

Preservation of Banyumas' Indigenous Culture Embodied in Traditional Songs

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ABSTRACT: *The phenomenon of globalization has significantly facilitated the infiltration of diverse cultural elements from various nations into Indonesia, resulting in a substantial and uncontrolled influx. Consequently, there is a looming threat to the preservation of indigenous cultural identities. Among the strategies available to safeguard the cultural richness of Indonesian society from the pervasive influences of globalization, traditional songs emerge as a pivotal avenue. These songs serve as poignant reflections of communal realities, encapsulating distinctive facets of local life and embodying the intrinsic values of indigenous wisdom. The primary objective of this research is to elucidate the cultural identity of the Banyumas community as manifested within the realm of traditional songs. Employing a qualitative descriptive approach, the study undertakes a comprehensive analysis. A corpus of 60 traditional Banyumas songs, integral to the traditional Banyumasan arts, constitutes the dataset for this inquiry. Data collection methodologies encompass both documentation and interview techniques, with the latter facilitated through purposive sampling. The findings of this investigation reveal the presence of distinct local cultural identities within traditional Banyumas songs. These identities encompass linguistic characteristics, notably the ngapak dialect, as well as traditional artistic expressions and indigenous culinary traditions. Traditional Banyumas songs, therefore, emerge as potent vehicles for the preservation of the Banyumas community's cultural heritage, perpetuated through their integration into every traditional arts performance. This research is very important for the preservation of Indonesian culture, especially the culture of the Banyumas people.*

KEYWORDS–Banyumas, indigenous culture, traditional songs

I. INTRODUCTION

Indonesia presents a rich tapestry of ethnic groups, each contributing to the cultural diversity that spans its entire territory. This diversity not only serves as the identity but also the source of pride for the Indonesian populace. The cultural manifestations of each region encapsulate the unique character and essence of their respective communities. It is noteworthy that these cultures, thriving in contemporary society, are not sudden occurrences but rather the legacy of the creative endeavors of the nation's forebears, stretching back to antiquity (Irmania et al., 2021).

Indonesian society bears the responsibility of acknowledging and safeguarding the nation's cultural heritage, even in the face of the formidable challenges posed by globalization. The repercussions of globalization permeate every facet of life, encompassing realms such as politics, economics, and culture (Aprinta, 2023). The advent of globalization has facilitated the swift and effortless influx of foreign cultures into the country. Additionally, Siburian et al (2021) posit that globalization has engendered a modernization of the mindset among the younger generation. However, this modernized outlook has fostered a perception among youth that ancestral cultural heritage is antiquated, obsolete, and lacking in appeal (Safruddin, 2016).

Presently, the interest of the majority of the younger generation in local culture has experienced a notable decline (Dewantara et al., 2022). There is a pronounced inclination among them to explore and adopt cultures from foreign lands rather than embracing their own local heritage. Notably, Korean culture has emerged as a dominant force in various regions of Indonesia. Research conducted by Fadillah et al(2023) reveals that the

pervasive influence of Korean popular culture, known as the Korean Wave, has supplanted local traditions among teenagers in Makassar. Furthermore, a study by Dwiyantri et al (2022) illustrates the infiltration of Korean culture through mediums such as Korean dramas, boy bands, and girl bands, thereby permeating the daily lives of teenagers and displacing the traditional values and local culture of Bali.

The aforementioned discussion highlights the detrimental effects of globalization on the appreciation of local culture. Should there be a lack of communities actively engaged in the preservation and conservation of local culture, there exists a risk of its potential disappearance or appropriation by other nations. Instances have arisen where at least 33 Indonesian cultural elements have been claimed by foreign countries, encompassing a range of items including ancient manuscripts, rendang cuisine, the folk song "*Rasa Sayang Sayange*," hand-drawn batik, reog Ponorogo performances, pendet dance, and angklung musical instruments (Febrianti, 2022).

However, Wagiran (2012) elucidated in his research that local culture frequently embodies intrinsic values of local wisdom, capable of guiding the conduct of community members due to its dynamic, flexible, open, and adaptable nature. The loss of local culture equates to a loss of national identity, thereby potentially instigating adverse phenomena, such as a decline in morality closely linked with juvenile delinquency, including promiscuity, gang-related violence, and substance abuse. Survey data presented by the National Narcotics Agency and the Indonesian Institute of Sciences in 2018 revealed approximately 2.29 million cases of drug abuse among Indonesian students (Pulitdatin, 2019). This circumstance can be construed as an identity crisis, wherein national, cultural, and moral values constituting the nation's identity diminish (Setyawan & Dupo, 2020).

One of the strategies employed to preserve local cultural identity is through traditional arts rooted in local wisdom. Setyawan and Dupo (2020) expounded in their study that art infused with local wisdom is instrumental in fortifying local cultural identity. This assertion corroborates the findings of Alifah (2020) that traditional songs from Japan, such as Momiji, serve as poignant depictions of Japanese culture, particularly the traditional kimono attire. Furthermore, Nyota and Mapara (2008) revealed in their research that traditional songs can serve as a conduit for introducing the customs of the Shona people in Africa.

Indonesia is also home to numerous traditional songs imbued with local wisdom. For instance, traditional songs associated with the Ohey tribe in Papua intricately reflect the cultural ethos of a community that esteems principles of unity and kinship (Marwati & Wijaya, 2024). Similarly, traditional songs originating from Muna District, Southeast Sulawesi, encapsulate the cultural values of the local community, which steadfastly uphold the tenets of divinity, reverence for ancestral wisdom, a fervent commitment to nation-building, and fraternal bonds (Rasiah et al., 2022). Moreover, traditional songs from the Banjar community serve as a mirror of the cultural values cherished by the Banjar people, encompassing wedding customs, livelihoods as traders, and traditional balago games.

Similar to other regions across Indonesia, Banyumas Regency boasts a plethora of traditional songs rich in local wisdom. However, the researcher's investigation has revealed a dearth of studies connecting Banyumasan songs with the preservation of cultural identity. Findings from research conducted by Winangsit et al (2022) elucidate that the thematic core of Banyumasan children's songs revolves around the natural beauty of Banyumas, traditional games, and cuisine. Additionally, a separate study undertaken by Febrianto et al (2018) delved into the evolution of Gondolio music, transitioning from a utilitarian pest-repelling tool to an instrument of artistic expression.

From the aforementioned discourse, it becomes apparent that this research deviates from prior investigations. Traditional Banyumas songs, particularly those intertwined with traditional arts, remain largely unexplored in terms of their cultural significance. The researchers endeavor to meticulously examine the cultural essence preserved within traditional Banyumas songs.

II. RESEARCH METHOD

This study adopts a qualitative descriptive research design. Qualitative research entails a methodological approach in which assumptions and theoretical frameworks are leveraged to shape the interpretations proposed by the researcher (Creswell, 2014). Subsequently, content analysis techniques are employed by the researcher to scrutinize, assess, and reinterpret cultural elements present in songs,

contextualized within their respective settings (Krippendorff, 2018).

The primary data source for this study comprises 60 traditional Banyumas songs that are still actively utilized. Sampling is conducted through purposive sampling techniques. The selected Banyumas songs for this investigation consist of 15 pieces commonly performed to accompany traditional Banyumasan artistic expressions. From these, four songs are further singled out, namely "*Bendrong Kulon*, *Kembang Glepang*, *Gondolio*, and *Gethuk Goreng Sokaraja*." Data collection methods encompass documentation and interviews.

The research employs theoretical triangulation to ensure the accuracy of final conclusions by drawing upon diverse theoretical perspectives. Furthermore, data source triangulation is employed by the researcher to ensure the precision of final outcomes, integrating information from multiple informants, including *sindhen* (traditional Javanese female singers), artists, community leaders, and cultural experts.

III. RESULT AND DISCUSSION

Traditional Banyumas Songs

Traditional Banyumas songs are frequently employed as accompaniments to traditional artistic performances. The lyrical compositions within traditional Banyumas songs are commonly denoted as *cakepan* (Heriwati, 2010). Various forms of *cakepan* are utilized in Banyumas songs, as delineated by Budiarti (2016), encompassing *wangsalan*, *parikan*, *isen-isen*, and *senggakan*.

Wangsalan, in particular, represents a form of lyrical text structured as riddles, where the answers are intertwined with words found within the song's lyrics. It is widely believed that *wangsalan* embodies the community's values and perspectives towards life (Rahayu, 2018). An illustrative example of *wangsalan* is provided below:

Table 1. Example of *wangsalan*

<i>Bendrong Kulon</i>	<i>Bendrong Kulon</i>
<i>Suket latar celulang ciut godhonge (teki)</i>	The grass in the yard with small stems and leaves (teki grass)
<i>Aja drengki wong urip nunggal sebumi</i>	Do not envy fellow humans who live on the same earth

Parikan in the Indonesian language is also known as *pantun*. As explained by Jayanti (2017), *parikan* is a type of lyrical composition consisting of two lines with the same rhyme (a-a), where the first line tends to lack specific meaning but contains elements of entertainment, while the second line conveys particular messages. Below is an example of *parikan*:

Table 2. Example of *parikan*

<i>Bendrong Kulon</i>	<i>Bendrong Kulon</i>
<i>Gatutkaca pringgondani</i>	(Gatutkaca pringgondani)
<i>Ana petruk irunge dawa</i>	(There exists Petruk with an elongated nasal feature)
<i>Wis semaya aja mblenjani</i>	(He has vowed not to violate it)
<i>Ora kepethuk atine gela</i>	(Should it remain unfulfilled, his heart will suffer disappointment)

Isen-isen, also known as *abon-abon*, is a term used to refer to the vocal embellishments of a traditional Javanese singer (*sindhen*) and can be utilized to showcase the *sindhen's* creativity in vocal improvisation (Astari & Saepudin, 2020). The presence of *isen-isen* in a song is not mandatory as it serves merely as an accompaniment. It is the responsibility of the *sindhen* to determine whether a song requires the addition of *isen-isen* or not. Below is an example of *isen-isen*:

Yo mas yo mas

Rama....
 Yo ramane dhewek
 Gones....
 Gonas ganes wicarane....

Senggakan is a series of words that can carry meaning or not, with the purpose of being uttered to create a lively atmosphere (Devi, 2022). *Senggakan* can be uttered by the *sindhèn* (traditional Javanese female singer) or musicians. Pangestika (2020) revealed that *senggakan* is a form of communication utilized by the *sindhèn*, musicians, other performers, and even the audience to enhance the liveliness of the performance. Below is an example of *senggakan*:

Wa lu lu ing
 Eoe, eae, eoe, aeoeae

Based on the explanation, it can be concluded that the lyrics of the Banyumasan song can also be called *cakepan*. *Cakepan* is usually composed of *wangsalan*, *parikan*, *isen-isen/abon-abon*, and *senggakan*. Of course *cakepan* Banyumasan is a representation of the culture of the Banyumas people. After this, we will explain the culture of the Banyumas people as expressed in songs, including dialect, traditional arts, and typical Banyumas food.

The Identity of Ngapak Dialect in Traditional Banyumas Songs

Traditional Banyumas songs exhibit distinctive features when compared to musical compositions originating from other regions in Indonesia. This divergence primarily stems from the adoption of the Ngapak language, a unique dialect prevalent among the inhabitants of Banyumas for communication purposes. The Ngapak dialect is characterized by a resolute, assertive, and unambiguous articulation of consonants such as "a, b, d, g, h, y, k, l, o, w" (Herusatoto, 2008). Furthermore, Priyadi's study (2018) underscores another noteworthy aspect, indicating that individuals from Banyumas commonly employ specific personal pronouns or forms of address, including *inyong* (I), *rika* (you), *kowe* (you), *ko* (you), and *kono* (you). These linguistic conventions are also manifest within traditional Banyumas songs, as evidenced by the following composition:

Table 3. Ngapak Personal Pronouns

<i>Kembang Glepang</i>	<i>Kembang Glepang</i>
PI: Apa Rika tumon ana gedang nunggang kupu?	(Do you know there's a banana climbing a butterfly?)
PA: Ora tumon ada gedang nunggang kupu	(I don't know there's a banana climbing a butterfly)
PI: Rika tumon arep belih, wong inyong tumon ikih	(Why should I care whether you know or not, the important thing is that I know)
PA: Ora memper temen ana gedang nunggang kupu	(It's impossible for a banana to climb a butterfly)

The inhabitants of Banyumas refrain from employing the conventional modes of address commonly observed in Javanese society. Terms such as "*sira*" and "*ingsun*" are deliberately avoided by the populace of Banyumas due to their perceived feudalistic implications, which are viewed as incongruent with the cultural ethos of Banyumas society. It is a widely held belief among the people of Banyumas that all individuals are regarded as equals in the eyes of the divine, thus rendering hierarchical forms of address unnecessary, as they serve to stratify individuals into distinct social hierarchies (Priyadi, 2018).

A contemporary issue of concern revolves around a significant segment of the younger generation feeling reluctant to acknowledge themselves as speakers of the Ngapak dialect, let alone engage in conversation using it. As evidenced by Pawestri's research (2019), young Banyumas natives who relocate to Yogyakarta often experience shame in admitting or utilizing the Ngapak dialect. This phenomenon stems from the prevalent stereotype associating the Ngapak language with peculiarity and marginalized communities, suggesting an

inability to align with the esteemed cultural attributes of the Yogyakarta and Surakarta palaces (Pawestri, 2019). Additionally, a disheartening revelation from the study conducted by Rahayu et al (2023) suggests that native Banyumas students studying within the Banyumas region find it unfamiliar to communicate in the Ngapak dialect, whether among peers from Banyumas or those from outside the region, due to a sense of embarrassment associated with its usage.

The lyrical compositions of traditional songs showcased in artistic performances could serve as a mechanism for preserving the existence of the Ngapak language. Specifically, they provide enlightenment to the younger generation that Ngapak is a unique language devoid of disgrace. The utilization of the Ngapak language in traditional Banyumasan songs can be presented to diverse audiences in a manner that is both distinctive and aesthetically pleasing. This underscores the notion that Ngapak is a language worthy of pride and celebration.

The Artistic Identity in Traditional Banyumas Songs

Traditional songs serve as a means of expressing the essence and socio-cultural context of a specific period (Setyawan et al., 2017). Within the repertoire of traditional Banyumas songs, there exist compositions that encapsulate the essence of cultural identity. Some of these songs are frequently employed as accompaniments to traditional art performances, offering not only guidance but also insights into the art being presented. It is not uncommon for audience members to attend such performances without prior knowledge of the subject matter. Consequently, traditional Banyumas songs are utilized as a vehicle to introduce traditional arts, encompassing aspects such as the art form's identity, its historical background, its creators, and the intricacies of its musical composition.



Figure 1. Traditional Art of Gondolio

(Source: <https://jadesta.kemenparekraf.go.id/atraksi/gondolio>)

Forexample in the song entitled Gondolio. Gondolio songs are used to accompany traditional Gondolio art. Apart from that, Gondolio songs also explain the history and matters related to Gondolio art. Below are the lyrics to the song Gondolio

Table 4. Gondolio Song

<i>Gondolio</i>	<i>Gondolio</i>
<i>Gondolio mangan ketankaroklapa</i>	Gondolio partakes of sticky rice with coconut,
<i>Aduh kakang gondolio</i>	"Oh dear, Gondolio,"
<i>Mburu prawan ulih randa</i>	Pursuing girls, even widows,
<i>Esuk-esuk medang jeruk</i>	In the early morning, consuming an orange herbal drink,
<i>Karo nyambi tunggu manuk</i>	While awaiting the arrival of the birds,
<i>Nang tengah-tengah gubug</i>	Within the confines of the hut,
<i>Sawaehmblusuk-mblusuk</i>	His rice fields are inundated with mud,
<i>Gondoliolaras bambu patangwarna</i>	Gondolio, an instrument with four tones,
<i>Karangane Bangsa Setra</i>	Crafted by Bangsa Setra,
<i>Asale Tambaknegara</i>	Originating from Tambaknegara.
<i>Awan-awanmedang kopi</i>	During the afternoon, indulging in an orange herbal drink,
<i>Karo nyambi tunggu pari</i>	While anticipating the rice harvest,

<i>Nang tengah gubug nggunung</i>	His dwelling is situated atop the mountain,
<i>Tembangemelung-melung</i>	His melodies are mellifluous,
<i>Gondolio kebudayaan kawit kuna</i>	Gondolio, a cultural relic from antiquity,
<i>Antarane kawit taun siji sanga loro lima (1925)</i>	Emerged around the year nineteen twenty-five.
<i>Sore-sore medangjahe</i>	In the evening, sipping on ginger herbal drink,
<i>Lan disambi nyambut gawe</i>	While laboring diligently,
<i>Supaya seneng atine</i>	To ensure a contented heart,
<i>Gondolio hiburanane</i>	Gondolio serves as his source of amusement.

The second stanza of the Gondolio lyrics, which begins with "*laras bambu patang werna, karangane Bangsa setra, asale Tambaknegara,;*" serves to introduce the art of Gondolio. This art form, attributed to Ki Bangsa Setra, is crafted from bamboo with four distinct tones and has its origins in Tambaknegara Village, Rawalo District, within the Banyumas Regency. Initially conceived as a method to deter pests owing to its resounding acoustics, Gondolio has since metamorphosed into a revered traditional art form (Febrianto et al., 2018). Additionally, this stanza elucidates that the rice fields within Banyumas Regency are not exclusively situated on flat terrain but also extend to hills or mountains, as implied by the lyrics "*nang tengah gubug nggunug*".

The subsequent stanza further delves into the historical narrative surrounding the Gondolio art form, specifying its inception in 1925, as denoted by the lyrics "*antarane kawit taun siji sanga loro lima*" (1925). Furthermore, Gondolio has evolved into a source of amusement for mountain-dwelling farmers due to its harmonious resonance, as conveyed in the lyrics "*supaya seneng atine, Gondolio hiburanane*."

Distinctive Culinary Offerings in Traditional Banyumas Songs

In addition to serving as a platform for artistic expression, traditional Banyumas songs are instrumental in promoting the region's unique cuisine. For instance, the song titled "*Gethuk Goreng Sokaraja*" endeavors to acquaint listeners with the distinctive culinary delights of Bayumas.



Figure 2. Traditional Dish: Fried Gethuk from Sokaraja
 (Source: <https://radarbanyumas.disway.id/gethuk-goreng>)

A study conducted by Muhandri et al (2020) reveals that individuals under the age of 25 tend to gravitate towards modern snacks over traditional counterparts. This inclination arises from the belief that consuming contemporary snacks enhances social standing or aligns with current trends. Nonetheless, the younger generation should take pride in the opulent culinary legacy as an embodiment of cultural affluence. Fried Gethuk serves as a testament that culture effectively addresses communal needs, encompassing housing, armaments, language, customary attire, cuisine, and regional melodies (Irmania et al., 2021).

Table 5. Gethuk Goreng Sokaraja Song

<i>Gethuk Goreng Sokaraja</i>	<i>Gethuk Goreng Sokaraja</i>
<i>Gethuk goreng gethuk goreng</i>	(Fried gethuk, fried gethuk)
<i>Gethuk goreng weton Sokaraja sing enak rasane</i>	(Delicious fried gethuk from Sokaraja)

<i>Rupa ra sepiraa ning rasane kok mirasa</i>	(Its appearance may not be appealing, but the taste is delightful)
<i>Yo kanca yo mitra yo ayo</i>	(Come on, friends, come on, pals, let's go)
<i>Pada nyoba mundhut gethuk goreng Sokaraja</i>	(Everyone, try buying Sokaraja's famous fried gethuk)
<i>Sing wis kondhang kaonang onang</i>	(Fried gethuk, fried gethuk)

The traditional dish Gethuk, like many others, is crafted from cassava. However, in Sokaraja, Banyumas, residents have ingeniously devised a new variation by frying cooked Gethuk. This culinary innovation aims to elevate its flavor profile, imparting a richer savor, and extend its longevity, particularly for travelers venturing to regions distant from Banyumas Regency. Despite its modest appearance and hue, the taste is remarkably delectable. Typically, fried Gethuk is elegantly packaged in "besek" (bamboo woven containers) to accentuate its traditional allure, while simultaneously advocating environmental sustainability by mitigating plastic waste.

IV. CONCLUSIONS

Traditional Banyumas songs serve as a conduit to safeguard local cultural identity, often accompanying traditional art presentations. These exhibitions are typically witnessed by a diverse audience, imparting upon the younger generation the understanding that Banyumas society's cultural heritage is a source of pride. Young individuals should not harbor reluctance in speaking the Ngapak dialect, cherishing traditional arts, or indulging in customary cuisine.

Numerous cultural facets of Banyumas society are epitomized in traditional melodies. Firstly, the essence of the Ngapak dialect, which is gradually waning among the youth due to the misconception that it is associated with marginalized demographics. Secondly, the essence of the rich traditional artistic legacy, bequeathed by ancestors but presently endangered. This predicament arises from contemporary youth exhibiting a proclivity towards assimilating foreign cultures encountered on social media platforms. Thirdly, the cultural essence embodied by traditional foods, which encounter diminished favor among the younger generation owing to perceptions of antiquation.

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