

Optimizing the Social-Transcendental Functions of *Kidung Sedekah Gunung* An Anthropological Study

Wuri Wuryandari*, R. Kunjana Rahardi

Faculty of Teacher Training and Education, Sanata Dharma University, Yogyakarta Indonesia

*Corresponding author. Email: ryandariwuri@gmail.com

ABSTRACT

Kidung Sedekah Gunung is a part of tradition held by a community in the southern slope of Merapi. Although the tradition is held annually, little is known about the functions of this song. This study thus aims to describe the social-transcendental function of the *Kidung Sedekah Gunung* and its optimization efforts through the realm of education. This research employed qualitative approach and is within an anthropological perspective. Using an ethnographic method, this research collected data from the linguistic aspects of the *kidung* and the linguistic aspects of the traditional actors of the community. The results showed that the social function of the *kidung* is as a medium to encourage and establish cooperation among community members. Meanwhile, the transcendental function is to give thanks to God, pray, and ask for forgiveness. Optimizing social-transcendental functions can be done through the realm of education by integrating them in anthropological learning. The results of this study are expected to be useful in the field of anthropological studies and the field of education.

Keywords: Anthropological, *kidung Sedekah Gunung*, tradition, social and transcendental functions

1. INTRODUCTION

The community at the southern slope of Merapi has a close relationship with Mount Merapi. This close relationship is manifested in various traditions. One of them is the *Sedekah Gunung* tradition which is routinely carried out every year. Basically, the *Sedekah Gunung* tradition is an expression of gratitude to the God and a form of respect for the ancestors (Gumilang & Budiati, 2016). In other words, this tradition is a practice to maintain a harmonious relationship with the nature of Mount Merapi, fellow humans, and God which is also related to Islamic credo of *hablum minannas and hablum minallah* (harmonious relationship with fellow man and harmonious relationship with God (Purwanto, 2014). As such, this tradition contains aspect of social and transcendental relationships.

This form of social and transcendental relations can be illustrated through a series of processions of the *Sedekah Gunung* tradition and *uborampe* (equipment) used in it. The relations are especially expressed through songs or *kidung*. The *Kidung* used in the *Sedekah Gunung* tradition is the *Kidung Mijil Labuhan Merapi*. The *Kidung* has *Mijil metrum*. *Kidung* as a "song" is

synonymous with *tembang*, *kakawin*, and *gita* (Sahlan & Mulyono, 2012). Based on interviews with traditional leaders in the *Sedekah Gunung* activity, it is known that *kidung* does not only function as a medium to entertain, but *kidung* can also imply a direction of communication between the communicator and the communicant. The communication that takes place during the chanting (*pengidungan*) process indicates an intimate relationship between the communicant and the communicator.

The social-transcendental communication implicit in the *Kidung* of *Sedekah Gunung* tradition reflects the identity this community. This is because language as a communication subsystem becomes part of the cultural system, and even becomes the most important part in the culture (Muhyidin, 2017). Engkus (2008) said that language is the essence of communication as well as opening reality for humans. Through this communication, humans shape their society and culture. To uncover the social-transcendental function of the *Kidung Sedekah Gunung* tradition, researchers need to utilize the interdisciplinary field that examines the relationship of language with the ins and outs of human life including culture. The interdisciplinary field is anthropological.

Foley (2001) argued that basically anthropological linguistics or anthropolinguistic examines the language used in a culture to reveal its uses, misuse, different forms of the language, as well as its registers and language styles. This language assessment aims to understand a particular culture. Sibarani (2013) also argued that language studies in the field of anthropolinguistics are associated with the role of language in the subtleties of human life. In addition, Sibarani (2015) revealed that culture is the most dominant aspect in human life, so that all hierarchies of language studies in the anthropolinguistic field are analyzed in relation to culture. This is in line with Lauder's opinion, that anthropolinguistics examines the relationship between language and culture, especially to observe how language is used daily as a tool in social action (Ahyar, 2017). The assessment of language in culture considers three parameters, namely interconnection, valuability and continuity (Sibarani, 2015).

Some anthropolinguistics studies have discussed the role of language in Indonesian traditions to reveal values. Similar research on the study of social and transcendental communication was conducted by Nissa (2018). Nissa studied transcendental communication in the *Mubeng Beteng Cultural Lampah* procession in Yogyakarta as a means of transcendental verbal communication. In addition, Sunarti (2016) also conducted an analysis of social and transcendental functions in the *Dero-Sagi* oral tradition of the *Bajawa-Ngada* tribe in Flores, East Nusa Tenggara.

Other studies about Indonesian traditions focus on their implications to education. For example, Nesi (2018), formulated efforts to preserve the *Takanab* oral tradition through educational institutions as an effort to preserve language and culture. Nesi revealed that efforts to preserve a cultural product (oral tradition) can be pursued through formal education (tertiary institutions). This is because higher education is essentially the highest holder of rationality and commensurate with the national mandate of higher education, that higher education has a Tri Dharma task, namely teaching, research, and community service (check Law No.12 of 2012 Clause 14).

However, to the researchers' knowledge, no study has been conducted to reveal the social-transcendental function of *Kidung Sedekah Gunung* from anthropolinguistic perspective. This perspective is expected to be able to give a more comprehensive understanding of how the language of the song reflects the community's belief and possible dissemination of the functions found in the songs (*Kidung*). Using the parameters of valuability and continuity, this study aims to describe the social-transcendental function of the *Kidung Sedekah Gunung* in the effort to preserve language and culture.

2. METHODS

This study examines the social-transcendental function of the *Kidung Sedekah Gunung* tradition of the southern slopes of Merapi and its optimization through the realm of education by utilizing an anthropolinguistic approach. Related to the approach used, this research is included in qualitative research. This is also reinforced by the characteristics of qualitative research delivered by Creswell (2010), namely (1) researchers take natural environment settings, (2) researchers become key instruments, (3) data sources can vary, (4) data analysis is inductive, and (5) interpretation of interpretive data. In connection with this research, the natural environment in question is the social and cultural environment of the southern slopes of Merapi.

The source of substantive data in this study is the *Kidung Sedekah Gunung* tradition of the community at the southern slopes of Merapi. The song is called the *Kidung Mijil Labuhan* Merapi which is *Mijil-metrum*. Meanwhile, the locational data source in this study is located in the southern slopes of Merapi, precisely in Kinahrejo hamlet, Umbulharjo Village, Cangkringan District, Sleman Regency, Yogyakarta Province. The data in this study are parts of *Kidung* containing social-transcendental functions and information obtained from secondary sources (ethnographic interviews, articles, and relevant documents).

Methods and data collection techniques in research are the observation method with the recording technique and note-taking technique (Sudaryanto, 2015). In addition, the researcher also utilizes the ethnographic method by maximizing four steps of The Developmental Research Sequence, i.e. (1) assigning informants, (2) interviewing informants, (3) making ethnographic notes, and (4) asking descriptive questions (as cited in Spradley, 2007). The data collection instruments in this study were the researchers themselves (human instruments) (Moleong, 2006), and were supported by interview guides and (Afrizal, 2014) recording tools. Data analysis methods and techniques in this study use the extra lingual equivalent method (Mahsun, 2005) with contextual techniques (Rahardi, 2009). In order to strengthen the validity of the data, researchers used confirmation triangulation and theory. Based on the descriptions above, the research flow can be illustrated in Figure 1 as follows.

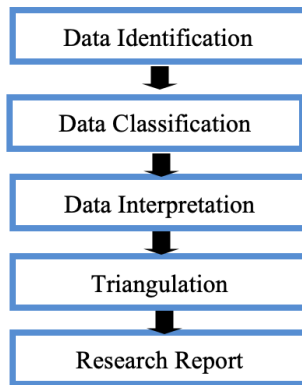


Figure 1 Research Procedure in this study.

3. FINDINGS AND DISCUSSION

The results of the research and discussion in this study include the social-transcendental function of the *Kidung Sedekah Gunung* tradition of the South Merapi slope community and the optimization of the social-transcendental function of the *Kidung Sedekah Gunung* tradition of the southern slopes of Merapi community through the realm of education.

3.1. The Social-Transcendental Function of The *Kidung Sedekah Gunung*

Kidung Sedekah Gunung is a product of oral culture. Suwardi (2006) argues that the embodiment of oral tradition is sometimes not just an ordinary communication, but can turn into an aesthetic and artistic contact. Departing from the meaning of “oral” in the oral tradition, the transmission of this tradition is carried out through oral media. Aesthetic and artistic communication through oral media can then be studied with an anthropolinguistic approach as stated by Sibarani (2015) that traditions that have verbal elements can be studied with an anthropolinguistic approach.

The social-transcendental function in the *Kidung Sedekah Gunung* is related to the function of language. Setyawan (2011) argues that language has a function as a means of building social relations and information notice to the interlocutor. Duranti (1997) said that language in the concept of performance according to an anthropolinguistic perspective is interpreted as communicative actions, activities and performances that require creativity. Based on these two opinions, it can be understood that the *Kidung Sedekah Gunung* tradition of the southern slopes of Merapi is a communicative show that is packaged creatively and contains certain functions, namely social and transcendental.

The discovery of social and transcendental functions in this study was seen through the direction of communication implicit in the *Kidung Sedekah Gunung*,

especially in the *Kidung Mijil Labuhan Merapi*. *Kidung Mijil Labuhan Merapi* has a *Mijil-metrum* which as a whole consists of 15 stanzas. Suryani (2015) argues that communication is the process of delivering a message from a communicator to the communicant through a media that produces an effect. Suryani also stressed that humans must build horizontal relations with other humans and vertically with their God. That relationship will bring people to perfection. In connection with Suryani’s opinion, the social function in this study is related to the horizontal direction of communication, i.e. communicating ‘something’ to other humans through the media of the *Kidung Sedekah Gunung*. While the transcendental function referred to in this study is related to vertical communication between the southern slopes of Merapi as a communicator and God as a communicant (as cited in Nissa, 2018). The following is a description of the social and transcendental functions found in the *Kidung Sedekah Gunung*.

3.1.1. The Social Function of the *Kidung Sedekah Gunung*

The social function of the *Sedekah Gunung* in this study is related to the direction of horizontal communication. The horizontal direction of communication is the process of communicating ‘something’ to fellow human beings by using a medium, in this case the *Mijil Labuhan Merapi* as the *Kidung* of the *Sedekah Gunung* tradition. Horizontal communication can also be called social communication. Vera and Wihardi (2012) argues that the function of social communication is to provide information, provide guidance, and provide entertainment. To understand the function of communication, researchers also consider the elements of social communication. Vera and Wihardi (2012) states that elements of social communication consist of communicators (those who start communication), messages (things conveyed by communicators, can be in the form of orders, news, thoughts, etc.), media (effort which is used to convey the message to the recipient), the communicant (person or unit of people who are the target of communication), and the response or response (goals expected by the communicator). In order to examine this horizontal communication function, researchers also consider the context of the situation, social, and cultural communities of the southern slopes of Merapi. These three contexts help researchers in the process of exposure to the results of the analysis. Here is a description of social functions in the *Kidung Mijil Labuhan Merapi* or *Kidung Mijil Labuhan Merapi*.

Data 1

*Sesarengan samya paring puji
 Dhumateng Hyang Manon
 Mugi mbah Marijan lan wargane*

*Inkang sowan Illahi
Mugi gya tinampi
Sakeh amalipun*

Together to praise, the All-Seeing (Allah SWT), may Mbah Maridjan and his citizens, who go to face the Divine, may be accepted, all his deeds

Let us jointly deign to praise the God who is All-Seeing, may Mbah Maridjan and all citizens who have died have all received their deeds accepted by Him.

Context: Data snippet 1 above is a quote from the *Mijil Labuhan Merapi* verse 10 out of a total of 15 verses. The song is sung during the procession of *Wilujengan* or *Selamatan* by the palace servants of the Keraton of Yogyakarta. *Kidung* is one of the means to convey the appeal so that the people of the southern slopes of Merapi don't forget the services of the previous Merapi Volcano caretaker, namely Mbah Maridjan.

Based on the elements of social communication, the communicators in data 1 are the bearers in the *Sedekah Gunung procession*. The mandate in the data relates to the appeal that the people of the southern slopes of Merapi can jointly pray for the caretaker of the previous Mount Merapi and all victims of the Mount Merapi eruption so that the charity is accepted by God. The media used in this communication is the 10th *Mijil Labuhan Merapi* verse. The communicants in this communication are the southern slopes of Merapi who attended the *Sedekah Gunung* procession. Meanwhile, the expected response is the mobilization of the southern slopes of Merapi to participate in praying for Mbah Maridjan and all victims of the Mount Merapi eruption. In connection with these communication elements, the social function of the Alms Mountain tradition in data 1 above is as a medium to encourage the southern slopes of Merapi to pray for Mbah Maridjan as an influential figure in connecting the southern slopes of Merapi with the "ruler" Mount Merapi. *Kidung* implies an appeal not to forget the services of Mbah Maridjan while still serving as caretaker of Mount Merapi. In addition, the hymn also contains an appeal to pray for the entire community victims of the Mount Merapi eruption as a form of concern for others. Another quote that shows the social function of the Alms Mountain tradition is as follows.

Data 2

*Mangga sami sangkut amakarti
Bareng gotong royong
Mrih raharja sanggya kawulane
Warata ing sajeroning nagri*

*Gemah ripah ugi
Adil klawan makmur*

Let's be involved in realizing, together with mutual cooperation, so that all the servants prosper, evenly distributed at the bottom of the country, peaceful and prosperous too, just and prosperous

Let's join together to realize, work together so that we all get the welfare of life

Context: Data 2 above is a quote of the 14th *Mijil Labuhan Merapi* verse from the total number of verses is 15. The song is sung by the palace servants in Keraton Yogyakarta during the procession of *Wilujengan* or *Selamatan*. The southern slopes of Merapi as a Javanese people live by promoting togetherness and cooperation or mutual cooperation.

Based on the analysis of the communication elements, the communicator in data 2 refers to the *pengidung* (minstrel) in the *Sedekah Gunung* procession. The mandate contained is an invitation to establish cooperation or work together in realizing a prosperous life. The media in this communication is the song of *Mijil Labuhan Merapi* verse 14. The communicant in this communication is the southern slopes of Merapi community as participants of the *Sedekah Gunung* procession. While the response expected is the creation of cooperation between communities to create a prosperous, fair, and prosperous life. In connection with the elements of communication above, the social function of the *Sedekah Gunung* tradition is as a medium to show that as social creatures, the Merapi slopes of the southern part of the community must realize that the creation of prosperity requires the cooperation of various parties or layers of society. This cooperation will create a harmonious life.

Based on ethnographic interviews with informants, the song (*Kidung*) is not only used as a medium to entertain or complete the *Sedekah Gunung* procession. *Kidung* is used as a communication medium. The bearer is responsible for delivering the communication. They hope that people who hear the song can pick social messages in it.

3.1.2. The Transcendental Function of The Kidung Sedekah Gunung Tradition South Merapi Slopes Community

The transcendental function of the *Kidung Sedekah Gunung* in this study is related to the direction of vertical communication carried out by the communicator towards the communicant. Mulyana as quoted by Thadi (2017) and Suryani, (2015) suggested that communication involving humans with their God is transcendental communication. Mulyana said that humans must build horizontal relationships with other humans and vertically with their God. Thadi (2017) asserts that dealing with God is a basic need that makes an individual feel there is meaningful. In Islam, the human relationship with God is built through prayer, dhikr, prayers and other worship. With regard to vertical communication, the *Mijil Labuhan Merapi's* song as a *Kidung Sedekah Gunung* implicitly also functions as a medium for prayer and building transcendental relationships with God. In order

to reveal the transcendental function of the *Kidung Sedekah Gunung*, researchers consider the elements of transcendental communication, namely (1) source or communicator, that is, those who have the need to communicate, (2) messages, which are a set of **verbal symbols or nonverbal which represents feelings**, values, ideas or intentions to communicate, (3) channels (media), i.e. tools used to convey messages, (4) recipients (receive) or communicants, i.e. recipients of messages, and (5) effects, i.e. what happens to the communicant after receiving a message, can be said to be the expected outcome after the message is received (Khimatullah, 2018). The following is a description of the transcendental function in the *Mijil Labuhan Merapi* song as a *Kidung Sedekah Gunung* tradition of the southern slopes of Merapi.

Data 1

*Wijiling tyas kinarya memuji
Sokur mring Hyang Manon
Kang peparing sih marang dasihe
Sagung pra miyarsi
Putri saha kakung*

The creation of the song *Mijil* heart works praising, gratitude to the All-Seeing (God), who gives love to his servants, I am also all of you, all at listening, women and men

This *Mijil* song is made sincerely from the heart as an expression of gratitude to the All-Seeing God for giving love to his servant

Context: Data 1 above is an excerpt of the second verse of the *Mijil Labuhan Merapi* song as part of the *Kidung Sedekah Gunung*, a tradition of the southern Merapi slope's community, which has a *Mijil-metrum*. The song is sung during the *Wilujengan* procession by the courtiers of the Keraton Yogyakarta as chanting. The majority of Merapi's southern slope communities are Muslim. This affects how a tradition is carried out and the purpose of the tradition, including the *Sedekah Gunung* tradition. Other quotes that indicate transcendental communication are as follows.

Data 2

*Panyuwuning pra kawula yekti
Tansah ayem ayom
Tinebihna saking rubedane
Tansah hayuning ngati
Rumaketing ati
Hayom hayem hayu*

The request of the servants is earnest, always at peace, kept away from obstacles, always safe in the heart (guarding the heart), closer to the heart, peaceful

Our request to be given peace, kept away from all obstacles, can be kind and given safety in life

Context: Data citation 2 is the 8th verse of the *Mijil Labuhan Merapi*'s song as a *Kidung of the Sedekah*

Gunung tradition. The *Kidung* is sung by the palace courtiers in the palace during the procession of *Wilujengan* or *Selamatan*. Majority of the southern slopes of Merapi are Muslim. The data shows that the *Sedekah Gunung* tradition is a medium to pray to God. The quote of the *Kidung Sedekah Gunung* that shows the existence of transcendental communication is as follows.

Data 3

*Pamujine maca puji dzikir
Kusuk alon-alon
Mugi sedaya kaluputanne
Dingapura marang Sang Hyang Widdhi
Sowan maring Gusti
Swarga papanipun*

The worshipers read the praise of *dzikir*, solemnly slowly, may all his mistakes, be forgiven by God Almighty, go to God, heaven where

His worshipers are solemn dhikr, pleading that all wrongs be forgiven by God Almighty, accepted by His side and get heaven

Context: Data 3 is a quote from the 11th verse of the *Mijil Labuhan Merapi*'s song as a *Kidung* of the *Sedekah Gunung* tradition of the southern slopes of Merapi. The *Kidung* is sung during the *Wilujengan* procession or *Selamatan* by a reciter who comes from the palace servants of the *Kidung* Yogyakarta. Data shows that as a Muslim community, the southern slopes of Merapi understand that praying for others is an obligation of their religious orders.

Based on the transcendental communication elements from the three data excerpts above, it is known that the communicator in the song is the bearer of the *Sedekah Gunung* tradition, the message conveyed in data 1 is to praise gratitude, data 2 to convey prayer requests, and data 3 to convey requests for forgiveness. Of the three quotes, the media used to convey the message is the song (*Kidung*) of *Mijil Labuhan Merapi*. All three data refer to the same communicant, namely God. The expected effect or expectation of this message is God's granting. In connection with the transcendental elements of communication in the three data, it can be understood that the transcendental function of the *Mijil Labuhan Merapi* song as the *Kidung* of *Sedekah Gunung* tradition, among others, functions as a medium to give thanks to God. The southern slopes of Merapi as Muslims show their religiosity by giving thanks for everything God has given. The next function is as a medium to pray to God. The prayer expressed in the hymn is so that God can provide a peaceful life and salvation. While the next transcendental function is as a medium to ask forgiveness. Song or *Kidung* is used to ask forgiveness for victims of the eruption of Mount Merapi to be forgiven of all their sins and given the best place in the sight of God.

Based on ethnographic interviews conducted by researchers, the community in the southern slopes of Merapi uses the song or *Kidung* as a medium to pray to God. This relates to the background of the social life of the southern slopes of Merapi as a Muslim community. In addition, the phenomenon of culture is the tradition of *Sedekah Gunung* closely related to syncretic practices.

3.2. Optimizing the Social-Transcendental Function of The *Kidung Sedekah Gunung*

The activities of this oral tradition indirectly describe the habits of the community. This habit involves an oral tradition in the form of *kidung* to convey ideas and use their efforts. This is confirmed by Idham (2010) that the oral tradition is not only a verbal expression but includes all forms of activity, because sometimes words as symbols of sound are not sufficient to fully describe or express the human inner experience of some feelings.

Kidung of Sedekah Gunung is one of the rich oral traditions in the archipelago. *Kidung* as an oral literary product, has the potential to save usefulness. In this discussion, researchers utilize the parameters of continuity in anthropolinguistics. Based on these parameters, the acquisition of information about the existence of social and transcendental functions of the *Kidung Sedekah Gunung* can be optimized. This optimization aims to make the social-transcendental function of the *Kidung Sedekah Gunung* as part of the tradition of the southern slopes of Merapi's society can be beneficial in the realm of education especially at the tertiary level. This is so that education that takes place in the era of globalization as it is today can be integrated with local cultural studies. The results of studies of local culture, especially the study of oral traditions can be useful to introduce various cultural phenomena in the archipelago.

One of the subjects that can help optimize the results of studies on social-transcendental functions is anthropolinguistics. Through this course, students can learn the relationship between language, culture, and their owner community. Sitompul and Simaremare, (2017) argues that as an interdisciplinary science, anthropolinguistics does not only examine language at the level of its structure, but rather the function of its use in the context of the situation, social, and culture of the community of its owner. In the context as a subject, students can learn the language not only to its structure, but to the understanding of the function of language based on the context of its use. In connection with the process of understanding, educators can design anthropolinguistic learning models that are integrated with the results of studies on the function of language, in

Gumilang, J. S., & Budiati, A. C. (2016). Peran Sentral Figur Tokoh Adat dalam Upacara Sedekah Gunung

this case the social-transcendental function of a language. The results of the study can be used as teaching materials and case examples. Students can be asked to explore the same topic in the culture of their respective regions. Integrating the courses with the results of the study will provide a meaningful learning process.

4. CONCLUSION

The *Kidung of Sedekah Gunung* is part of *Sedekah Gunung* tradition held by the community in the southern slopes of Merapi. The song implicitly contains social and transcendental functions based on the elements of its communication. The social functions of *Kidung* are to encourage and establish cooperation among community members. Moreover, the transcendental functions are media to give thanks to God, pray, and ask for forgiveness. The results of studies on social-transcendental functions can be integrated into anthropolinguistic courses in an effort to optimize both functions, by making them as teaching materials and case examples.

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