

Javanese Culture in the Folk Story of Banyumasan Panembahan Situmpur Kapiten Kwe Situmpoa: A Study of Literary Anthropology

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ABSTRACT

This study aims to examine the representation of Banyumasan culture and humanist values in the folktale Panembahan Situmpur Kapiten Kwe Situmpoa by Saeran Samsidi. The approach used is literary anthropology with a hermeneutic method to interpret the meaning of culture and humanity in the text. The results of the analysis show that Banyumasan culture is reflected through the use of the Ngapak language as a local expression, as well as religious elements that reflect the local community's outlook on life. Meanwhile, humanist values are evident in the actions of the characters who emphasize attitudes of mutual assistance, solidarity, and concern for others. These findings confirm that the folktale not only reflects local cultural identity, but also contains universal human values that are relevant to the current context. Thus, this work has an important contribution as an educational and reflective medium in strengthening the cultural identity of the Banyumasan community.

KEYWORDS

Folklore
Hermeneutics
Anthropology
Penembahan Situmpur
Classical Literature

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1. Introduction

The existence of a developing culture is one of the many problems faced by society, and literary works can be seen as a reflection of these problems. According to Faruk (2019), literary works are a reflection of society and an expression of the author's soul. Based on this, Sadewa (2012) stated that a literary work can be studied or studied using various methodologies that concern all aspects of human life and society. Based on its form, literary works are divided into two, namely written literary works and oral literary works. This is in accordance with the opinion of Jannah (2017) that literary works are an imaginative presentation of the reality of people's lives that originates from the reflection of society orally and in writing. Literary works that are conveyed orally from mouth to mouth and mostly through language are called oral literary works. Literary works that are written in written media and distributed through written media are called written literary works. Novels, short stories, poetry, gurindam, syair, and folk tales are some types of oral literature.

Culture includes literary works in the form of folk tales as artistic creations. Culture also includes art. Culture is a concept that encompasses all aspects of complex human life, including human creativity, feelings, and will that are manifested in the form of works of art and literature (Zulfahnur, 2014). One of the most obvious forms of cultural expression is traditional literary works, such as folklore. Folklore not only functions as entertainment, but also as a reflection of the values of life, worldview, and social structure of the society that created it (Anafiah, 2015). In this context, folklore can be viewed as a cultural product

that contains collective symbols that represent the identity of a community or region. The story describes how society interprets life, establishes social relationships, and responds to moral and spiritual values in their daily lives. Through the characters, plot, language, and conflicts presented, folklore often contains social norms, moral teachings, and local wisdom that is passed down from generation to generation (Sugiarti & Bhakti, 2021).

Furthermore, folklore functions as a means of cultural transmission, because it contains local knowledge that is passed on from one generation to the next (Asdiana, 2020). Therefore, folklore not only strengthens local cultural identity but also becomes part of the process of forming the collective character of a society. Folklore is a creative work that reflects the life of society. Folklore also includes symbols of communal behavior and the identity of an area that is rich in culture. The habits of a culture are difficult to break. This is in line with Endraswara (2013), culture includes all human endeavors, including ideas and behavior as well as information, morals, laws, customs, and other habits that are learned.

The Banyumasan community story Panembahan Situmpur Kapiten Kwe Situmpoa by Saeran Samsidi is a popular folklore, precisely from Banyumas. The folklore tells of a figure named Panembahan Situmpur Kapiten Kwe Situmpoa who has extraordinary powers and is often a hero in defending truth and justice in his village. Panembahan Situmpur Kapiten Kwe Situmpoa often fought against evil and provided protection to his village community from the threats that came. This story is often a source of new perspectives for the community in maintaining the values of goodness and honesty, while in today's era many have abandoned the culture of their ancestors, in this modern era, people, especially the younger generation, have used and implemented foreign cultures and consider their own ancestral culture to be old-fashioned, because the current generation does not believe in myths, so they consider ancient culture to be no longer important. Therefore, this folklore needs to be studied because it is important and useful for the current generation.

Literature is one of the most powerful and dynamic forms of cultural expression. It is not just an aesthetic product, but also a reflection of life, values, and systems of meaning that live in society. Literary works contain symbols, narratives, and representations that not only contain the beauty of language, but also show the social structure, culture, and belief system of the society where it was born. One of the literary works that reflects the richness of local culture is Panembahan Situmpur Kapiten Kwe Situmpoa by Saeran Samsidi, which is a folk tale from the Banyumasan community.

The study of this literary work is very relevant when viewed from the perspective of literary anthropology. According to Ratna (2011), literary anthropology is the study and interpretation of literary works with a cultural approach. It focuses on how literary texts reflect, shape, and interact with the culture of the society that produces them. Meanwhile, Sudikan (2015) emphasizes that literary anthropology has an important position in literary studies because it is able to explore cultural elements hidden in the text, and compare them with other approaches such as the sociology of literature or literary psychology. Thus, the literary anthropology approach opens up space for readers and researchers to understand literary works not only in terms of their content, but also from the cultural context that surrounds them. The work of Panembahan Situmpur Kapiten Kwe Situmpoa is a representation of Banyumasan culture, which is known to have its own uniqueness compared to Javanese culture that developed in palace areas such as Yogyakarta and Surakarta. Banyumasan culture, which is identical to the use of the ngapak language and the egalitarian attitudes of its people, is often considered "ndeso" or less refined by people from the center of Javanese culture. In fact, it is precisely in this authenticity that valuable local values are stored and become invaluable cultural heritage. These values are reflected

through the characters, dialogues, social backgrounds, customs, and outlooks on life that are raised in this folktale.

Folktales such as Panembahan Situmpur Kapiten Kwe Situmpoa are important to study because they contain noble values that were the foundation of people's lives in the past, such as mutual cooperation, honesty, courage, respect for ancestors, to the spirit of togetherness and social solidarity. In this story, we can find how the Banyumasan people place these values in their daily life practices, even in the context of conflict or complex social dynamics. This folktale not only functions as entertainment or to fill free time, but also as a medium for transmitting moral and ethical values from one generation to the next.

However, in reality, the existence of folktales and local cultures like this is increasingly marginalized amidst the increasingly strong currents of globalization and modernization. Today's young generation tends to be more familiar with Western or Korean popular culture, for example, compared to the culture of their own ancestors. This is exacerbated by the assumption that local culture is something old-fashioned, irrelevant, and even shameful. The myths contained in folklore are considered unreasonable, irrational, and incompatible with the currently dominant scientific mindset.

In fact, myths and folklore are part of the local knowledge system that functions to explain natural phenomena, shape social behavior, and maintain social order. Rejection of local culture does not only mean rejection of the past, but also of national identity and character. Therefore, it is important to revive the study of folklore such as Saeran Samsidi's work. Research and reinterpretation of this work using a literary anthropology approach can be an effort to revitalize Banyumasan culture and strengthen the position of local literature as a source of collective knowledge and wisdom.

By conducting research on Panembahan Situmpur Kapiten Kwe Situmpoa, we not only gain an understanding of the narrative structure and aesthetics of folklore, but also open up space to understand the social dynamics, cultural values, and construction of Banyumasan community identity. This work is a window to see how the Banyumasan community gives meaning to life, forms social solidarity, and responds to the challenges of the times through distinctive cultural symbols. In other words, literature and culture are two aspects that are interrelated and mutually reinforcing. Literature is an external reflection of culture, while culture is the substance that gives meaning to literature. Thus, the study of the work of Panembahan Situmpur Kapiten Kwe Situmpoa is very important not only to preserve local culture, but also as a means of character education, strengthening local identity, and critical reflection on cultural values that are still relevant to the lives of today's society. Through this study, it is also hoped that the younger generation will not only know the culture of their ancestors, but also be able to appreciate, maintain, and develop these noble values in everyday life.

2. Methods

This study uses a literary anthropology approach that views literary works as expressions of values and meanings related to the cultural context that gave birth to them (Zharifa, 2023). This approach allows for an understanding of the relationship between literary texts and society. The object of study is the folktale Panembahan Situmpur Kapiten Kwe Situmpoa by Saeran Samsidi, with a focus on the representation of Javanese culture (Ngapak language and religious elements) and humanist values (mutual assistance and caring).

The hermeneutic method is applied through the hermeneutic circle approach, namely interpreting language units (words, phrases, sentences) in the socio-religious context of Banyumas culture. The interpretation process is carried out repeatedly between parts and the whole text to capture the meaning hidden behind the narrative. Data were collected through critical and in-depth reading, by systematically marking relevant parts. The data

were then classified into categories such as religious values, local culture, and humanitarian values. To maintain the validity of the data, the analysis was based on theories from experts in literary anthropology and the philosophy of humanism, taking into account the Banyumasan cultural context to avoid interpretation bias.

3. Results and Discussion

This study produces a number of important findings that show how Javanese cultural values and humanist values are represented in the object of study. This study aims to explore and understand the representation of these values in depth, both from the aspects of language, symbols, actions, and the social context that underlies their emergence. These findings were obtained through a qualitative approach with an inductive analysis method, which allows researchers to identify patterns of meaning from the empirical data collected.

3.1. Cultural Representation

The representation of cultural values in the object of study can be seen through various expressions found in the dialogue and narrative. These expressions reflect both the linguistic characteristics and the philosophical worldview of Javanese society. The following table presents examples of these cultural representations based on the textual data analyzed.

Table 1. Cultural Representation Data

No.	Cultural Representation	Text Quotes	Code	Page
1.	Javanese Ngapak Culture	<i>Nyong kiye Raden Kaligenteng putra Adhipati Purbalingga Kertabangsa</i>	BJN.1	5
		<i>Nyong ora percaya. Rika arep nglomboni, ya. Rika goroh ya ? Jerene wong tuwa, kiai, deneng cok nglomboni, ya. Awas sida tek kempleng modar rika. Ayo serahna metode kuwe</i>	BJN.2	6
		<i>" Rama, nurun sewu. Wonten napa deneng Kang Rama nganeh nganehi temen, semadi kemawon teng kali."</i>	BJN.3	7
		<i>" Kang Rama Ndara Adhipati meksa Ndara Putri Rantansari kongagean runah tangga. Dekawina karo putrane Adhipati Pasirluhur "</i>	BJN.4	25
2.	Javanese Culture Religion	<i>"Oh, inggih ... alhamdulillah, Tuanku. Ini semua berkah pitulungan dari Gusti Allah. Tuanku sembuh total</i>	BJR.1	58
		<i>"Anak-anakku, ini kinashe Gusti Allah, doa permintaan kita diterima Gusti Allah, diberi air buat wudu. Lha, ini ada air mudal dari tanah, maka tempat tanah ada air yang keluar, mudal saya beri nama Banyumudal "</i>	BJR.2	126
		<i>"Ni, kali sing ana watune nggo sholat kiye arep tek jenengi kali mengaji"</i>	BJR.3	38

The Banyumas community is identified with the Ngapak language, one of the regional languages of Indonesia. Biyumasan, Tegal, Cirebon, and North Banten are dialects of West Central Java which are included in the West Central Javanese language group (Suhardi, 2013). The languages of North Central Java (Tanjung, Ketanggungan, Larangan, Brebes, Slawi, Moga, Pemalan, Surodadi, and Tegal) are included in the other category. Bumiayu, Karang Pucung, Cilacap, Nusakambangan, Kroya, Ajibarang, Purwokerto, Purbalingga, Bobotsari, Banjarnegara, Purworejo, Kebumen, and Gombong are some of the languages used in the southern region. What is commonly referred to as the Banyumasan language is the West Javanese language group (please distinguish from West Javanese/Sundanese) (Abdullah, 2020). In order for Banyumas to become the cultural

identity of the people in the area, Banyumas language speakers are spread across at least five districts, namely Banjarnegara, Purbalingga, Banyumas, Cilacap, and Kebumen, which are abbreviated as BARLINGMASCAKEB (Trianton, 2013). Their accents are kuenthel, lugged, and mbleketaket (thick, exciting, and pleasant to hear for people in the area), and they speak with their mouths mecucu (moving forward). Those are the main characteristics of the mother tongue of the Banyumasan people. They also sound cowag (loud voice) and gemluthuk (chatter), which means they seem to be in a hurry or quick to respond when speaking. Those are the characteristics of the Banyumasan people (Noorsetya et al., 2024). Another characteristic of the ngapak language is the vowel (a) which is often pronounced at the end of a word. This is different from other languages that use the ending (o) (Nugroho & Kusuma, 2023). Ngapak language tends to be spoken flatly and is not as melodious as other Javanese languages.

“Nyong kiye Raden Kaligenteng putra Adhipati Purbalingga Kertabangsa” (BJN.1.58)

“Nyong ora percaya. Rika arep nglomboni, ya. Rika goroh ya ? Jerene wong tuwa, kiai, deneng cok nglomboni, ya. Awas sida tek kempleng modar rika. Ayo serahna metode kuwe”

The quote above contains local Javanese cultural values, especially Banyumasan culture, which in this case can be identified as part of the “ngapak” culture or commonly called ngappak culture. The term “ngapak” itself refers to the distinctive accent used by people in the Banyumas area and its surroundings, which is different from the standard Central Javanese dialect (Surakarta and Yogyakarta). Ngapak culture is not just an accent, but also reflects the identity, character, and local values of the Banyumas people.

In the dialogue, the character refers to himself with the word “nyong”, which in Banyumas language means “I” or “me”. The use of the word “nyong” explicitly shows the character’s cultural background as part of the Banyumas community. This local identity is emphasized again through the self-introduction as “Raden Kaligenteng, son of Adhipati Purbalingga Kertabangsa”, which gives the impression that this character has a lineage of regional nobility and is strong with his local values.

In addition, the use of second-person pronouns such as “rika”, which means “you” in Banyumasan, strengthens the regional nuance. The tone of speech in the sentence “rika goroh ya? Awas sida tek kempleng modar rika” reflects a firm and outspoken emotional expression, a characteristic of the Banyumas community which is known to be egalitarian, blaka suta (open/honest), and does not prioritize small talk in speaking. This shows that values such as frankness (honesty) and courage to express opinions are part of the culture represented. Meanwhile, in the data (BJN.4.58) below:

“ Rama, nurun sewu. Wonten napa deneng Kang Rama nganeh nganehi temen, semadi kemawon teng kali.”

This excerpt reflects contains a representation of other Javanese cultural values, namely the value of politeness and respect for elders. The term “Kang” used in this sentence is a typical term of address in Javanese culture, especially in the Banyumas area, to greet or refer to an older or respected man. In this context, the use of “Kang Rama” shows that the speaker respects the person being spoken to, who is likely a father or an older figure who is respected.

The use of polite language forms such as “nuwun sewu” (excuse me or apologize), “wonten napa” (what’s wrong), and “semadi kemawon” (just meditating) shows that there are levels of Javanese language that function as symbols of respect for the social status and age of the person being spoken to. In Javanese culture, maintaining manners in speaking, especially to elders, is a noble value that is highly respected. This shows the internalization of the values of politeness (manners) in the characters’ dialogue. Furthermore, in the continued dialogue

"Kang Rama Ndara Adhipati meksa Ndara Putri Rantansari kon gagean runah tangga. Dekawina karo putrane Adhipati Pasirluhur "

The use of honorifics such as "Ndara Adhipati" and "Ndara Putri" shows the existence of a traditional Javanese social hierarchy that is still maintained and represented in language. These terms not only indicate noble status, but also illustrate how important status and social structure are in traditional Javanese society. In addition, the term "kon gagean runah tangga" (ordered to immediately build a household) shows the social value of the importance of marriage in the context of social and family responsibilities.

1. Religion

Religion is a belief or spiritual practice held by individuals or groups to understand the meaning of life, the purpose of existence, and the relationship with what they consider divine or sacred (Sirait & Malau, 2022). According to Koentjaraningrat in Kurnia Firmansyah & Dyah Putrisari (2017), religion does not only include things related to its adherents, but also beliefs, rituals and tools, attitudes and behaviors, ideas, and feelings. Javanese Muslims are the majority of the population. In addition, according to Yanuarsih et al (2022), the Islamic religious system is characterized by the method of carrying out religious rituals, as well as the tools and media used in the event. The religious element in this folklore can be seen from the activities of the characters carried out as in the quote below:

"Oh, inggih ... alhamdulillah, Tuanku. Ini semua berkah pitulungan dari Gusti Allah. Tuanku sembuh total."

The passage implies, the strong religious and spiritual values of the characters in the story. This sentence contains an expression of gratitude to God for the healing received, using typical Islamic phrases such as "alhamdulillah", which means all praise be to Allah. This statement is not just a spontaneous expression, but reflects the internalization of the values of monotheism, namely believing that everything that happens - including healing - is a form of God's help (pitulungan Gusti Allah), and not merely the result of human effort.

Statements like this illustrate how the characters in the story do not let go of the divine aspect of everyday life. In the context of Javanese-Islamic culture, expressions such as "pitulungan Gusti Allah" are a form of tawakal (surrender) as well as high gratitude. This shows that spiritual awareness is the main foundation in facing all life events, including miraculous events such as total healing. This religious aspect is further strengthened in the following other quotes:

"Anak-anakku, ini kinashe Gusti Allah, doa permintaan kita diterima Gusti Allah, diberi air buat wudu. Lha, ini ada air mudal dari tanah,

maka tempat tanah ada air yang keluar, mudal saya beri nama Banyumudal "

This excerpt reflects a very strong spiritual symbol, namely the emergence of water as an answer to a prayer offered to God. Water, in the context of Islamic religion, is an important element used for purification (thaharah), and the practice of ablution is a valid requirement for performing the prayer service. Therefore, the sudden presence of water from the ground is not only seen as an ordinary natural phenomenon, but is considered a karomah or a sign of a miracle given by God to pious people.

The words "kinashe Gusti Allah" strengthen the belief that all extraordinary events are the will and direct gifts of God. This also shows how the spiritual experience of the figure is translated into the culture of naming places (toponymy)—in this case, Banyumudal, which literally means "gushing water (mudal)". This naming is not merely geographical, but has sacred value because it is related to spiritual events that are considered important by the community. Furthermore, the practice of worship in Islam is not only presented as a

private activity or personal ritual, but also becomes part of the social and cultural construction of society. This can be seen in the following quote:

"Ni, kali yang tempat salat ini akan saya beri nama Kali Mengaji,"

This passage implies that prayer, as one of the main pillars of Islam, is an important part of the lives of the characters in the story. The practice of prayer is carried out in an open space, and the place is then made a sacred location named Kali Mengaji. The word "mengaji" itself in the context of Javanese culture is often used to refer to religious activities, especially reading or studying the Qur'an. In this case, the river not only has a geographical or ecological function, but also a spiritual and symbolic function as a place of worship.

The naming of "Kali Mengaji" shows that religious values not only shape individual behavior, but also color the cultural and social landscape of society. Spiritual activities such as prayer and reciting the Qur'an are given an honorable place in the structure of society's space, and this reflects that Islam is closely integrated with everyday life, even in the form of place names (Mascita, 2021).

In addition, this entire series of quotes shows that in the story, religion is not just a belief system, but is present in the form of real practices, cultural symbols, and social heritage. Prayer, ablution, salat, thanksgiving, and naming of places are forms of manifestation of piety, which are both individual and collective. This indicates that the characters in the story have a closeness to God, and that their spirituality is the foundation for building social interactions, giving meaning to space, and responding to events in life. Thus, the representation of religious values in these quotations reflects the characteristics of Javanese Islam, namely a blend of universal Islamic values with distinctive local cultural expressions. Religiosity is not separated from the social context, but is closely embedded in the way people think, speak, act, and shape their living environment.

3.2. Humanism Values

In addition to cultural values, this study also reveals the representation of humanistic values reflected in character interactions and narrative elements. These values include care, solidarity, empathy, and mutual assistance, which highlight the human dimension within the local cultural context. The following table presents selected excerpts that illustrate the presence of humanism values identified in the research data.

Table 2. Humanism Values Data

No.	Cultural Representation	Text Quotes	Code	Page
1.	Please Help	"Matur nuwun, Prabu Aji Pramosa, telah menolong saya dari wujud seekor naga kembali ke raga asal "	NHTM.1	34
2.	Care	haiyaaaa.... Sedulul sedulul warga kongsen dan sekitalnya ini sudah ai tombak sakti saudaranya tombak kirai singkir ini sebagai pathok penjaga lahar Gunung Slamet"	NHP.1	155

The basic principle of humanism is an understanding that places a strong emphasis on humans and assumes that everyone has inherent dignity and rights. Cooperation, sacrifice, concern for others, mutual support, and solidarity are the six values of humanism itself (Hardiman, 2013). Humanism will focus on achieving and developing human potential to the maximum (Huda & Doyin, 2018).

In the context of literature, especially folklore, the principles of humanism are often raised as themes that teach readers about the importance of human values (Claudia, 2021). Folklore as part of the oral cultural heritage of society contains many moral and social lessons, which are often conveyed in the form of the actions of its characters. Thus, folklore

not only functions as entertainment or a tool for preserving culture, but also as a medium for moral education and character development that upholds human values. From the folklore in this study, two humanism values were obtained, namely helping each other and caring.

3.2.1. Help each other

Humans are creatures who cannot live alone, humans will need other people, so helping each other between individuals and groups will lighten the burden and can also solve problems (Inriani, 2017). Providing assistance such as a mother feeding her child, a friend or partner helping something happen, or a group member playing a role in the success of the group, these are examples of helping as a basic relationship between humans.

The value of helping each other in folklore is often represented through real actions between characters who help each other in difficult conditions. In traditional community culture, helping each other is not only a form of generosity, but also a moral obligation that must be carried out in order to maintain social balance and harmony in living together. In the folklore studied, the characters show an attitude of helping each other selflessly, both in facing threats, overcoming life's difficulties, and when helping the weak (Rahman, 2022).

The basic relationship that advances something is the relationship between a therapist who helps patients and a consultant or organizational trainer who helps improve the function of individuals, groups, or organizations (Jotihan, 2023). As in the quote below:

"Matur nuwun, Prabu Aji Pramosa, telah menolong saya dari wujud seekor naga kembali ke raga asal "

This quote contains a deep meaning about the importance of helping each other. In the story, the character Prabu Aji Pramosa performs a heroic act by helping someone who had previously turned into a dragon to return to human form. This is not just an ordinary rescue act, but also reflects the philosophical meaning that humans have a moral responsibility towards others. In the context of humanism, this act of helping shows that human life cannot be separated from interdependence. Humans need other humans to solve problems, grow, and develop. As explained by Jotihan (2023), the relationship of helping each other is the most basic form of social interaction that strengthens the function of individuals and communities as a whole.

The quote above is an attitude of helping each other. In the quote, Prabu Aji Pramosa, who helped what was originally a dragon, changed back into his previous body. It can be concluded that we as humans really need other humans, with the help of others, problems can be solved. The value of helping each other also appears in the form of cooperation between characters to achieve common goals. They work together, regardless of social status, gender, or background, reflecting the value of egalitarianism in the context of local culture. This is evidence that folklore contains ideological content about the importance of unity and solidarity as a collective force (Bahtiar et al, 2023).

3.2.2. Care

Social care refers to behavior and attitudes that foster a sense of togetherness by helping each other in creating a calm and harmonious atmosphere. Seeing difficulties both inside and outside the educational environment can be demonstrated by collecting aid funds empathetically, showing concern, and volunteering to help (Apriyani et al., 2021). Paying attention and showing a sense of responsibility and also paying attention to others, the environment and certain situations is an attitude of caring.

The value of caring in folklore is reflected through the attitudes of the characters who have empathy for the suffering of others. Caring in this case is not just feeling sorry, but is also manifested in real actions such as protecting the weak, fighting for justice, and sacrificing personal interests for the common good. This value illustrates that in the traditions of society, someone who has empathy and conscience will be more respected than someone who is rich or physically strong but does not have a sense of caring. As in the quote below:

" haiyaaaa.... Sedulul sedulul warga kongsen dan sekitalnya ini sudah ai tombak sakti saudaranya tombak kirai singkir ini sebagai pathok penjaga lahar Gunung Slamet"

In this quote, the value of social concern is depicted in the actions of the character Engkong Situmpoa. He shows a sense of responsibility and concern for the safety of residents and the natural conditions around him. The act of planting a sacred spear as an effort to prevent the eruption of Mount Slamet is a real form of concern for the common good. This excerpt reflects the value of caring in Engkong Situmpoa. Engkong Situmpoa really cares about the local residents and also his area so that there is no disaster that will cause Mount Slamet to erupt. By planting a sacred spear in the area, it will provide a sense of security and also peace for local residents so that Mount Slamet which is about to erupt does not erupt because of Engkong Situmpoa's supernatural powers.

In the folklore studied, the main character is often depicted showing his concern for other characters who are struck by disaster. For example, when a villager falls ill, the main character will try everything to help, even if he has to travel far or face danger. This concern is also shown in the form of concern for the surrounding environment, such as maintaining water sources, not destroying nature, or feeding hungry animals. The value of concern in folklore also reflects the harmonious relationship between humans and their environment. In the humanistic view, humans do not live separately from the world around them, but are part of an interconnected life system. Therefore, a sense of concern for others and the environment is a manifestation of awareness of moral responsibility as humans. More than just a symbolic act, concern in this context has a collective impact. Concern is the foundation for the formation of a strong, resilient, and mutually protective community. This is very relevant in the context of today's social life, where solidarity and environmental awareness are key issues in the sustainability of living together.

4. Conclusion

Research on Javanese culture and humanist values in the Banyumasan folktale Panembahan Situmpur Kapiten Kwe Situmpoa by Saeran Samsidi shows that regional literary works play an important role in maintaining cultural identity while conveying moral values that are relevant to modern life. This folktale reflects two main aspects of Banyumasan culture: the use of the Ngapak language as a symbol of cultural identity, as well as religious values that shape the outlook on life and social norms of society. In addition, humanist values such as mutual assistance and social concern are clearly visible in the relationships between characters, showing the importance of solidarity and empathy in building a harmonious community life.

Theoretically, this study enriches the study of literary anthropology by showing how local cultural elements and human values can be revealed through a hermeneutic approach in oral literature. Meanwhile, practically, the results of this study open up opportunities for the use of folklore as a medium for character education in schools, especially to instill cultural and moral values in the younger generation. Thus, regional literary works are not only a cultural heritage, but also an educational instrument that is relevant to strengthening national identity and forming national character.

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