monomorphemic, polymorphemic and phrases, while the cultural meanings were related to the mindset and culture of the adherents.

Compared to that two previous research, this research will only focus on lexical and cultural meaning. Lexical meaning is gathered from the dictionary and cultural meaning is obtained from the cultural context of the local community. The similarity is the cultural background observed. All of the research explores Javanese culture. Specifically, this research observes Banyumas culture, part of Javanese culture which is popular with *Bahasa Ngapak*. These three researches try to relate lexical meanings to cultural values.

From the background of the study, it can be concluded that this research focuses on ethnolinguistic study on lexical and cultural meaning of historical collections in puppet museum Sendang Mas Banyumas. After identifying those meanings, researchers describe the cultural view which leads to the local wisdom glorified by Banyumas people.

## Research Method

This research belongs to descriptive qualitative research that focuses on linguistic data. Based on (Creswell, 2014) qualitative research is an approach for exploring and understanding the meaning of individuals or groups. The process of research involves emerging questions and procedures. In qualitative research, data typically collected in the participant's setting. Then, data analysis inductively builds from particulars to general themes, and the researcher makes interpretations of the results. To be more specific, this study belongs to ethnolinguistic study in which the data are in the form of lexical units to describe Banyumas culture.

The data analysed in this paper are in the form of visual images of historical collections preserved in puppet museum Sendang Mas Banyumas. The total data is twenty-eight which are categorised into agricultural tools, craft tools, and musical instruments. The data are analysed based on lexical and cultural meaning. Lexical meaning gained from the dictionary while cultural meaning is gathered from researchers' interpretation about Javanese culture.

## Results

### *Lexical Meaning of Historical Collections*

As stated previously, this research focuses on lexical and cultural meaning of historical collections of Museum Wayang Sendang Mas Banyumas. The collections indicate the activity, custom, and tradition of Banyumas ancestors. The lexical meanings are illustrated in the following table.

**Tabel 1.** Lexical Meaning of Historical Collections

No	Museum Collections	Lexical meaning
1	Pekinangan	Betel trays
2	Ani-ani	A hand knife for harvesting rice, as a part of traditional agricultural tools
3	Canthing	A pen-like applicator used to apply liquid hot wax to the cloth to create the intricate designs.
4	Kendhil	Clay-made jug
5	Gogok	Jar
6	Lumpang	The Javanese word for Rice-Mortar, is commonly used to dehull rice or to turn rice into rice flour. It is made of whole hard wood that was shaped like a boat by carving it.
7	Saka (umpak batu)	Stone pedestal
8	Togor (umpak umbul-umbul)	Stone pedestal
9	Cempala/gedog	<i>Dalang</i> / puppeteer's tool that is placed between the toes of to make a sound or to be beaten in a puppet box in the performance.
10	Kecrek/ keprek/ kecer	A percussion instrument used in wayang performance. Kecrek functions as a signalling tool to start/stop the accompaniment music or puppet movements
11	bonang	Knobbed-centre, kettle-shaped gongs of the bonang, placed flat
12	saron	Metallophone with six or seven bronze keys placed on a wooden frame
13	peking	A metallophone idiophone of the Javanese people of Java; a one-octave metallophone with nearly rectangular keys (wilah) resting over a box resonator (rancakan kijingan)
14	demung	Saron-like instrument but it is larger
15	kethuk	A bonang-like instrument and placed in its own rack. It has a flat top.
16	kempyang	A bonang-like instrument and placed in its own rack like kethuk. It has a rounder top. Kempyang is one octave higher than kethuk.
17	kenong	A gong-like instrument and it is placed on its side. It has considerably high pitch.
18	kendhang	A double-headed drum and it is played by tapping the outer sides using hands.
19	gambang	A xylophone-like instrument and it has wooden or bamboo bars.

20	kempul	A type of a set of pitched hanging gongs. It is around 19 to 25.4 cm in diameter. Usually, there are 5 kempul hanging on the same rack as Gong Ageng and gong siyem (two larger gongs).
21	gong	A circular metal platelike percussion instrument, usually having a turned-down rim
22	gender	A type of metallophone used in Balinese and Javanese gamelan music. It consists of 10 to 14 tuned metal bars suspended over a tuned resonator of bamboo or metal, which are tapped with a mallet made of wooden disks (Bali) or a padded wooden disk (Java).
23	slenthem	A single-octave metallophone with seven thin rectangular keys (wilah) suspended by rope (pluntur) and posts (sanggan) over tuned tube resonators (bumbu).
24	siter	A plucked string instrument. It has between 11 and 13 pairs of strings, strung on each side, between a box resonator. It is about a foot long (30 cm) and it fits in a box.
25	suling	Bamboo-ring flute
26	kemanak	A banana-like or a spoon-like music instrument. It is a bronze idiophone. It is struck with a padded and then allowed to resonate.
27	clempung	A plucked string instrument, like <i>siter</i> . It has between 11 and 13 pairs of strings, strung on each side, between a box resonator. It is bigger than <i>siter</i> , about 3-feet long (90 cm) and it sits on 4 legs. The tune is 1 octave below the <i>siter</i> .
28	rebab	The rebab is a Javanese bowed spike-lute chordophone used in the gamelan orchestra

The historical collections give a conception of Banyumas people at long time ago. They work for daily needs as farmers which is proved by historical findings: *ani ani* and *lumpang*. In addition, Banyumas people also maintain local art which can be seen from *canting* and *gamelan*. *Canting* is used to make batik and *gamelan* as the musical instrument completed wayang performance. Both batik and wayang are maintained by Banyumas people as a cultural pride.

### ***Cultural Meaning of Historical Collections***

Ethnolinguistic study believes that there is a relation between linguistic terms with the culture underlied them. Thus, the cultural meaning should be revealed from the historical collections found. Here, the researcher focuses on four collections which represent the cultural background of Banyumas people; *pekinangan*, *ani-ani*, *canthing*, and *gamelan*.

#### ***Pekinangan***

In Javanese culture, the *nginang* tradition has a philosophical meaning. In ancient times, people listened to the Islamic teachings while chewing betel for their better concentration. Besides, it brought a positive impact on their bodies, especially oral hygiene. This habit developed rapidly in rural communities that has a direct impact on their social, cultural, religious, and economic life.

Chewing betel nut or what Banyumas people call "*nginang*" is a long tradition as a form of hobby for the rural communities at that time functioning as candies and snacks in these times.



The ingredients include betel leaf, cardamom, cloves, enjet (lime), and areca nut which gives the mixture its red colour. *Nginang* is done by people who like snacking, but nowadays it is only commonly done by older people. It feels like chewing grass which becomes sticky at first, then after a while there will be a mixture of spicy and cool taste in the mouth and produces blood red saliva which is then spit out without being swallowed. *Nginang* can be done in between half to an hour. Some even take hours depending on the person who mixes it and the spicy taste.

Basically, *nginang* is one of the efforts to maintain oral hygiene, considering there was no modern toothbrush and toothpaste at that time. By chewing betel nut, spice and calcium content of lime which is formulated from the ingredients, the ancient people who loved *nginang* had more durable and intact teeth.

Moreover, it provides aesthetic function in the way that it beautifies women's lips to remain red. It is said that traditional dancers (*lengger/ronggeng*) in old times also used *kinang* as lipstick to give the red colour of their lips. Even for women who love practising this habit, their lips will naturally be red without applying lipstick and considered look more beautiful since her lips will continue to emit red colour.

In rural communities including Banyumas people, betel nut is usually placed in a special place called *pekinangan*. This *pekinangan* is also equipped with a betel holder, tobacco holder, a nut pounder, a betel nut cutting tool, and red spit or betel spit. The function of *pekinangan* initially serves as the place to put the ingredients of *nginang*. However, it extended to the secondary function that is a symbol of social solidarity. This could not be separated from the habit of chewing nuts together, spending their spare time while talking about trivial things in their daily life. More extensively, *pekinangan* also served as a symbol of social status. For this reason, *pekinangan* is designed by considering the aesthetic aspect to reflect one's social status and economy. Consequently, there are a wide variety of *pekinangan* in terms of materials, size and design.

#### *Ani-ani*

*Ani-ani*, a finger-bladed knife, has been utilised by rice farmers in Indonesia for centuries. As for Javanese including Banyumas people, this tool had persisted along with their agricultural activities. In old times, harvesting rice was accomplished in a relatively isolated area with small handheld finger-bladed knives, *ani-ani*. A small metal blade is installed crosswise into a short piece of wood and the harvester holds the tool with the blade running transverse across the palm, fingers bent around the rice stalk beneath the panicle, and draws the stalk in toward the blade, severing the panicle from the rest of the rice plant. This handle can be made from bamboo or hard woods such mahogany.

As a material culture, *ani-ani* represents the rural community of Banyumas people as part of agricultural society. This tool has become part of their life especially to fulfil economic needs. An agricultural society, this tool along with other traditional agricultural equipment becomes important to support their economic sector.

#### *Canthing*

Literally, *canthing* is a pen-like applicator used to apply liquid hot wax to the cloth to create the intricate designs. This small scooping tool consists of copper wax-container with small pipe spout and bamboo handle. It is usually made of copper, bronze, zinc or iron material, however modern version might use teflon. Normally it is approximately 11 cm in length. The copper container is filled with melted wax and the artisan then uses the *canting* to draw the design on the cloth. *Canting* has different sizes of spouts (numbered to correspond to the size) to achieve varied design effects. The spout can vary from 1 mm in diameter for very fine detailed work to wider spouts used to fill in large design areas. Dots and parallel lines may be drawn with *canting*

that have up to 9 spouts. Sometimes a wad of cotton is fastened over the mouth of the canting or attached to a stick that acts as a brush to fill in very large areas. As a vital tool in the process of batik making, canting represents the artisan creativity, meticulousness and precision in creating the design. During the batik making-process, canting plays the role as ‘artisan’s hand’ to put the design into visual objects on the clothes. How intricate the design, despite its predetermination, the result largely depends on the artisan creativity skill.

#### *Gamelan instruments*

The gamelan is a Javanese musical instrument that features demung, saron, peking, xylophone, drums, and gongs. The strains of the gamelan instrument are a single unit of tone and rhythm that blends in a common rhythm. The sound of music from the gamelan becomes the sender of dances, performances, or becomes the accompaniment of the sinden song. Sindhén is the name for a woman who sings to accompany a gamelan orchestra.

A complete gamelan instrument consists of several combinations of musical instruments, such as drums, bonang, bonang successors, demung, saron, peking, saron, kenong and tap, slenthem and gender. This musical instrument features xylophone, metallophones, drums, and gongs. The rhythm of the gamelan music is soft and distinctive. Likewise, the angklung musical instrument, gamelan must be played together in a musical composition. Togetherness in playing is a reflection of harmony, harmony, and cooperation to get a dynamic and interesting rhythm. Gamelan symbolizes the spirit of cohesiveness and mutual cooperation, together, and in line. Gamelan accompanies many cultural activities such as religious rituals, ceremonies, traditional dances, dance-drama performances, wayang puppet performance and singing performance.

From the cultural meaning, it can be interpreted that Banyumas people glorify some moral values, such as: solidarity, creativity, and harmony. Solidarity sees individuals as the basis of society. It can be proven from the daily life of Banyumas society that prioritizes mutual cooperation. Creativity arises when new and valuable things are formed. The best example of creativity is Banyumas Batik which reflects the idea, thought, and cultural value of society. Batik motif innovates along with today's trends. Then, Banyumas people also maintain social harmony in their daily routine. It can be kept in mind that both lexical and cultural meanings embedded in the museum collections signaling moral values of Banyumas society

#### **Conclusion and Suggestion**

Ethnolinguistic study emphasizes on a strong relation between linguistic terms with the culture underlie them. This rationale brings the researchers to reveal the lexical and cultural meaning of historical collections in Museum Wayang Sendang Mas. The researcher chose 28 collections which represent the cultural background of Banyumas people. The historical collections give a conception of Banyumas people a long time ago. They work for daily needs which is proved by historical findings: *ani ani* and *lumpang*. Banyumas people also maintain local art which can be seen from the *canting* and *gamelan* found in the museum. *Canting* is used to make batik and *gamelan* as the musical instrument completed wayang performance. Both of them are the masterpieces of Banyumas which are widely known and respected. Lexical and cultural meaning of historical collections preserved in Museum Wayang Sendang Mas indicates solidarity, creativity, and harmony.

For the next researchers, exploring the name of Wayang will be the other way to reveal Banyumas culture. In this museum, there are plenty of wayang characters which are well preserved by the museum administrators. As we know, wayang portrays real life as it expresses types of humans: physically and personality. Some examples provided are Abimanyu, who is honest and responsible; Yudhistira, a man with a kind-hearted personality, wise, and good

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behavior; and Arjuna, who is clever, brave, and calm. These characters are interesting to explore closer from ethnolinguistic perspectives.

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