



Representation of Banyumas Local Wisdom Values Reflected in the *Kembang Glepang* Anthology

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Abstract

This article aims to reveal the representation of Banyumas local wisdom values as reflected in the *Kembang Glepang* anthology. Researchers interpreted data related to the value of local wisdom in the literary works of Banyumas writers in the *Kembang Glepang* anthology. The data in the research were obtained from interviews, observations and interpretations of the literary works of Banyumas writers in the anthology *Kembang Glepang*. The focus of this research is on the book *Kembang Glepang* which was used by the Culture and Tourism Service as an effort to explore literacy in Banyumas. Representations of Banyumas local wisdom values as reflected in the *Kembang Glepang* anthology appear in art, language and discourse. In Banyumas, traditional art reflects local wisdom in various aspects, from themes, styles, to the techniques used. Art plays a crucial role in preserving local wisdom amidst the currents of globalization and modernization. Then what is more important is the linguistic aspect. The *Kembang Glepang* anthology contains various aspects of linguistic locality which make this anthological work unique. This linguistic aspect is concluded in the use of Banyumasan terms and proverbs in the various literary works published, the existence of local legends that inspired the birth of folklore, the use of certain ritual language in literary works, the existence of place names and people's names that symbolize Banyumasan, and the use of dialects. as well as language variations in narrative, dialogue, or in the poetry of the *Kembang Glepang* anthology. For the people of Banyumas, the ngapak dialect is not just a means of communication, but also a symbol of cultural identity.

Keywords: revitalization; *Kembang Glepang* anthology; local wisdom; Banyumas;

1. Introduction

The richness of Banyumas' local wisdom reflects cultural aspects that possess superior values that must be preserved. Banyumas' cultural heritage is an integral part of Indonesia's overall cultural richness. National culture contains noble values derived from various local wisdoms throughout the archipelago. The noble values contained in Banyumas' local wisdom, particularly those concerning morality, can serve as a source of inspiration for the development of positive character and moral education. Therefore, they need to be preserved and passed on so that these values can continue to positively contribute to the formation of the community's personality and morals.¹

One of the literary works that contains and reflects the diversity and richness of local wisdom values that are the distinctive identity of the Banyumas people is the anthology book *Kembang Glepang* (KG). This anthology has been published in 4 (four) series, which collects the works of Banyumas writers who were previously published in two mass media, namely Radar Banyumas and the Banyumas language magazine entitled *Ancas*.² This anthology is an anthology of literary works which is a collection that reflects the diversity and richness of local wisdom values that are the distinctive identity of the Banyumas people. Each work contained in this anthology functions as a window that opens views into the daily life, thoughts, and culture of the Banyumas people.

In every poem, short story, Banyumas-language story (*cerkak*), and *geguritan* contained in *Kembang Glepang*, traces of local wisdom can be found. The language used by Banyumas writers is not only a means of communication, but also a means to convey and celebrate the noble values that thrive in Banyumas land. Thus, *Kembang Glepang* is not just a collection of literary works, but a collective representation of the local wisdom that has developed among the Banyumas people. The melodious poems, colorful short stories, and meaningful *geguritan* become the meeting point between the imagination of literary art and the reality of local life.

Through in-depth analysis of each work contained in this anthology, we can identify and understand the values of local wisdom reflected in various aspects of life. Thus, *Kembang Glepang* is not only a collection of literary works, but also a valuable archive that summarizes and preserves Banyumas local wisdom, ensuring that this cultural heritage remains alive and relevant for future generations. Therefore, this *Kembang Glepang* anthology is important for further research, to explore and preserve the values of Banyumas local wisdom in the various dimensions of life contained within it.

The main problem that is the focus of this research is how the representation of Banyumas local wisdom values is reflected in the *Kembang Glepang* anthology. From several searches that have been conducted, no one has examined the *Kembang Glepang* book in terms of theme, values, structure, or reception. In fact, the presence of this *Kembang Glepang* book is far better than the publication of the Serayu anthology which has become the talk of national literature. By analyzing the Banyumasan cultural content in the *Kembang Glepang* book that was raised and the efforts of writers in Banyumas in exploring Banyumasan cultural values into texts, this research will reveal the extent to which the local values of Banyumasan culture that have been lost can be revitalized. This is because the presence of the *Kembang Glepang* book has transformed the Banyumasan language and culture that are usually found in *lesehan* into literary. There is a modernization of language and culture in structure that can make it easier for the public to find scientific references.

¹ Trianton, T. *Identitas Wong Banyumas* (Graha Ilmu: Yogyakarta, 2013).

² Interview with Jarot C.Setyoko in Purwokerto in 2024.

2. Method

The research on local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology is a qualitative descriptive study. The researcher interpreted the data related to the local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology. The data in the study were obtained from interviews, observations, and interpretations of the literary works of Banyumas authors in the *Kembang Glepang* anthology. The focus of this research is the *Kembang Glepang* book which was used by the Department of Culture and Tourism as an effort to explore literacy in Banyumas. The contents of the manuscript in this book were originally published in the *Radar Banyumas Newspaper* in the *Bendrong Kulon* Column with Guest editor by Djarot C. Setyoko and some of the manuscripts were published in *Ancas Magazine*. In compiling the *Kembang Glepang* book, many authors have been involved in their work and creativity.

Indirectly, writers who already have an understanding of literature try to explore values as extrinsic elements in literary works. The data sources in this study are 4 (four) *Kembang Glepang* anthology books containing selected short stories, poems, short stories, and geguritan by Banyumas writers that have previously been published in the print media *Radar Banyumas* and the Banyumas-language magazine *Ancas*. This anthology was initiated by the Banyumas Regency Arts Council (DKKB) in collaboration with *Radar Banyumas* and *Ancas*. It can be said that this book is the result of accountability and documentation of works that have been published through strict selection. Other data sources were obtained through interviews with Djarot C. Setyoko and several poets in Banyumas who are writers in the anthology.

Data collection conducted in the research on local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology is: first, document study in this research is by examining literary works that contain Banyumas local wisdom values contained in the *Kembang Glepang* anthology 1 to 4. Other documents can be seen from book launches and literary activities in Banyumas Regency. Second, interviews in the research on local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology were conducted through in-depth interviews (unstructured interviews) with Djarot C. Setyoko, with authors, cultural figures, DKKB administrators, and editors of *Ancas Magazine*. This interview was conducted to find out the vision and mission of culture in publishing the works of Banyumas authors, as well as the achievements obtained by publishing books.

The validity of the data in this study was carried out using triangulation techniques of theory, sources, methods and Focus Group Discussion (FGD). This FGD was conducted to discuss the temporary research results obtained from different research locations. The data analysis technique in the study of local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology was carried out by tracing the origins of ideas in the analyzed text. The data in the text were in the form of words, sentences, and discourses as a structure of ideas regarding the concept and embodiment of local wisdom values in the literary works of Banyumas authors in the *Kembang Glepang* anthology. The data were analyzed and possibly reduced to irrelevant parts, so that the analysis results would be obtained based on quality data.

3. Result and Discussion

Local wisdom is a crucial concept in culture and social life, particularly in Indonesia³. Local wisdom encompasses various values, norms, knowledge, and traditions inherent within a particular community or society. It is an intangible cultural expression, explored through social practices and the relationships its citizens build with the natural environment⁴. The term “wisdom” implies wisdom, while “local” refers to something associated with a specific place. Thus, local wisdom can be defined as a concept or perspective that emerges from a specific region, where profound and sublime wisdom resides.

Many local traditions in Banyumas are still practiced today, including *Ngapati* and *Tingkepan*. *Ngapati* is a traditional ceremony performed when a pregnancy reaches four months. It expresses gratitude to God for the fetus and prays for a smooth pregnancy and birth. Meanwhile, *Tingkepan* is a ritual held when a pregnancy reaches seven months. This ceremony involves a ritual bath and various symbols to pray for the safety of the mother and the unborn baby. This ceremony is characterized by traditions such as splitting an ivory coconut containing water and pandan leaves, as a symbol of hope for a smooth birth⁵.

The Banyumasan language also has distinctive characteristics. The Banyumas people call it “*ngapak language*” or *cablaka*. *Ngapak* and *cablaka* are unique and distinctive forms of cultural expression within Banyumas. *Ngapak*, for example, is used in casual and humorous dialogue. *Cablaka*, on the other hand, is a form of expression involving body movements and vocalizations to convey emotions or feelings. Both are part of local wisdom because they represent the Banyumas way of life and cultural expression.

Literature and local wisdom mutually enrich and strengthen each other. Literature helps preserve, disseminate, and critique local wisdom, while local wisdom provides rich material and inspiration for literary works. Through this relationship, literature not only reflects culture but also serves as a means of maintaining and developing cultural identity within society, including the cultural identity of Banyumas.

1. The Value of Local Wisdom in the Anthology of Glepang Flowers in Art

Local wisdom is a cultural heritage that has long been an important part of Indonesian society. It encompasses knowledge, values, norms, and customs formed from the lived experiences of local communities interacting with their natural and social environments. Local wisdom not only reflects a community’s cultural identity but also serves as a guideline in various aspects of life⁶.

Local wisdom refers to the knowledge, values, outlooks on life, and skills developed and passed down by local communities from generation to generation⁷. Local wisdom reflects human adaptation to the local environment and situation, encompassing aspects such as ecology, social, cultural, and

³ Nuraeni, L., Tamagola, R. H. A., Hafida, N., Wonggor, S., Khairunnisa, K., & Aziz, A. A. (2024). Pendidikan Karakter Berbasis Kearifan Lokal Untuk Menghadapi Isu-Isu Strategis Terkini di Era Digital. *Journal on Education*, 6(2), 14615-14620.

⁴ Khoeriyah, N. (2017). Penguatan Karakter Melalui Nilai-Nilai Kearifan Lokal dalam Babad Banyumas. *Sejarah Lokal: Tantangan Dan Masa Depan*, 83-91.

⁵ Putra, H. S. A. (2009). Bahasa, Sastra, dan Kearifan Lokal di Indonesia. *Mabasan*, 3(1), 30–57.

⁶ Kuni, K. N. (2021). Nilai Kearifan Lokal Dalam Cerita Rakyat Asal-Mula Padi Dari Banyumas (Doctoral dissertation, Universitas Widya Dharma Klaten).

⁷ Nuraeni, L., Tamagola, R. H. A., Hafida, N., Wonggor, S., Khairunnisa, K., & Aziz, A. A. (2024). Pendidikan Karakter Berbasis Kearifan Lokal Untuk Menghadapi Isu-Isu Strategis Terkini di Era Digital. *Journal on Education*, 6(2), 14615-14620.

spirituality⁸. In Indonesia, local wisdom often manifests itself in oral traditions, art, rituals, customary law, and various other forms that collectively reflect a community's unique identity.

One region known for its rich traditional arts is Banyumas. Banyumas, a regency in Central Java Province, boasts a rich and unique history and culture. Its history is closely linked to ancient Javanese kingdoms and the development of Islam in Java⁹. Over its history, Banyumas has developed a distinctive art form, known as “Banyumasan” art, reflecting a blend of classical Javanese values and local adaptations.

In Banyumas, traditional arts such as Ebeg, Wayang Kulit, and Gamelan serve not only as entertainment but also as educational tools and for preserving cultural values. These performances often incorporate moral messages, advice, and stories containing local wisdom, enabling audiences to learn and understand the importance of local wisdom in everyday life.

Local wisdom has a significant influence on the form and content of artwork. Local values, outlooks on life, and knowledge often serve as the primary inspiration for creating artwork¹⁰. In Banyumas, traditional art reflects local wisdom in various aspects, from themes and styles to techniques.

Another very popular traditional art form in Banyumas is Ebeg. The history of Ebeg Banyumasan is rooted in the ideas of Sunan Kalijaga, one of the Wali Songo (Nahdlatul Ulama) who was famous for spreading Islam on the island of Java. This art form was later refined by Prince Diponegoro, who transformed it into a dance depicting warriors¹¹. Ebeg features dancers riding woven bamboo horses, called “ebeg” in Ngapak Javanese. This art form is also known as Jaran Kepang in Ngoko Javanese, where “Jaran” means horse and “Kepang” means woven. In Sundanese, a similar art form is known as Kuda Lumping¹².

From a creative language perspective, Banyumas art can also be positioned as material for writing literary works. The *Kembang Glepang* anthology is an important document for observing writers' creative modes of Banyumas art in their literary works. According to Bambang Wadaro (Bador), the name *Kembang Glepang* is known as the title of a typical Banyumas song, in addition to implying a meaning of beauty that does not appear flashy and arrogant. *Kembang Glepang* is a perennial plant that is not easily killed¹³. This means there is hope that the literary movement (in) Banyumas will not “be meaningful once, then die,” to borrow Chairil Anwar's words.

Since its initial publication, *Kembang Glepang* has entered its fourth edition. The anthology contains short stories, poems, short stories, and sketches by Banyumas writers. The authors explore numerous themes, including local wisdom (read: art) in Banyumas. Bambang Set¹⁴ (via Setyoko and Tirta, 2018), for example, explores the poem Kuda Lumping. He writes:

⁸ Wardianto, B. S. (2021). Identitas Sosial dan Kearifan Lokal pada Kumpulan Cerpen Celurit Hujan Panas Karya Zainul Muttaqin. *Totobuang*, 9(2), 301–313.

⁹ Purnomo, D. T. (2019). Khazanah Kearifan Lokal dalam Ritual “Puja-Puji Bahasa Ibu”: Studi Etnolinguistik. *Sati Sampajanna*, 10(1)

¹⁰ Sobarna, C., & et. All. (2018). Toponimi Tempat Berbahasa Sunda di Kabupaten Banyumas. *Jurnal Panggung*, 28(2), 147–160.

¹¹ Retnosari, H. (2013). *Pergeseran Bahasa Jawa Dialek Banyumasan di Kalangan Remaja dalam Berkomunikasi (Studi Kasus di Desa Adimulya, Wanareja, Cilacap dalam Penggunaan Bahasa Banyumas)* [Universitas Negeri Semarang]. <http://lib.unnes.ac.id/17894/1/3401409011.pdf>

¹² Sobarna, C., & et. All. (2018). Toponimi Tempat Berbahasa Sunda di Kabupaten Banyumas. *Jurnal Panggung*, 28(2), 147–160.

¹³ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

¹⁴ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

/.../ambil kuda lumping/ kita mainkan kesaksian/ menari terus menari/ meronta terus meronta/tak perlu lagi indang/tak perlu lagi sandang/.

In Banyumasan tradition, the Kuda Lumping (horse dance) is a form of ebeg art. Ebeg art uses horse puppets made of woven bamboo, with palm fibers used as hair on their heads. These puppets are used to depict warriors riding horses. One of the “obligations” in Ebeg performances is the availability of offerings or incense. Performers and audience members often experience trances, which makes the performances somewhat more chaotic and brutal. However, not all Ebeg performances involve actual trances; some groups simply feign trances to add to the excitement. Meanwhile, for Ryan Rachman in his poem “Ebeg on Canvas for Painter Chune Yulianto,” ebeg becomes a song of *eling-eling*, because the *indang* is always wandering.

Edi Romadhon, through his poem “Sintren,” also explores Banyumas arts, like Bambang Set and Ryan Rachman. Read an excerpt from his poem below: */.../turun turun sintren/sintrene widodari/nemu kembang neng ayunan, nemu kembang neng ayunan/kembange putri kahyangan/lamunane temuruna/¹⁵*. The Sintren dance is performed by a virgin girl who is placed inside a chicken coop covered with cloth. The dancer is assisted by a shaman who walks around the coop while chanting a mantra to summon the spirit of Dewi Lanjar. If the summoning is successful, the dancer is freed from her bonds, adorned with beautiful clothing, and then dances to the accompaniment of *gending* (traditional music). Sintren is accompanied by traditional musical instruments such as *gamelan* and *gending*. The instruments are made of pottery or *gembyung*, and the fans are made of bamboo, which when struck produce a distinctive sound.

The art of *lengger* has also caught the attention of poet Sri Wintala Achmad. In her poem, “Night of Lengger,” Sri opens with the sentence: *tepakan kendang menghentak-hentak/segairah gamelan bambu/ sesudah kibasan selendang jingga yang/menyeret hasrat lelaki berjiwa ke kupu/pemuja setangkup bibir mawar/.../¹⁶* The poem portrays quite clearly the art of Banyumas *lengger*.

According to historical records, the Banyumasan *Lengger* art form originated in 1755 and developed in the Banyumas region, an agrarian region where the majority of the population is farmers. *Lengger* dancers typically consist of two to four men dressed as women. They wear traditional batik clothing, with a *stagen* around the waist and a *sampur* shawl. The *sampur* is often used to attract the attention of the audience. The Banyumas people believe that *Lengger* holds fertility values. In ancient times, when harvest season arrived, wild boars, or *Céléng*, descended from the forest onto the Banyumas people’s farmlands to destroy the crops. This resulted in crop failures, which they believed *Lengger* could help prevent.

Irfan M. Nugroho dalam sajaknya, Banyumas, juga tidak ketinggalan memotret kearifan lokal Banyumasan yang “hidup dalam kesunyian” (Karya Sastra Banyumas Raya, n.d.). Dia menulis demikian: */.../tidak ada dialek ngapak di kota ini/ bunyi jatuh dari suara orang bicara/seumpama notasi dari sebuah lagu rindu/ yang dimainkan oleh biola patah senar/ tapi di tanah rantau orang-orang berkumpul/hanya untuk menikmati kemerduannya .../¹⁷* Irfan portrays Banyumas through a song of longing (not to say

¹⁵ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

¹⁶ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

¹⁷ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

gloom) over a history of defeat or betrayal. Semar and Bawor, two figures from Banyumasan wayang, were brought to life by Mufti Wibowo and Irfan M. Nugroho. In his short story, “A Story That’s Just Ordinary,” Mufti Wibowo uses the symbol of Bawor as the main character. Bawor is depicted by Mufti as a straightforward and simple figure in a household, much like the legendary Bawor wayang character.

2. The Value of Local Wisdom in the *Kembang Glepang* Anthology in Arts in Language

Language is crucial in communicating local wisdom and literature. It allows individuals to express their thoughts, emotions, and knowledge. Through language, traditional wisdom and literature can be taught and passed down from one generation to the next¹⁸. Language plays a crucial role in the expression and preservation of local knowledge. Local wisdom, such as proverbs, sayings, and folktales, is often passed down through language, both orally and in writing. Through this medium of language, literature plays a vital role in preserving and preserving the local genius that literary authors attempt to express so that it can be enjoyed and studied as a growing body of knowledge.

Language and culture are two inseparable elements: language is realized in the form of lexicons, while culture is a manifestation of local wisdom that develops in a society. Cultural development influences the development of lexicons or terms related to a particular culture¹⁹. Literature is a cultural expression that uses language to create works that have aesthetic value and meaning. Literature includes narrative stories, poetry, stage performances, and various other expressions. In literature, writers often bring up topics of local wisdom, reflecting the life, values, and beliefs of a society. Literary works often reflect the values and beliefs held by a society. Writers use language to describe stories, characters, and situations that reflect local wisdom so that readers can understand and appreciate the culture²⁰.

In addition to being a forum for literary movements and connections in Greater Banyumas, the *Kembang Glepang* Anthology also serves as a platform for preserving or campaigning for the Banyumas people’s cultural identity in literary works. The local elements contained in the *Kembang Glepang* Anthology are manifested in various aspects such as culture, tradition, and language. The ins and outs of Banyumas social life are manifested in the cultural aspects contained in the *Kembang Glepang* Anthology. The traditions contained in the *Kembang Glepang* Anthology also serve as a platform for publicizing the results of Banyumas culture, which have pros and cons in their implementation, such as ebeb and cowongan, which are always in conflict with socio-religious aspects.

Then, what is more important is the language aspect, the *Kembang Glepang* Anthology contains various aspects of linguistic locality that make this anthology work unique. This linguistic aspect is concluded in the use of Banyumas terms and proverbs in various literary works included, the existence of local legends that inspired the birth of a folk tale, the use of certain ritual language in literary works, the existence of place names and names of people who symbolize Banyumas, and the use of dialects and language variations in the narrative, dialogue, or in the poetry of the *Kembang Glepang* Anthology.

¹⁸ Danandjaja, J. (2007). *Folklor Indonesia: Ilmu Gosip, Dongeng, dan Lain-lain*. Pusaka Utama Grafiti

¹⁹ Purnomo, D. T. (2019). Khazanah Kearifan Lokal dalam Ritual “Puja-Puji Bahasa Ibu”: Studi Etnolinguistik. *Sati Sampajanna*, 10(1).

²⁰ Keraf, G. (2010). *Etika Lingkungan*. Kompas Gramedia

Terms and proverbs dominate the Kembang Glepang Anthology because the author's Banyumasan background (both social and geographical) is so evident. For example, this excerpt from the short story "Malena" by Adhy Pramudya.

Meski terkadang Malena menolak, tapi lama kelamaan Malena toh tidak enak terus-terusan menolak tawaran, sehingga mereka akhirnya sering *rantang-runtung* bersama. Jika dicermati setiap hari, Malakama dan Malena menjadi seperti satu tubuh yang tak bisa dipisahkan.²¹

In this short story, which tells the story of the ups and downs of Malena and Malakama's early romance, which ultimately ends in tragedy for Malena, there are many uses of the term "kebanyumasan" (Indonesian for "together") in the narrative. The use of the term "rantang-runtung" here is unique in this short story. The word is translated into Indonesian as "together," however, in the quote, the word "sama" is included in the quote "sering rantang-runtung bersama." Therefore, the meaning of "rantang-runtung" cannot be understood through a dictionary translation alone. In this use of vocabulary, "rantang-runtung" is assumed to mean doing many things, or hyperbole "all activities" done together. "Together" is not just limited to two people doing an activity together, but "together" here is experienced under all existing conditions. Therefore, the term "rantang-runtung" cannot be removed and interpreted solely through the dictionary meaning.

Short stories that contain the term *kebanyumasan* are also found in the short story written by Ahmad Sultoni entitled *Girl Lost Early in the Morning*. This short story tells the story of a girl who suddenly disappears and returns five months pregnant, the result of her relationship with a neighbor. In the short story, there is the following quote.

Tadi malam saat *cangkruk* gardu ronda, Gandon bercerita mengenai kejadian aneh yang baru saja dia alami. Semalam yang bertepatan dengan malam Jumat Kliwon, Gendong mendengar suara mirip tangisan perempuan dari pohon beringin depan rumah Karta.²²

In the quote, the term "cangkruk" is used, which in Indonesian has a similar meaning to "hanging out." "Cangkruk" is a daily activity among young men or adults at a place known as a guard post. This "cangkruk" is done while guarding the village at night. The term refers to the gathering and storytelling among people on night watch at a specific location in Banyumas.

Chats at *cangkruk* usually discuss daily life among individuals, using "cablaka" (outspoken conversation) about work, food prices, fellow villagers, mystical matters, and other topics. Banyumasan people typically discuss all sorts of topics, even taboos, with their fellow villagers.

In addition to the Banyumasan terms characteristic of the local language in the Kembang Glepang Anthology, there are also proverbs or sayings that convey specific messages. In the short story "Kang Mur" by Susanto Aboge, there is a Javanese proverb with a specific meaning. This short story depicts the lives of people who work as *penderes* (people who collect coconut sap). Here is an excerpt.

²¹ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 6.

²² Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 39.

Di mata Darkum, Yu Su adalah perempuan yang *nerima ing pandum*. Ia rela bergumul dengan nira, api, dan kayu bakar setiap hari di bilik reyot belakang rumahnya.²³

Nrimo ing pandum is not an unfamiliar term to Javanese people. Although the term is popular among the public, it is not uncommon for people to misunderstand it. To this day, many people still misunderstand and misuse the term. Nrimo ing pandum is often interpreted as simply accepting and completely surrendering to the situation or calamity experienced²⁴. Nrimo ing pandum is often misunderstood as a philosophy that teaches sincerity, open-mindedness, and surrender by folding one's hands without making any effort.

Kuswaya and Ma'mun's²⁵ research on the concept of nrimo among Javanese Muslims shows that, despite its negative dimensions, the concept can be reconstructed to be more positive. Their research found that nrimo is understood as an affective character that guides a person to remain calm in accepting the undesirable realities of life. Thus, the nrimo character is a combination of human rationality and emotional life. Nrimo is an active blend of cognitive and affective elements that can generate optimism and survival.

When contextualized with this short story excerpt entitled Kang Mur by Susanto Aboge, the character named Yu Su is considered to hold the Javanese principle or philosophy that means accepting. Indeed, in the narrative of this short story, Yu Su, whose husband is Darkum, is depicted as a 'limping' figure and uses a cane to help walk. If seen explicitly, the philosophy of *nerima ing pandum* contextualized in the figure of Yu Su with the narrative seems correct. However, in the full storyline, it turns out that Yu Su, who is labeled a woman who accepts *pandum*, is actually having an affair with Kang Mur, who is said in the short story to have a muscular body, a figure of a tapper who works for her husband Darkum. Thus, the label of Yu Su as a woman who accepts *pandum* falls away immediately.

The various examples of local Banyumas terms and proverbs contained in the *Kembang Glepang Anthology* are predominantly found in short stories by Banyumasan authors (if you look at the places of birth and residence listed in the authors' biographies). Researchers did not find any typical Banyumasan terms and proverbs in poetry, short stories, or *geguritan*. This is because in these types of literary works, the elements of typical Banyumasan terms and proverbs are felt to be less vivid because they do not reflect the linguistic locality in the literary works.

The local wisdom in the language found in the literary work *Antologi Kembang Glepang* is a sign that Javanese terms and proverbs, especially Banyumasan, are a form of local genius that depicts uniqueness and interpretation of different perspectives in literary works. These terms and proverbs become the uniqueness and distinctiveness of literary works set, ideology, and reflect the social reality that exists in Banyumasan society. The short story *Sejarah Tambra* actually presents ecological problems wrapped in a beautiful local legend. *Sejarah Tambra* tells the struggle between the Tambra river (some literature also calls the Klawing river) and the Tambra fish that transforms into a human. The river transforms into a beautiful woman and the Tambra fish transforms into a handsome man. The narrative built in this short story is a form of awareness of the river ecosystem

²³ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 121.

²⁴ Rakhmawati, S. M. (2022). Nrimo Ing Pandum dan Etos Kerja Orang Jawa: Tinjauan Sila Ketuhanan yang Maha Esa. *Pancasila*, 3(1), 7–19

²⁵ Kuswaya, A., & Ma'mun, S. (2020). Misinterpretation of Patience: An Analytical Study of Nerimo Concept within Indonesian Muslim Society. *Indonesian Journal of Islam and Muslim Societies*, 10(1), 153–176

and the fish within it. In the short story *Sejarah Tambra* by Agus Pribadi, readers are presented with two related forms of legend: the Tambra fish and the ghost referred to in the story by the name Kamiangga.

Menurut sebagian orang, tubuhku ini dihuni makhluk aneh. Entah datangnya dari mana. Makhluk tak kasat mata yang dikenal oleh orang-orang sebagai *Kamiangga*. Makhluk itu kerap memakan korban jiwa, membawa anak kecil entah ke mana.

“Jangan lama-lama di sini, hari sudah hamper petang, bisa berbahaya kalau air meluap!” seru Darsa, anak yang paling tinggi.

“Iya nanti kamu dibawa Kamiangga loh!” sahur Rino anak, yang satunya.²⁶

The quote describes a local legend that tells of Kamiangga, a demonic figure said to carry a small child to the river, drowning it. Kamiangga is a local legend that conveys a special message to the community about caution when in the river. This local legend also has a strong educational function in building society and serves as a reflection on daily life. Community safety in the river and the conditions for children at night are embodied in the local legend conveyed by Kamiangga.

Furthermore, researchers also searched for the local legend of Kamiangga in other literature. Several short stories written by Yanisa Yuni Alfiati, entitled “*Kedung Sungai Klawing*,” tell of a river basin that frequently claims lives. The basin is a swirling current within the river that sucks up everything around it. In the short story, Kamiangga is a figure who lives in the river basin. Similar to the short story “*Sejarah Tambra*”, Kamiangga in the short story “*Kedung Sungai Klawing*” is also assumed to be a local legend that claims lives.

In another short story, there is a figure similar to Kamiangga in the short story written by Riyan Rachman, entitled “*Miangga*.” Miangga is depicted in the short story as a beautiful snake spirit who often drowns people. In Ryan Rachman’s short story, Miangga is depicted as a snake spirit who guards the river area and roams from the headwaters in the Plana mountains to the downstream area in the Congor area, where the Klawing and Serayu rivers meet.

In the narrative of the short story *Sejarah Tambra*, local legend not only involves the figure of Kamiangga but also a giant fish known as the Tambra fish. The fish is depicted in the carpet as a giant fish with scales as large as a saucer (a small plate typically used for drinking coffee). According to the myth, the appearance of this fish on the surface or riverbank is believed by the people living around the Tambra or Klawing Rivers to be a sign of impending flooding.

In addition to the Banyumas terms and local legends that are typical of the linguistic locality in the *Kembang Glepang Anthology*, there is also a special language or mantra that explains certain messages. In the short story entitled *Kang Mur* written by Susanto Aboge, there is a Javanese proverb that has a specific meaning. This short story tells the life of a community that works as *penderes* (people who work collecting coconut sap). In the narrative, there is a mantra recitation performed by *Kang Mur* as the main character when leaving for work to realize coconut sap, the following excerpt.

Bagi penyadap nira di perbukitan itu, mereka hanya menjalankan pekerjaan warisan kakek moyang saja. Jadi menyadap nira ya menyadap saja. Namun dalam pikirannya *Kang Mur*, mungkin mantra yang diwariskan Ki Lebe Duldenan yang membuatnya dipercaya *Darkum*.

²⁶ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas.

“Semilah, sedulur papat kelima pancer rewangana pegaweanku. Ya tapasku ya jaraku,” begitulah lafal yang dirapal Kang Mur ketika hendak berangkat menyadap nira.²⁷

The use or recitation of the mantra in this quote indicates that there is a power beyond oneself (Kang Mur in this case). Mantras in the development of Javanese culture stem from Javanese beliefs and the Ke pitayan religion. The mantra “sedulur papat lima pancer” is popular among Hindus in Javanese society²⁸.

The use of ‘Semilah’ at the beginning of mantras is also a form of integration or acculturation of Islam, which has an original meaning or original reading of ‘Bismillah’, such as the pronunciation of ‘shaum’ to ‘fasting’ from the word ‘Upavasa’ which results in a sound change in its pronunciation. It can be said that some Javanese vocabulary has changed into vocabulary that sounds like Arabic vocabulary. However, as stated by Indrajati²⁹ the process of transforming Javanese mantras into Arabic (or Arabic-ness) was not completely successful.

This mantra mentions the Sedulur Papat, who are inseparable from the Five Pancer and the human body. As one, the Sedulur Papat can grant and help grant any wish. As stated in other mantras, it mentions Kakang Kawah, Adi Ari-Ari, siblings born from the vagina and those not born from the vagina, along with their positions in the blood and navel. Aware of the situation, a person expresses their prayer to God³⁰.

In Susanto Abo ge’s short story “Kang Mur,” if we contextualize it with this mantra or special language, Kang Mur’s character in the short story believes in a power beyond himself that can increase his strength and smoothness in his work tapping coconut sap, enabling him to perform well and earn the trust of the coconut plantation owner where he works.

In addition to the short story, the use of special language or mantra can also be found in the poem “Menapak Senja di Masjid Saka Tunggal” (Treading the Sunset at the Saka Tunggal Mosque) by Lukman Suyanto. This poem depicts the spiritual and religious experience between humans, God, and themselves. Here’s an excerpt.

Menapak Senja di Masjid Saka Tunggal

(Lukman Suyanto)

Menapak senja di Masjid Saka Tunggal

diketuk hati

lewat suluk *Kidung Kawedar*

tentang kakang kawah adi ari-ari,

getih, puser,

dan pancer sukma

*cipta, rasa, karsa, karya, dan jatidiri*³¹

²⁷ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 123.

²⁸ Budiharso, T. (2014). Simbol Literal dan Kontekstual dalam Mantra Jawa Aji Seduluran. *Konstruktivisme*, 6(1), 157--174

²⁹ Indrajati, S. (1979). *Kitab Wedha Mantra*. Sadu Budi.

³⁰ Budiharso, T. (2014). Simbol Literal dan Kontekstual dalam Mantra Jawa Aji Seduluran. *Konstruktivisme*, 6(1), 157--174

³¹ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 234

The use of special language or mantras found in the poem “Menapak Senja di Masjid Saka Tunggal” (Treading the Sunset at the Saka Tunggal Mosque) by Lukman Suyanto depicts the spiritual and religious experience between humans and God and themselves. In addition to discussing the kakang crater and the placenta, discussed in the previous analysis of the short story “Kang Mur,” the poem “Menapak Senja di Masjid Saka Tunggal” (The Footsteps of the Sunset at the Saka Tunggal Mosque) contains elements of the Kidung Kawedar (The Song of Kawedar).

“Kidung Kawedar,” also known as “Suluk Kawedar,” is a literary work composed by Sunan Kalijaga. This Kidung Kawedar embodies the Javanese concept of Islamic monotheism, preached by Sunan Kalijaga, known as “sangkan paraning dumadi.” This concept relates to the unity of origin and purpose of the creation of humans and the universe, whose source and source are God. Sangkan paraning dumadi explains that everything originates from the supernatural, namely God.

In the locality of Language in the Kembang Glepang Anthology, the aspect of naming cities and names, besides talking about ‘Purwokerto’ and ‘Sungai Serayu’ as place names, then there is also the naming of ‘Kembang Glepang’ as the name of a song, there is also the naming of Mount ‘Slamet’ which is also called by its ancient name ‘Gunung Agung’ in the *cerkak* (typical Banyumasan short story) entitled *Bhayangkara Sing Pungkasan* by Jarot C. Setyoko. The following is an excerpt.

*Wong-wong tani siji mbaka siji padha laut, ninggalna sawah sing kaya babut ijo ngupengi Sokawera, kademangan sing gumelar neng antarane perenge Gunung Agung karo gisike Bengawan Serayu.*³²

In the *cerkak*, there are names ‘Gunung Agung’ and ‘Bengawan Serayu’ which are the language localities in the Kembang Glepang Anthology. This naming is a form of local wisdom that shows the awe of a mountain. The name ‘Agung’ refers to the current geographical conditions, referring to the size or height of Mount ‘Slamet’ as the highest mountain in Central Java and the second highest on the island of Java after Mount Semeru.

According to some Javanese, Mount Slamet is the center of the island of Java. They call this mountain “lanang” (male mountain). However, another explanation for Mount Slamet’s name is that it was formerly Mount Agung, which was later changed to Mount Slamet, and remains so to this day. Javanese people believe this mountain is haunted and inhabited by spirits. The word “slamet” in Indonesian means “safe.” Therefore, the name of the mountain, for the Bambang people, defines it as a mountain that provides a sense of security and safety for the surrounding community. The last eruption occurred in 2009, releasing incandescent lava, but only a spray within the crater.

The Banyumasan dialect has become a distinctive cultural characteristic of the people living in the border region between Javanese and Sundanese cultures. The Banyumasan dialect exhibits a democratic and egalitarian nature that does not differentiate between linguistic strata. This openness results in an open attitude (*cablaka*), although sometimes overly expressive, leading to personal behavior that ignores ethical boundaries through joking (*glewehan*) or provoking reactions (*guris*). This openness, known as *cablaka* or *blakasuta*, is a fundamental characteristic of Banyumas social interactions, reflected in the use of the Banyumasan dialect.

“Narti, *Biyung* itu tidak punya uang kenapa kamu di sini? Ayo kita pulang. Nanti kita minum air putih yang banyak. Pasti kenyang,” bujuk Tuyem pada Narti yang sedang melihat ibu-ibu memakan bubur ayam dengan begitu nikmat.

³² Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 235.

“Dari kemarin Narti sudah minum, *Yung*. Narti bosan minum terus. Biarlah Narti sebentar di sini. Narti tidak masalah walaupun melihat orang makan saja. Biarkan Narti kenyang berkhayal bisa makan bubur ayam.”³³.

Two quotes in the short story illustrate the mixing of two languages into one (code mixing). The short story entitled *Keluarga Khong Guan* by Dewi Sukmawati tells the life of a mother and her little child who are trapped in poverty. The little child dreams of being able to eat chicken porridge with *gusto*, the child’s mother or *Biyung* is a street sweeper with an unclear income. The use of *Biyung* as a pronoun for mother in the conversation indicates the locality of the language used in the short story. The use of *Biyung* as a pronoun for ‘Mother’ indicates the locality between the characters or the setting where the short story is told.

The code mixing in the short story excerpt occurs due to the mixing of Banyumasan language in the form of the word ‘*Biyung*’ as a substitute for the word *ibu* and the narration and dialogue of all the characters using Indonesian. Code mixing is the presence of two languages used in one sentence where grammar and lexical are not in the topic. This can make it easier for speakers when they are unable to find the right equivalent for a particular word in a language³⁴. In the excerpt, there is a mixing of Banyumas regional language and Indonesian as part of the locality of the short story. In addition to the short story entitled *Keluarga Khong Guan* written by Dewi Sukmawati, there is also code mixing as a locality of language used in the short story entitled *Para Penggali Kubur* by Ryan Rachman in the *Kembang Glepang 4 Antologi*. The following is the excerpt.

“Sekali-kali tahun baruan di kota, Kang. Kembang apinya *semanger* koh,” jawab Dul Komed.

“*Inyong* tah mau bakaran ayam di rumah saja sama *bocahan*,” kata Paino sambil *klepas-klepas*.³⁵

The two quotes contain code mixing that shows the existence of the use of Banyumasan language in everyday communication by the characters in the short story entitled *Para Penggali Kubur* by Ryan Rachman. This short story depicts the life of gravediggers in a village who want to celebrate New Year’s Eve. Dul Komed as the main character in this short story wants to take his child to enjoy New Year’s Eve in the town square, but when he was about to leave, he received news of a death. Dul Komed, who works as a gravedigger, finally went to the cemetery.

In the quote “It’s New Year’s in the city, Kang. The fireworks are as exciting as ever,” answered Dul Komed. The use of the word *semanger* is Banyumas language which means ‘festive’, ‘luxurious’, or also as a language that shows amazement such as ‘wow’. This equivalent of *semanger* is a unique word that cannot be replaced by other words in Indonesian, because it has many meanings but has an interpretation that expresses amazement.

Then, in the next excerpt of dialogue between the characters, “You don’t want to grill chicken at home with the boys,” said Paino while *klepas-klepas*. This mixing of codes or Indonesian with Banyumasan language is found in the word ‘*Inyong*’ as a substitute for the word ‘*Aku*’, the word ‘*bocahan*’ which means friends of the same age or playmates (same activity), and ‘*klepas-klepas*’ which means the smoking activity that Paino is doing.

³³ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 31

³⁴ Jaya, M. S. (2022). *Campur Kode: Berbaurnya Ragam Bahasa dalam Keutuhan Konteks dan Makna*. *Subasita: Jurnal Sastra Agama Dan Pendidikan Bahasa Bali*, 3(1), 10–19.

³⁵ Setyoko, C., & Tirta, W. (Eds.). (2018). *Kembang glepang: Antologi karya sastra para penulis Banyumas: Cerpen, sajak, cerkak & guritan*. Banyumas: Dinporabudpar Pemkab Banyumas. Hal 92.

The locality of language in this code mixing is driven by two linguistic elements, namely extralinguistic and intralinguistic. Extralinguistic factors are influenced by things outside of language such as those related to the purpose of the conversation, the situation of the conversation, the level of education, social status, the interlocutor, and the nature of the conversation. Extralinguistic factors can also arise from the speaker's desire to explain, express prestige, joke, use figurative language, and other reasons. Intralinguistic factors are related to things that exist in the language itself, such as the absence of a lexicon from the native language for certain concepts, the lexicon of the native language has not or does not explain the concept meant in another language, and other reasons³⁶.

The use of local languages mixed with Indonesian creates code mixing and uniqueness. Because the words used as markers of local languages here demonstrate a unique lexicon that is not yet possessed by Indonesian. The use of the words 'Semanger', 'Bocahan', and 'Klepas-klepus' will be difficult to find in the Great Dictionary of the Indonesian Language, especially since a single meaning in Banyumasan words has various interpretations depending on who interprets it and the situation and conditions that occur in the context of its use. In addition to the linguistic variations used in literary works in the form of short stories, there are also linguistic variations found in geguritan or typical Banyumasan poetry. The poem entitled Compong by Lanang Setiawan contains unique linguistic variations used in geguritan.

The use of Ngapak language in the Banyumasan area (including Ngapak Tegal from Brebes—Tegal—Pemalang) is because the Banyumasan people hold more egalitarian principles and do not want close relationships between residents to be disturbed by differences in status. In this case, it can be said that the Banyumasan people prefer freedom in attitude and speech. They prefer to maintain principles and language habits to maintain harmonious relationships rather than completely following the king's orders (because refined Javanese or krama is the language used by the nobility or palace). Another factor supporting this attitude is that geographically the Banyumas region is quite far from the center of government. The use of the distinctive language and dialect of Banyumasan and Tegal is a form of the application of egalitarianism by the Banyumas people towards each other which has become a local language.

The local wisdom in the language found in the *Kembang Glepang* Anthology demonstrates that Javanese terms and proverbs, particularly from Banyumasan, represent a form of local genius, reflecting unique perspectives and interpretations within their literary works. These terms and proverbs are the unique and distinctive characteristics of literary works set in, based on, and reflecting the social realities of Banyumasan society.

3. The Value of Local Wisdom in the Anthology of *Kembang Glepang* in Art and Culture

The history of the Banyumas people is rich with political, social, and cultural dynamics that shape their unique character. Banyumas, a regency in Central Java, has a long and complex history, influenced by various major Javanese kingdoms, such as the Mataram Kingdom and the Pajang Sultanate. This historical influence has shaped the Banyumas people's unique identity, with its distinctive culture and local wisdom.

In terms of language, the Banyumas people are known for their unique "ngapak" dialect. According to Dadan linguistically, the ngapak language belongs to the Central Javanese dialect group

³⁶ Indra, I. B. K. (2008). Faktor Pendukung Terjadinya Campur Kode dalam Pementasan Drama Gong di Bali. *Aksara*, 19(31), 35 – 43

with influences from Mataraman Javanese. The word “ngapak” comes from “ngapaki,” which means “joking” or “patronizing” in Javanese. In the ngapak Javanese dialect, speakers pronounce the vowels a and o, as well as the consonants b, d, k, g, h, y, k, l, and w very firmly and strongly (luged), clearly, directly, without hesitation (ampang) or confusion, as taught in official teaching known as standard Javanese.

One of the styles of speech inherent in the Banyumas community is Cablaka. Cablaka is a style of speech expressed spontaneously by the Banyumas people, expressing opinions about a phenomenon openly and without concealment. This frankness indicates that Banyumas people tend to speak directly and honestly, without hiding anything. As a result, Banyumas people are often considered to lack manners, as their frankness can sometimes hurt others’ feelings. However, cablaka is best understood as behavior that reflects openness, familiarity, and the freedom to express something honestly without concealment.

The word “cablaka” comes from the combination of the words “*bocah*” (boy) (*cah*) and “*blaka*.” “*Bocah*” refers to children who still display pure character and are not yet influenced by the outside world, while “*blaka*” means frankness, honesty, without anything to hide. Therefore, cablaka can be defined as an honest, straightforward, and straightforward character, like the pure nature of children who have not been influenced by external influences.

The values embodied in the Cowongan tradition foster mutual cooperation, mutual assistance, and coexistence. The equipment used in the Cowongan tradition possesses aesthetic value as a form of artistic beauty, creativity, and folk entertainment. The lyrics of its songs give the Cowongan tradition religious value as a form of prayer to God. Facing the challenges of globalization, which often threaten traditional values, local wisdom and culture continue to play a crucial role in maintaining a community’s identity and character. Local wisdom, encompassing knowledge, values, and customs passed down through generations, provides guidance rooted in the experiences and interactions of communities with their environment. Culture, as a complex system encompassing various aspects of life, not only reflects mindsets and lifestyles but also serves as a vehicle for preserving and transmitting local wisdom. In this context, local wisdom and culture reinforce each other, forming a social system rooted in history and collective experience, and functioning as a balance in facing changing times.

In addition to art, literary works with Banyumasan cultural themes have also become writing material for writers. Short stories and guritan are also given space in the *Kembang Glepang* anthology, in addition to poetry and short stories. This means that the literary works in the anthology, in addition to addressing Banyumasan cultural themes, also use the Banyumasan language. After the 2016 Penginyongan Language Congress, the enthusiasm for preserving the Penginyongan language has grown. In Cilacap, for example, regularly holds sesorah competitions within the State Civil Apparatus (ASN) environment. In Banyumas itself, various literary works are also published in the form of novels, short stories, short stories, poetry, geguritan, both published individually and in joint anthologies, said Jefriyanto (via Karya Sastra Banyumas Raya, n.d.). This means that there is always an effort to preserve Banyumasan culture through literary works.

4. Conclusion

From the research results presented in the discussion, it can be said that the representation of Banyumas local wisdom values reflected in the *Kembang Glepang* anthology appears in art, language,

and discourse. This Kembang Glepang anthology serves as a record or achievement for young writers in Greater Banyumas as a starting point in treading the world of literary writing. Local wisdom has a significant influence on the form and content of artistic works. In Banyumas, traditional art reflects local wisdom in various aspects, from themes, styles, to the techniques used. Art plays a crucial role in preserving local wisdom amidst the currents of globalization and modernization. Then, more importantly, is the linguistic aspect. The Kembang Glepang Anthology contains various aspects of linguistic locality that make this anthology unique. This linguistic aspect is concluded in the use of Banyumas terms and proverbs in various literary works included, the existence of local legends that inspired the birth of a folktale, the use of certain ritual language in literary works, the existence of place names and names of people who symbolize Banyumas, and the use of dialects and language variations in narratives, dialogues, or in the poetry of the Kembang Glepang Anthology. For the Banyumas people, the ngapak dialect is not just a means of communication, but also a symbol of cultural identity. In addition to art, literary works with Banyumasan cultural themes have also become writing materials for writers. *Cerkak* and *guritan* are also given space in the Kembang Glepang Anthology, in addition to poetry and short stories. This means that the literary works in the anthology, in addition to raising the theme of Banyumasan culture, also use the Banyumasan language.

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