

## EXPLORING THE SEMANTIC SIGNIFICANCE OF LEXICON IN EBEG TRADITIONAL ART OF KEBUMEN REGENCY

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### ABSTRACT

This study explores the relationship between language and culture through the traditional art form of *ebeg* in Kebumen Regency which functions as a vital expression of local identity and values. This study aims to (1) classify the lexicon used in *ebeg* based on lexical and cultural meanings, and (2) reveal the local wisdom contained in the performance. Using qualitative descriptive methods within an ethnographic framework, data were collected through observation and interviews with community elders, studio leaders, and *ebeg* players. The research findings reveal various lexicons related to *ebeg* which are categorized according to elements such as *uborampe* (ritual offerings), dance movements, *tembang* (traditional songs), and performance attributes (*sandhangan*). Furthermore, this study highlights the philosophical and moral values conveyed through these linguistic and cultural expressions which underline the role of *ebeg* in preserving Kebumen's local heritage.

## 1. INTRODUCTION

Indonesia's diverse culture is closely linked to language, a form of identity that must be preserved. The *ebeg* art form in Kebumen is a significant cultural heritage that reflects this richness. Art, as part of culture, serves as a means to express the beauty within the human soul (Perliando et al., 2018, referring to the general function of art). *Ebeg*, also known as *jathilan*, *kuda lumping*, or *jaranan* in various regions, is a traditional art form that has existed for a long time. It depicts a group of warriors or knights riding horses and has now evolved into a well-preserved performance form.

Among the various *gagrag* (styles or schools) that exist, the Kebumenan *gagrag* is characterized by a *sigrak*, gallant, and courageous appearance, especially in the warrior dance accompanied by the *kendhang sabet*. According to a key informant, an elder from one of the *ebeg* studios in Kebumen, the term "*ebeg*" comes from the word "*tablig*" which means "to convey." This indicates that in the past, *ebeg* art was used by the saints as a means to spread the Islamic religion and has now been preserved as a spectacle. The *ebeg* dance movements are usually accompanied by Javanese songs sung by *sinden*, with the characteristic *tembang* (traditional songs) in the *ngapak* or Banyumasan language common in Kebumen. In the performance, there is an attraction known as *janturan*, where the *ebeg* dancers experience a process of *mendem* or trance, which allows them to perform extreme actions such as eating glass or asking to be whipped with an *ebeg* whip. Before the performance begins, each studio typically performs a ritual pilgrimage to the graves of their ancestors to ask for blessings,



safety, and a smooth journey. According to the studio leader, offerings or *uborampe* (ritual paraphernalia) are prepared to fulfill the ancestors' wishes, so the types of offerings can vary from studio to studio.

This study uses a lexical semantics approach to analyze the richness of language in *ebeg* art. Semantics is a branch of linguistics that focuses on the meaning of words or the study of meaning (Wijayanti et al., 2021). We adopt the view of semantics as a study that understands not only literal meaning but also the relationship between linguistic signs and the objects they signify (Khawalni et al., 2017). In this context, the study focuses on lexical semantics, namely the study of meaning at the word or vocabulary level.

A lexicon is defined as the entire vocabulary of a language, containing information about its meaning and usage (Erawati et al., 2023). A lexicon encompasses not only a list of words, as in a dictionary (Qohar & Fateah, 2024), but also the semantic, syntactic, morphological, and phonological information inherent in the word (Lubis & Widayanti, 2022). We distinguish between lexical meaning—which is the basic essence of a word without being influenced by context (Yordania & Fateah, 2024)—and cultural meaning—which is the understanding that arises from the mindset and habits of the language users (Rizkia et al., 2023). This cultural meaning reflects how a society understands and evaluates symbols in everyday life. Both concepts of meaning are relevant because the *ebeg* lexicon is rich in traditional and local values.

Although *ebeg* art holds profound cultural value, analysis of its lexicon, particularly in Kebumen, remains very limited. Existing research has not specifically examined the meanings contained within *ebeg* elements, even though this lexicon not only reflects linguistic identity but also contains local wisdom that is important to preserve. This gap underpins the urgency of this research, given that the chosen research location has also been understudied, thus potentially uncovering new linguistic phenomena in the field.

This study aims to answer two main questions, namely (1) What types of lexicons are found in *uborampe* (offerings), dance movements, *tembang* (traditional songs), and *sandhangan* (attributes) of *ebeg* art in Kebumen? and (2) How do the lexical and cultural meanings of these lexicons reflect local wisdom in Kebumen? The objectives of this study are (1) to determine the types of lexicons found in *uborampe* (offerings), dance movements, *tembang* (traditional songs), and *sandhangan* (attributes) of *ebeg* art in Kebumen and (2) to determine the lexical and cultural meanings of these lexicons reflect local wisdom in Kebumen. Through this study, we will classify the existing lexicons based on their meanings, as well as analyze the cultural meanings and local wisdom contained therein. Theoretically, the results of this study are expected to serve as a reference and development of linguistics, particularly in the field of lexical semantics, for further research on *ebeg* art. Practically, this research is expected to broaden the public's insight and knowledge regarding the meanings contained in *uborampe*, dance movements, songs, and *sandhangan* in *ebeg* art in Kebumen. Furthermore, this study aims to highlight and promote the importance of preserving the local wisdom inherent in these lexicons.



## 2. LITERATURE REVIEW

Several previous studies have examined the close relationship between lexicon and cultural expression in the context of traditional arts. Aprialzen, Z et al. (2023), through their study “Leksikon Budaya dalam Seni Tari Tradisional Melayu Sambas: Kajian Etnolinguistik” comprehensively describes how the form of language units, lexical meanings, and cultural meanings of the lexicon found in traditional Malay Sambas dance movements. The main contribution of this study lies in the identification of an extensive cultural lexicon and the presentation of the relationship between language and dance movements practices. However, the focus of this study tends to be on the descriptive aspects of the lexicon and has not specifically explored how these meanings reflect the values of local wisdom inherent in dance movements cultural practices in depth. In line with the ethnolinguistic approach, Sulistiyarini, S., & Handayani, W. R. (2023) in “Tradisi Lisan Kesenian Topeng Ireng di Kabupaten Magelang: Kajian Etnolinguistik”. broaden the understanding of the form, meaning, and function of oral tradition. This study successfully uncovers the meaning and social function inherent in the oral tradition of art and provides a holistic perspective on the role of language in cultural practices. However, the scope of analysis in this study as a whole tends to focus more on aspects of oral tradition that include speech, singing, or narrative and less on lexicon analysis of specific word elements.

Exploring a more specific scope, Wulandari, D. A., & Baehaqie, I. (2020) in “Satuan Lingual dalam Sesaji Malam Jumat Kliwon di Kabupaten Pemalang (Kajian Etnolinguistik).”, provides insight into how language is used in rituals. This study is important because it highlights lingual units in a ritualistic context, although it may not directly focus on the lexicon of horse dance movements performances such as *Ebeg*, but rather on ritual offerings. The focus on the meaning of spiritualism is shown by Sari, L. K., & Zakiyah, M. (2024) through “Makna Spiritualisme dalam Pandangan Etika dan Religi Jawa Melalui Jaranan Sekarmelati di Desa Sumberawan Singosari: Kajian Antropolinguistik”. This study uses an ethnosemiotic approach to examine the spiritual meaning and ethics of Javanese religion, offering a different perspective in understanding the internal dimensions of Jaranan art. However, this study is more oriented towards the general aspect of spiritualism, rather than an in-depth lexicon analysis of the elements of the art itself.

Meanwhile, two other studies provide a more general picture of *kuda lumping* that is relevant to *Ebeg*. Hardiarini, C., & Firdhani, A. M. (2022) in “Kesenian Kuda Lumping: Tinjauan Studi Multiperspektif”. Presents a comprehensive overview of the definition, characteristics, and challenges of *kuda lumping* in Javanese culture. This study provides a theoretical and general context of the performing arts, but does not focus on the lexicon analysis of these aspects. In the same vein, Laraswati, N., et al. (2023) with “Analisis Nilai-Nilai dalam Kesenian Tradisional Kuda Lumping di Desa Rasau Jaya Tiga Kecamatan Rasau Jaya Kabupaten Kubu Raya”, identify religious, social, and economic values using qualitative ethnographic methods. This study is rich in value identification, but does not specifically analyze the lexicon that is the medium for conveying these values. Overall, these studies have provided an important foundation in understanding the ethnolinguistics and anthropolinguistics of traditional arts. However, the novelty of this study lies in the semantic study, especially using the lexical semantic approach used to analyze the lexicon in *ebeg* art



in Kebumen Regency. This approach allows for a deeper exploration of the lexical and cultural meanings of all *ebeg* components such as *uborampe* (ritual offerings), dance movements, *tembang* (traditional songs) and attributes (*sandhangan*), filling the gaps in previous studies that tend to be generally descriptive or only examine values without explicitly dissecting the lexicon.

### 3. METHODOLOGY

The approaches applied in this study include methodological and theoretical approaches. The methodological approach used is descriptive qualitative, which aims to describe systematically, factually, and accurately the facts related to an incident in a particular area (Nursani, 2021). The qualitative approach focuses on observing social, human, or object behavior being studied through direct observation to obtain valid information (Rahadi, 2020). Thus, the qualitative approach aims to explain and provide detailed answers to the problems being studied (Fadhila et al., 2023). In addition, the theoretical approach used in this study is an ethnographic approach. According to P. Spradley (1997), the ethnographic approach has holistic and integrative characteristics, which means that this method analyzes all aspects of the research subject and the relationships between these aspects. The data sources in this study were obtained from informants who were already involved in the world of *ebeg*. The informants in this study were elders, studio leaders, *pengrawit*, and *ebeg* players. The study was conducted with approximately ten informants with 1 key informant and nine others as validators. The informants selected were informants who had long been involved in the world of *ebeg*. Furthermore, the data used in the study were in the form of statements from informants such as the history of *ebeg* art, lexical meaning and cultural meaning contained in the lexicon of *ebeg* art in Kebumen.

Data collection techniques in this study were conducted through observation and interviews. Observations were conducted by directly observing several studios that were the location of the study to obtain the necessary data and information. The researcher also attended an annual commemoration event held by one of the *ebeg* studios in Kebumen, with the aim of collecting data and witnessing the *ebeg* art performance directly. The event was attended by dozens of *ebeg* studios, both from Kebumen and Banyumas, who also enlivened the event. Furthermore, the researcher conducted interviews with several informants who were experienced in the world of *ebeg*. In the interview process, the researcher recorded the conversation and asked questions to the informants about *ebeg* art in Kebumen, in accordance movements with the interview guidelines that had been prepared. After the interview, the researcher transcribed the data and reviewed the results of the transcription. Then, the researcher began to sort and select interview data to be categorized based on lexical meaning in the *ebeg* art of Kebumen. The data found included lexicons containing elements of *uborampe* (ritual offerings), dance movements, *tembang* (traditional songs), and attributes (*sandhangan*).

The data analysis technique begins with transcribing the lexicons obtained based on interview recordings. The lexicon is then classified based on *uborampe* (ritual offerings), dance movementss, *tembang* (traditional songs), and attributes (*sandhangan*). Furthermore, the data is analyzed based on the formulation of the problem, namely lexical meaning, cultural



meaning and local wisdom values contained in the *ebeg* art. Furthermore, the process ends with drawing conclusions based on the results of the analysis. To ensure the validity of the data, the researcher applies data triangulation, including source triangulation by comparing data from various informants, technical triangulation by using various data collection methods, and time triangulation by collecting data from different periods. This triangulation aims to adjust and validate the data obtained. The data is then presented in the form of a table based on the lexical meaning and category of lingual units (*uborampe* or ritual offerings, dance movements, *tembang* or traditional songs, and attributes or *sandhangan*), followed by a description of the analysis of cultural meaning and local wisdom in the *Ebeg* Kebumen art.

#### 4. RESULTS AND DISCUSSION

Based on the research objectives, the results were found in the form of lexicons in *ebeg* art which were classified based on *uborampe* (ritual offerings), dance movements, *tembang* (traditional songs), and attributes. Based on the research that has been conducted, the researcher found 39 lexicons which include 12 *uborampe* (ritual offerings) lexicons, 8 dance movements lexicons, 6 *tembang* (traditional songs) lexicons, and 14 attribute lexicons. The explanation is as follows.

##### 4.1. Classification of Lexicon and Cultural Meaning Based on *Dance movements* in Kebumen *Ebeg* Art

To analyze the linguistic aspects of the Kebumen *ebeg* art, the author will classify the lexicon related to the dance movements in this art. This classification aims to identify lexicon categories based on lingual units and their lexical meanings, which will then be analyzed through the cultural meanings and local wisdom values contained therein.

**Table 1: Lexicon Classification Based on Dance movements in Kebumen *Ebeg* Art**

No.	Lexicon	Lexical Meaning
1.	<i>Sembahan</i> [səmbahan]	Lexicon for the name of the dance movements that involves bringing the palms of the hands together in front of the chest and the head slightly bowed.
2.	<i>Prajurit</i> [prajuritan]	Lexicon for the name of the dance movements in the <i>ebeg</i> art form which symbolizes courage, toughness, high fighting spirit and the responsibility of a soldier.
3.	<i>Janturan</i> [janturan]	Lexicon for referring to dance movements that depict stories of heroism or war.
4.	<i>Pedhang</i> [pəɖaŋ]	The lexicon for referring to the <i>pedhang</i> dance movements which usually involves carrying a sword and riding an <i>ebeg</i> made of woven bamboo.
5.	<i>Baladewa</i> [baladewa]	Lexicon for the name of the dance movements which is performed in a gallant style because it depicts the character of Prabu <i>Baladewa</i> .
6.	<i>Dhanksakan</i> [daŋsakan]	Lexicon for the name of the dance movements where the performers wear masks or in Kebumen it is usually called <i>cepetan</i> .
7.	<i>Perang Barong</i> [pəraŋ baroŋ]	Lexicon for mentioning dance movements that use <i>barongan</i> and usually take the form of a tiger and so on.





#### **4.1.1. Sembahan Dance movements**

The movements in the *Sembahan* dance movements symbolize a respect or offering. This means that there is a higher power, be it God, ancestors, or guardian spirits. Therefore, this dance movements is usually part of the opening of the performance. This dance movements aims to pay respect to the ancestors who are believed to be present at the performance. The movements in this dance movements are by joining the palms of the hands in front of the chest and the head is slightly bowed, the soft and solemn movements in this *Sembahan* dance movements create a sacred and mystical impression, this is a symbol of asking for permission and blessings so that the performance can run smoothly and safely.

#### **4.1.2. Prajuritani Dance movements**

Warrior dance movements reflects the values of heroism, strength, and fighting spirit. This dance movements depicts a time of war or battle. The firm and spirited movements in this dance movements symbolize the bravery and courage of a soldier in facing a challenge so that it can create a tense atmosphere. The movements in this dance movements are usually dominated by firm and steady leg movements. The feet are raised high and stomped on the ground strongly to give the impression of being brave and courageous like a soldier. Then the steps that move forward, backward and sideways to create the impression of the movement of soldiers during war. Thus, the warrior dance movements has symbolic meanings such as courage, fighting spirit, strength, and resistance to evil if in the context of *ebeg* art.

#### **4.1.3. Pedhang Dance movements**

*Pedhang* dance movements is a performance that represents the values of heroism and strength. Although not always a core part of the *ebeg* performance, the sword dance movements has a strong cultural meaning. The sword as a symbol of a weapon symbolizes agility, fighting spirit, and courage. In the context of *ebeg* art, the sword dance movements is usually performed in scenes such as battles. This depicts wars in ancient times where the soldiers fought on horseback and carried swords. The movements in the sword dance movements seem dynamic and directed, symbolizing decisiveness and the ability to make decisions quickly and accurately.

#### **4.1.4. Perang Barong Dance movements**

The Barong war dance movements has a deep cultural meaning such as the fight between good and evil. The main character in this dance movements is the barong which means protective power or repellent. In the context of *ebeg* art, this Barong war dance movements depicts a fight against evil spirits that are believed to be able to disturb human life. This dance movements uses a *barongan* and usually takes the form of a tiger, this means that in the fight they not only ride horses but some use lions or tigers in battle to scare the invaders.



#### **4.1.5. *Baladewa Dance movements***

The *Baladewa* dance movements has a cultural meaning that depicts courage, wisdom, and strength. *Baladewa* himself is a strong and respected puppet character. The *Baladewa* dance movements refers to the character of *Baladewa* who is known for his extraordinary strength, his innocent but firm nature, and his loyalty. The existence of this *Baladewa* dance movements in the Kebumen *ebeg* art symbolizes strength. The movements are performed with enthusiasm, authority, and gallantly because they depict the character of Prabu *Baladewa*. This *Baladewa* dance movements is a dance movements that represents the values of heroism and spiritual strength in the context of *ebeg* art and as a reminder of the noble values of Javanese culture.

#### **4.1.6. *Janturan Dance movements***

*Janturan* dance movements depicts a story of heroism or war. This dance movements is usually at the end and also as a closing performance because this dance movements is the peak of the *ebeg* dance movements where the players will be possessed and perform attractions beyond reason. This dance movements symbolizes tenacity and resistance. The use of properties such as *kuda lumping* to depict a soldier who is facing a fight using a horse. In the context of *ebeg* art, *janturan* can also be used as a means to summon or honor ancestral spirits who are believed to be able to protect.

#### **4.1.7. *Dhangsakan Dance movements***

*Dhangsakan* dance movements is a dance movements where the performers use masks or in Kebumen it is usually called *cepetan*. *Cepetan* has now become an icon in the city of Kebumen. The initiator of the *cepetan* dance movements came from the Kebumen area, Karanggayam. However, it has now developed rapidly in the Kebumen area. This dance movements is used to scare the invaders because of its scary appearance. In the context of *ebeg*, the *dhangsakan* dance movements has changed its meaning, no longer only about farmer activities but also about the harmonious relationship between humans, nature and spiritual power. The *dhangsakan* dance movements is a symbol of the resilience and tenacity of the community in facing the challenges of life. At the time of the *mendem* condition, it symbolizes the human ability to overcome difficulties with spiritual power and it is believed that the spirits of the ancestors are present to provide protection and blessings.

Dance movements in the *ebeg* art is not just an entertaining body movement, but also a representation of local wisdom values that have been passed down from generation to generation by the community. This dance movements reflects respect for ancestors, as seen in the *sembahan* dance movements, which symbolizes respect by joining the palms of the hands in front of the chest and bowing the head. The gentle and solemn movements in the *sembahan* dance movements create a sacred and mystical impression, as a form of asking permission from the ancestral spirits who are believed to be present in the performance. Dance movements who move to the rhythm of the music and the direction of the shaman create harmony between humans and spiritual powers. Energetic movements that imitate horsemen, jumping, stamping their feet, and playing with whips or flails, reflect the values of soldiership and heroism that are valued in traditional society. In addition, local wisdom



values are also manifested in social interactions and togetherness, which are seen in the formation of dance movements that symbolize unity and cooperation in the community.

#### 4.2. Classification of Lexicon and Cultural Meaning Based on Attribute or *Sandhangan* in Kebumen *Ebeg* Art

At this point the author will classify the lexicon related to the attributes or clothing worn by the dance movements. Various types of attributes such as masks, accessories and other dance movements properties have special names that are inherent in the art of *ebeg*. This classification aims to identify lexicon categories based on lingual units and their lexical meanings to be further analyzed based on their cultural meanings and local wisdom values.

**Table 2: Lexicon Classification Based on Attribute or *Sandhangan* in Kebumen *Ebeg* Art**

No.	Lexicon	Lexical Meaning
1.	<i>Sumping</i> [sumpiŋ]	Lexicon for the name of an accessory worn on the ear and shaped like a wing.
2.	<i>Kace</i> [kace]	The lexicon for naming the accessories used on the dance movementsr's shoulders is above the shirt and vest.
3.	<i>Pecut</i> [pəcut]	Lexicon for the name of a tool made of rope used for whipping.
4.	<i>Iket</i> [ikət]	Lexicon for mentioning head coverings made of cloth.
5.	<i>Penthul</i> [pəntʰul]	Lexicon for naming characters who use funny masks and dance movements clothes to joke around in <i>ebeg</i> performances.
6.	<i>Sampur</i> [sampur]	Lexicon for the long cloth usually used by dance movementsrs.
7.	<i>Dhanyang/indhang</i> [daŋaŋ/indaŋ]	Lexicon for mentioning spirits, supernatural beings, or ancestors who are considered to be the guardians of a place.
8.	<i>Binggel</i> [biŋgəl]	Lexicon for naming anklets made of cloth with the addition of rattles.
9.	<i>Jamang</i> [jamaŋ]	Lexicon for mentioning headdresses made of leather, cloth, or feathers.
10.	<i>Jarit/jarik</i> [jariʔ/jarit]	Lexicon for the term long cloth which is usually used as a lower covering or tied around the waist.
11.	<i>Benting</i> [bəntiŋ]	Lexicon for the term for a piece of cloth wrapped tightly around the waist of the dance movementsrs.
12.	<i>Samir</i> [samir]	Lexicon for the name of a piece of cloth used around the dance movementsr's waist.
13.	<i>Landhang</i> [laŋdaŋ]	Lexicon for spelling <i>pengarep</i> . The word <i>landhang</i> is usually used to refer to the <i>ebeg</i> player who is in front of himself as the leader or team leader.
14.	<i>Barongan</i> [barOŋaŋ]	Lexicon for referring to masks in the shape of animal heads such as tigers or lions with their respective characteristics.
15.	<i>Jaranan</i> [jaranan]	Lexicon for the term woven bamboo made to resemble a horse.
16.	<i>Penimbul</i> [pənimbul]	Lexicon for the name of the shaman who gives prayers and controls the course of the <i>ebeg</i> performance.
17.	<i>Kepranjingan</i> [kəpranjiŋaŋ]	Lexicon for describing the condition of someone who has started to lose control of themselves.
18.	<i>Kelat bau</i> [kəlat bau]	Lexicon for the designation of wristbands worn by players.





#### 4.2.1. *Kace*

*Kace* in *ebeg* art has various cultural meanings contained in it. *Kace* is an accessory used as a vest by *ebeg* players. The color, ornaments, and shapes found on the *kace* indicate a status, strength, or even character or nature of a character being played. Usually agile and enthusiastic *ebeg* dance movements use brightly colored *kace* while players with strong characters or mystical auras use darker colored *kace* and more solid shapes. In addition, *kace* is the embodiment of a symbol of protection or can be called a connection with the supernatural world.

#### 4.2.2. *Pecut*

The whip in *ebeg* art has a strong cultural meaning. The whip is usually carried by a *landhang* or a player in front who has authority or power, this symbolizes assertiveness and the ability to control the situation. In *ebeg* performances, the sound of the whip usually marks a certain scene such as a *janturan* or trance scene. The rhythm and tension of the whip's sound can affect the emotional atmosphere of the performance, this can create a tense atmosphere. Based on this, the whip has a cultural meaning as a power and is a representation to cleanse the performance area from negative energy or can also be interpreted as a symbol of the power of spiritual energy through the players especially when they are in a state of infatuation or have lost control of themselves.

#### 4.2.3. *Penthul*

The character of the *penthul* is one of the unique characters in *ebeg* art. Visually, the *penthul* has a distinctive appearance such as a bloated stomach, a mask with a nose that tends to be large, and humorous behavior. Although the character of the *penthul* is not ideal visually and physically, its movements are very agile and can adapt to various situations. This symbolizes the symbol of a society's resilience in living life. *Penthul* is a representation of humor, innocence and sometimes makes social satire conveyed with his humorous behavior. His humor often breaks the tension in *ebeg* performances. His innocence often has a fundamental truth about human relationships, life and often reminds us of noble values that are often forgotten today.

#### 4.2.4. *Sampur*

*Sampur* is a long shawl that has a meaning as a symbol of the dance movements's softness and flexibility. Its waving movements depict the dance movements's graceful movements, symbolizing an elegant and gentle nature. *Sampur* has various colors, these colors usually have their own meaning. According to the explanation from the resource person, the red *sampur* symbolizes courage and burning spirit, the yellow *sampur* symbolizes prosperity and glory, the green *sampur* is often interpreted as a symbol of fertility and balance.

#### 4.2.5. *Binggel* or *Anklet*

*Binggel* is an accessory in the form of an anklet that produces a jingling sound, worn on the feet of the *ebeg* player to add to the excitement of the performance. *Binggel* functions



as a symbol that indicates the stages in the *ebeg* dance movements. An increase in the intensity of the sound indicates closeness to *janturan* or trance, while a decrease in the intensity of the sound indicates the return of the player's consciousness. In addition, *binggel* also symbolizes a symbol of life. According to an informant who is the head of the studio, the continuous jingling sound along with the dance movements's steps reflects the dynamics of life that is always developing and changing. Thus, *binggel* is interpreted as a symbol of community life.

#### 4.2.6. Jamang

*Jamang* is a headdress made of cloth, leather, or feathers. In the context of *ebeg* art, *jamang* is not only a headdress but also has a meaning related to social status in the art group. The motifs in the form of animals or plants found on the *jamang* are a symbol of strength that comes from nature, fertility, or an idea of balance in life.

#### 4.2.7. Jarit or Jarik

*Jarit* or *jarik* is a long piece of cloth that is usually worn by wrapping it around the waist. At first glance, *jarit* is just a long cloth that has various interesting motifs, but behind that *jarit* has various meanings. *Jarit* is not only a cloth used as a body cover, but *jarit* is also a manifestation of Javanese cultural identity and is a symbol of politeness, refinement, and manners that are upheld by the people of Kebumen. Therefore, the use of *jarit* in *ebeg* art is a symbol that a performance should uphold the values of politeness wherever the performance is performed.

### 4.3. Classification of Lexicon and Cultural Meaning Based on *Uborampe* (Ritual Offerings) in Kebumen *Ebeg* Art

The use of *uborampe* creates special terms that have their own lexical meaning in the context of the culture of the Kebumen community. This classification aims to identify lexicon categories based on lingual units and their lexical meanings, which will then be further analyzed based on the cultural meaning and local wisdom values contained therein.

**Table 3: Lexicon Classification Based on *Uborampe* in Kebumen *Ebeg* Art**

No.	Lexicon	Lexical Meaning
1.	<i>Kembang Setaman</i> [kəmbaŋ sətaman]	Lexicon for naming various flowers or various types of flowers mixed together.
2.	<i>Wedang Jembawuk</i> [wedan jəmbawuʔ]	Lexicon for the name of a coffee drink mixed with coconut milk.
3.	<i>Godhong Tawa</i> [gOdOn tawa]	Lexicon for the mention of oval-shaped leaves with slightly pointed tips as a fever-reducing medicine.
4.	<i>Ares Gedhang</i> [ares gədan]	Lexicon for naming dishes made from young banana stems.
5.	<i>Rucuh asem kamal</i> [rucuh asəm kamal]	Lexicon for the name of a drink made from <i>kamal</i> tamarind mixed with brown sugar.
6.	<i>Kopi pait</i> [kOpi pait]	Lexicon for referring to drinks made from real coffee beans and not added with sugar or other sweeteners.



7.	<i>Teh legi</i> [təh ləgi]	Lexicon for the name of a drink made from brewed tea leaves and added with sugar or other sweeteners so that it has a sweet basic taste.
8.	<i>Kluban</i> [kluban]	Lexicon for vegetables that are boiled and then mixed with grated coconut which is usually seasoned.
9.	<i>Dawegan</i>	Lexicon for naming the fruit of the coconut tree which has thin, soft flesh and a naturally sweet water taste.
10.	<i>Menyan</i> [məñan]	Lexicon for the name of aromatic resin which when burned will emit fragrant smoke and has various functions.
11.	<i>Upet</i> [upət]	Lexicon for the name of a burning tool made from the tip of a coconut tree.
12.	<i>Irig</i> [irig]	Lexicon for the name of a kitchen utensil made from woven bamboo in a circular shape like a winnowing basket but the woven shape resembles a sieve.

#### 4.3.1. *Kembang Setaman*

*Kembang setaman* consists of three types of flowers: *kantil* flowers, *kenanga* flowers, and roses, each of which has a symbolic meaning. *Kantil* flowers symbolize "*temanthil kanthila marang pangeran*," which means devotion to God. *Kenanga* flowers symbolize "*dadi kenang-kenangane karo pangeran*," which reminds us to always remember the Creator so that "*ngelmua dongaku ketampa marang pangeran*," which means that all our knowledge and prayers are accepted by God. *Kembang setaman*, as a collection of various types of flowers, symbolizes the completeness and diversity of life. In Javanese culture, *kembang setaman* has a rich symbolic meaning, especially in the art of *ebeg*, where these flowers not only function as decoration, but also as a link between the human world and the supernatural world. In addition, *kembang setaman* is believed to protect the dance movements from negative energy or evil spirits. The symbolic meaning of *kembang setaman* reflects the cultural values, spirituality, and beliefs of the community, because flowers are often associated with life, birth, and death. Thus, the flower garden is not just a collection of flowers, but also a meaningful symbol, reflecting the relationship between humans, nature, and spirituality in Javanese culture.

#### 4.3.2. *Wedang Jembawuk*

Another lexicon in *uborampe* is *wedang jembawuk* which has various cultural meanings. *Wedang* means a warm drink, this symbolizes warmth and intimacy. *Wedang jembawuk* is a drink made from coffee water mixed with coconut milk. Coconut milk symbolizes prosperity and fertility, this is often associated with abundant agricultural products. In the context of *ebeg* art, *wedang jembawuk* is included in part of the ritual offerings as a form of respect for ancestors which symbolizes warmth.

#### 4.3.3. *Kluban*

*Kluban* means boiled vegetables usually mixed with grated coconut that is usually seasoned. *Kluban* has cultural meanings such as closeness to nature and agricultural products, depicting the life of an agrarian society that depends on nature. While grated coconut with spices depicts the richness of taste and blessings. In the context of *ebeg*, *kluban* is included



in part of the ritual offerings that are believed to have meanings about simplicity, deep gratitude, and spiritual relationships with nature and ancestors.

#### 4.3.4. *Godhong Tawa and Ares Gedhang*

*Godhong tawa* has a cultural meaning related to healing, calm, and spiritual protection. This leaf is part of the ritual offerings that are believed to ward off negative energy. In the context of *ebeg* art, the presence of *godhong tawa* in the ritual offerings symbolizes a request for healing and protection for the dance movements and audience during the performance. Meanwhile, *ares gedhang* has a cultural meaning that reflects the simplicity and relationship between humans and nature. *Ares gedhang* is also part of the ritual offerings that symbolize gratitude for the harvest and a request for blessings from ancestors.

#### 4.3.5. *Rucuh Asem Kamal*

*Rucuh asem kamal* has a unique cultural meaning in the context of Javanese culture, especially in *ebeg* art. *Rucuh asem kamal* is water soaked in brown sugar mixed with tamarind kamal fruit, the fruit has a sour taste that symbolizes freshness, cleansing, and warding off disaster. Tamarind kamal fruit grows wild in nature, reflecting the abundant natural wealth and reminding us of the importance of maintaining the balance of the ecosystem. In *ebeg* art, *rucuh asem kamal* functions as a symbol of self-purification during the performance. This drink is a traditional concoction that reflects the local wisdom of the Kebumen community. In addition, the presentation of *rucuh asem kamal* in *ebeg* art symbolizes a request for health, strength, and protection from evil spirits.

#### 4.3.6. *Dawegan or Degan Ijo*

*Dawegan*, or *degan ijo*, is the fruit of a young coconut tree that has sweet flesh and water, and can grow in both lowlands and highlands. This means that humans have the ability to adapt to various situations. The clear and fresh water of *dawegan* is believed to be able to cleanse and purify both physically and spiritually. Therefore, the presence of *dawegan* in *uborampe* is interpreted as an effort to cleanse oneself, the performance environment, or even invite *indhang* or ancestral spirits. In some Javanese beliefs, the coconut is considered a symbol of the human head, which is the most respected part of the body. Thus, the offering of *dawegan* becomes a symbol of respect for the ancestral spirits who are believed to be present during the performance.

#### 4.3.7. *Kopi Pait and Teh Legi*

*Kopi pait* and *teh legi*, although they have opposite tastes, both contain deep meanings in a cultural context. *Kopi pait* is often interpreted as a symbol of life's challenges or difficult phases, reminding us that the cycle of life is not always sweet. In addition, bitter coffee symbolizes honesty, reflecting a sincere offering without hiding anything, which can help reflect on the meaning of life and get closer to God. Its presence in *uborampe* is also believed to be able to ward off negative energy. On the other hand, *teh legi* which is a warm dish commonly served at home, has the meaning of a symbol of welcoming and respecting



ancestral spirits in the Kebumen *ebeg* art. *Teh legi* reflects simplicity and family values, this shows that in an offering or performance, it is important to have a caring nature. Thus, both bitter coffee and *teh legi* have an important role in conveying the cultural and spiritual values of the Kebumen community.

The deep meaning of the lexicon of *uborampe* in the Kebumen *ebeg* art reflects that the understanding of the richness of meaning is inseparable from the values of local wisdom that are the foundation of the culture of the local community. *Uborampe* functions as a tribute to ancestors and the power that is believed to provide protection. The local wisdom contained in *uborampe* is a series of traditional values that are passed down from generation to generation. *Uborampe* contains spiritual values that underlie the *ebeg* performance, where the Kebumen community believes in the influence of ancestors in their lives. As a medium of communication, *uborampe* is used to honor, ask for blessings, and maintain relationships with nature. The components of *uborampe*, which are dominated by agricultural products such as vegetables, fruits, and side dishes, reflect gratitude for the gifts of nature and the fertility of the land that are the source of life for agrarian communities. In addition, the values of local wisdom in *uborampe* also include togetherness and mutual cooperation in the preparation of ritual offerings, which are expected to strengthen friendship and solidarity within the community. The *ebeg* art serves as a symbol of community support for the art, making *uborampe* a visual representation of gratitude for the sustenance received. Thus, the values of local wisdom make *uborampe* not only a complement to the ritual, but also a manifestation of the cultural identity and outlook on life of the Kebumen community.

#### 4.4. Classification of Lexicon and Cultural Meaning Based on Tembang in Kebumen Ebeg Art

To deepen the understanding of the linguistic aspects of the Kebumen *ebeg* art, the author will classify the lexicon related to the *tembang* or chants performed. This classification aims to identify lexicon categories based on lingual units and their lexical meanings, which will then be analyzed through the cultural meanings and local wisdom values contained therein.

**Table 4: Lexicon Classification Based on Tembang in Kebumen Ebeg Art**

No.	Lexicon	Lexical Meaning
1.	<i>Bendrong Kulon</i> [bendrOng kulOn]	Lexicon for naming Banyumasan <i>gendhing</i> with lyrics in <i>Ngapak</i> .
2.	<i>Eling-Eling</i> [eliŋ-eliŋ]	Lexicon for the names of tembangs used as accompaniment to <i>ebeg</i> during <i>janturan</i> or trance.
3.	<i>Waru Dhyong</i> [waru dɔyɔŋ]	Lexicon for naming <i>ngapak</i> language tembangs in <i>ebeg</i> art.

##### 4.4.1. Bendrong Kulon

The *Bendrong Kulon tembang* is not just a story about a soldier who experiences a phase of being possessed or possessed, but also contains deep cultural meaning. In *ebeg* art, the phase of being possessed is interpreted as a bridge of communication between the human world and the spiritual realm, where the soldier is depicted as being under the control of spiritual power or the spirit of a respected ancestor. The soldier, who is identical with





physical strength and courage, reflects human potential as a vessel of higher spiritual energy. From a cultural perspective, the *Bendrong Kulon tembang* functions as a means of inheriting traditional values and respect for ancestors. In addition, this *tembang* also reminds us of the duality in humans, namely between physical strength and vulnerability to greater power. Thus, the *Bendrong Kulon tembang* has a deep meaning for the people of Kebumen, reflecting the beliefs and values that are upheld in the *ebeg* art.

#### 4.4.2. Eling-Eling

After the *Bendrong Kulon tembang* that describes a soldier who experiences infatuation, the performance continues with the *Eling-eling tembang*. While *Bendrong Kulon* tells the story of attachment to spirits that causes loss of consciousness, the *Eling-eling tembang* serves as a reminder to always remember God. This *tembang* is present as a support that reminds the dance movements and audience that in the midst of the turmoil of spiritual energy and transcendental experiences, awareness of the Creator must not be forgotten. In the context of *ebeg* art, the community believes that the *Eling-eling tembang* functions as a control mechanism or antidote. After the soldier reaches the peak of experience, the chanting of this *tembang* becomes a guide to return to earth and restore consciousness. The message contained in this *tembang* is that the spiritual power that is present should not make someone complacent or lose direction, but rather strengthen faith in the existence of God. Thus, the *Eling-eling tembang* is not only a complement to the *ebeg* performance, but also conveys various deep moral messages to the community.

#### 4.4.3. Waru Dhoyong

*Tembang Waru Dhoyong* is one of the Banyumasan *tembang* sung in *ebeg* performances and has a deep cultural meaning related to the lives of Javanese people. Symbolically, the *waru* tree that is slanted or tilted depicts a condition of wavering faith, easily swayed by worldly temptations and challenges. This *tembang* functions as a balancer and spiritual guide, reminding us of the importance of steadfast faith in God as a foundation to avoid false values and beliefs. The cultural meaning of this *tembang* is in line with the noble values upheld in Javanese society, such as perseverance, patience, and surrender to God. This *tembang* reminds us that life is full of trials that can shake our beliefs, so a strong foundation of faith is needed to avoid negative influences. The presence of this *tembang* in the Kebumen *ebeg* art reflects an effort to align spiritual values in traditional art performances, making *ebeg* not only entertainment, but also a medium to convey moral and religious messages to its audience.

The use of local languages and dialects in the *tembang* sung in the Kebumen *ebeg* art reflects the local wisdom of the local community. The lyrics of the *tembang* generally use the Javanese language of the Kebumen or Banyumasan dialect, which is a sign of the cultural identity of the community. The *ngapak* dialect used by the Kebumen community is a uniqueness that needs to be maintained as part of their identity. The use of this local language and dialect functions as a means to preserve the language and oral traditions from generation to generation, so that they are not lost amidst the progress of the times. Moral and ethical values are often inserted into the lyrics of the *tembangs*, conveying messages about mutual



cooperation, kindness, and reminders to always remember God. In the *ebeg* art, the *tembang* also function as markers of changes in movement in the dance movements, creating harmony in the performance. Thus, the *tembang* in the Kebumen *ebeg* art are an important component that contains local wisdom values through the messages conveyed and the dialect that is the identity of the Kebumen community.

## 5. CONCLUSION

This study focuses on the semantic study of lexicons in *ebeg* art in Kebumen Regency. Based on the study that has been conducted in this study, it can be seen that *ebeg* art in Kebumen is one of the arts that has life values. These values are conveyed through language and contain meaning in them. Based on the research that has been conducted, 40 lexicons were found related to *ebeg* art in Kebumen. The lexicons were then classified based on dance movements and 7 lexicons were found such as *sembahan* dance, *prajuritan* dance, *janturan* dance, *pedhang* dance, *baladewa* dance, *dhangsakan* dance, and *barong* war dance. The classification of the lexicon according to attributes (*sandhangan*) shows 18 lexicons, namely: *sumping*, *kace*, *pecut*, *iket*, *penthul*, *sampur*, *dhanyang/indhang*, *binggel*, *jamang*, *jarit/jarik*, *benting*, *samir*, *landhang*, *baringan*, *jaranan*, *penimbul*, *kepranjingan*, and *kelat bau*. Furthermore, 12 lexicons were found in the elements of uborampe (ritual offerings), including *kembang setaman*, *wedang jembawuk*, *godhong tawa*, *ares gedhang*, *rucuh asem kamal*, *kopi pait*, *teh legi*, *kluban*, *dewegan*, *menyan*, *upet*, and *irig*. The final classification according to *tembang* (traditional songs), found as many as 3 lexicons such as *bendrong kulon*, *eling-eling*, and *waru dhoyong*. Each of these lexicons has a deep meaning, both in terms of lexical meaning and cultural meaning. The lexical meaning of the lingual unit refers to the basic meaning of the word or phrase, while its cultural meaning is related to the values, beliefs, and traditions held by the Kebumen community. In addition, *ebeg* art also contains local wisdom values that are passed down from generation to generation, such as mutual cooperation, religiosity, and harmony with nature. Thus, *Ebeg* art not only functions as entertainment but also as an important means to preserve the language, culture, and local wisdom of the Kebumen community.

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