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Lexicon In The *Syair Ngasuh Budak* of The Durian Luncuk Aqiqah Procession: An Ethnolinguistic Study

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Abstract

This study is motivated by the importance of preserving living oral traditions within the community, one of which is the *Syair Ngasuh Budak*, sung during the aqiqah procession in Durian Luncuk Village. This poem embodies the cultural, religious, and worldview values of the local community. An analysis of the lexicon found in this poem is essential to uncover the relationship between language and the culture of the Durian Luncuk community. The objective of this study is to describe the form and meaning of the lexicon used in the *Syair Ngasuh Budak* of the aqiqah procession and to explain the cultural functions contained within it from an ethnolinguistic perspective. This study employs a qualitative method with an anthropological approach. Research data were collected through observation, interviews, and documentation of native speakers and practitioners of the aqiqah tradition in Durian Luncuk. Data analysis involved identifying, classifying, and interpreting the lexical elements in the poem based on the cultural context of the community that practices it. The lexical classification yielded, among other things: (1) tools used in the ceremony and the poem; (2) cakes that must be present during the ceremony; and (3) the use of local plants incorporated into the *Syair Ngasuh Budak* recited during the aqiqah ceremony in Durian Luncuk.

Keywords : *lexicon, poetry, Aqiqah procession*

Introduction

Poetry is a form of oral literature that thrives and evolves in Jambi Province. It serves not only as entertainment but also as a medium for conveying moral values, religious teachings, and the community's worldview. Oral traditions are integral to a living culture and carry significant meaning, including religious values, humility, unity, empathy, and firmness. They are thus cherished as a legacy passed down from generation to generation (Diana, 2023; Yunidar, 2023). Apriyensa et al. (2025) found that poetry serves as a form of entertainment, a medium for conveying messages, and a reflection of its speakers' worldview. Poetry is a creative and emotional form of expression because it contains experiences, emotions, and perceptions of the world (Victoria, 2025). The existence of poetry is integral to the oral tradition passed down from generation to generation and reflects the cultural identity of the people of Jambi. This is because poetry plays a significant role in the survival, culture, and indigenous communities, particularly in upholding the moral values of the people of Jambi (Hariyandi et al., 2020; Wan et al., 2018).

Among the various types of syair that have survived to this day is the *Syair Ngasuh Budak*, which is used in the aqiqah ceremony in Durian Luncuk Village. Durian Luncuk is a region comprising 11 villages and 2 urban sub-districts located in Batanghari Regency (Maharani et al., 2024). The aqiqah ceremony serves as a means to

announce the birth of a baby as an expression of gratitude to Allah (Muhaemin et al., 2021; Noermanzah et al., 2020). During this ceremony, various poems are recited. These verses are usually chanted by the local community at a child's birth as an expression of gratitude and prayer (Sikumbang et al., 2024). The existence of these verses indicates that the people of Durian Luncuk still preserve oral traditions as part of their social and religious life. Another study by Andini (2025) on customs in Durian Luncuk found that the community there still firmly upholds traditional customs and practices them in the present day.

The *Syair Ngasuh Budak* from the Durian Luncuk aqiqah ceremony was selected as the subject of this study because it contains a wide lexical variety and cultural values that are worth examining. Each lexical item used carries its own meaning and is closely tied to the local community's worldview and belief system (Nirwani, 2018). Research on this poem is also important for documenting oral traditions that are becoming increasingly rare amid modern social changes. This shift may result from globalization due to language shifts, modernization, and a lack of institutional support (Jurdi & Amiruddin, 2024). This sentiment is also shared by various foreign traditions, such as the Yakan tradition in the Philippines, which was studied by Pacio (2023). Her research highlights the importance of preserving oral traditions and emphasizes the need for sustained efforts to protect intangible cultural heritage.

In a local context, similar research was also conducted by Amri (2018), which explored the oral traditions of Angkola. The findings emphasize that every tradition holds significant meaning because it embodies life values. A similar study was also conducted by Anoegrajekti et al. (2018) on the oral traditions of the sea ceremony in Banyuwangi. The research findings indicate that the sea ceremony tradition represents a fusion of Osing, Madurese, and Islamic cultures. This ceremony serves as an expression of gratitude by fishermen for their right to utilize marine resources as a source of livelihood. Additionally, a tradition related to childbirth was studied by Ma'rifat (2022) regarding the oral tradition of Nizom Kanak-kanak from Kuantan Singingi Regency. This tradition consists of songs chanted during the *turun mandi* ceremony for a baby whose umbilical cord has fallen off. These songs contain various pieces of advice aimed at shaping the baby's character in the future. This is similar to the *Syair Ngasuh Budak* tradition, which is sung during the aqiqah ceremony in the village of Durian Luncuk. To ensure that traditions like these are preserved, it is important to revitalize oral traditions in the face of globalization, as a form of cultural preservation and the sustainable utilization of oral literature (Achmad et al., 2025). Revitalization itself is the process of bringing back to life the culture of the past and exploring the values contained within it (Setiartin & Casim, 2021).

In ethnolinguistic studies, language is understood not only as a tool for communication but also as a reflection of a community's culture and knowledge system. Language serves as a vital medium for expressing and preserving cultural identity, norms, and values, acting as a shield to safeguard and pass down cultural heritage (Chowdhury & Hossain, 2022; Susianti et al., 2024). The choice of language within a tradition underscores that the vocabulary indirectly reflects the realities, phenomena, processes, and signs that characterize traditional folk culture, whether material or spiritual (Harefa & Harefa, 2024; Tupikova & Starodubtseva, 2023).

Dewantara (2022) argues that ethnolinguistic research within a sociocultural context is a form of interaction among individuals or social groups that incorporates linguistic analysis of traditions. Therefore, it can be said that language and culture have a mutualistic symbiosis, in which both support and complement each other and are

inseparable (Hrivíková, 2020). Thus, it can be concluded that ethnolinguistics examines language systems from a cultural perspective (Faridi, 2021). Ethnolinguistic research consistently uses the lexicon as a gateway to understanding a community's culture, as demonstrated by Kazakov & Chivarzina (2024) in documenting ritual vocabulary that reflects the funeral practices of the Megleno-Romanian community. Therefore, research on the lexicon in *Syair Ngasuh Budak* can reveal the relationship between language and the sociocultural context of the Durian Luncuk community. Through this approach, it becomes possible to understand how the community interprets its life and traditions through the oral traditions that have been passed down.

This research is important because it contributes to the preservation of oral traditions and the strengthening of local cultural identity. Furthermore, the research findings are expected to expand linguistic studies, particularly in the field of ethnolinguistics, which emphasizes the interconnection between language and culture. Afria et al. (2017) categorize meaning in ethnolinguistic terms into two types: lexical and cultural. This study focuses on lexical forms in both lexical and cultural meanings. Dewantara (2022) explains that a lexical meaning can be understood independently without requiring reference to extralinguistic contexts, including environmental and cultural aspects. Conversely, Abdullah (1999) introduces the concept of cultural meaning, that is, the linguistic meaning possessed by a community and closely tied to that community's culture. Therefore, interpreting cultural meaning requires an understanding of its cultural background.

Consequently, this study is considered important because it seeks to document and interpret the cultural meanings contained in the lexicon of the *Syair Ngasuh Budak* aqiqah in Durian Luncuk. This study is limited to an examination of the form, meaning, and function of the lexicon in the poem from an ethnolinguistic perspective. It is hoped that this study will contribute scientifically to the preservation of oral traditions and the advancement of regional language and cultural studies.

Method

This study employs a qualitative method with an anthropological approach that focuses on the relationship between language and culture within a societal context. The qualitative method is a research approach that prioritizes in-depth field observation as its primary focus (Subroto, 1992). Qualitative methods help researchers conduct in-depth analyses that allow them to study real and complex phenomena to generate valid and rich data (Nimehchisalem, 2018). Duranti (1997) defines the anthropological-linguistic approach as a research method used to observe linguistic phenomena in the context of their relationship with the society and culture surrounding the speakers (Wulan, 2024). This approach was chosen because the research subject, the *Syair Ngasuh Budak* recited during the aqiqah ceremony in Durian Luncuk, contains not only linguistic elements but also the cultural and social values that are alive within its supporting community. Thus, this study aims to uncover the connection between the lexicon in the poem and the cultural system of the Durian Luncuk community. The anthropological-linguistic approach itself was previously used by Nakassis (2023) in her research to explore how language and culture can be present in an image. This distinguishes the present study, which focuses on the poem recited during the aqiqah ceremony.

The data in this study consists of the lexicon found in the *Syair Ngasuh Budak* recited during the aqiqah ceremony by the Durian Luncuk community. The lexicon itself

includes words, vocabulary, word acquisition, word usage, the history and evolution of words, relationships between words, and word formation processes (Arrozi et al., 2020). The primary data source for this study is a master of the *Syair Ngasuh Budak* named Sinwan, aged approximately 60–70 years, who is a member of the indigenous community in the village. This master possesses in-depth knowledge of traditional poetry and serves as the primary custodian of oral traditions in his community. The selection of this informant was based on his authenticity and active role in preserving *Syair Ngasuh Budak* during every aqiqah ceremony. Through this data source, the researcher is expected to obtain accurate data that fully reflects the language and culture of the Durian Luncuk community.

Data collection was conducted using the non-participant observation method, in which the researcher did not directly participate in the ceremony but observed and recorded every utterance made while the master recited the poetry. According to Sugiyono (2013), the non-participant observation method is an approach in which the researcher does not need to involve themselves in community activities; the researcher simply acts as an independent observer. Data collection techniques involved recording and note-taking to document the verses chanted by Maestro Sinwan. Recordings were used to capture the sound patterns, intonation, and lexical pronunciation in the verses, while note-taking was used to transcribe the verse texts and their situational contexts. This study also employed interview techniques to validate the authenticity of traditional customs, involving traditional custodians in the Durian Luncuk area who frequently participate in aqiqah ceremonies.

The data analysis process involved several stages. First, the interview transcripts were converted into written form; next, data were identified based on the lexical items that emerged; and finally, all data was cross-referenced to ensure accuracy and consistency. Next, the data analysis focused on the lexical and cultural meanings of the identified lexical items by interpreting the cultural significance of their forms, usage, and accompanying components based on recordings of the *Syair Ngasuh Budak* during the aqiqah ceremony in Durian Luncuk.

Results

Classification of Lexical Items Found in the *Syair Ngasuh Budak* of the Aqiqah Ceremony

There are three types of lexical classifications in the poem Syair Ngasuh Budak Prosesi Aqiqah from Durian Luncuk. Analysis of the lexical classification data revealed, among other things, (1) vocabulary related to the tools used, (2) vocabulary related to cakes and food ingredients, and (3) vocabulary related to the use of local plants utilized in the Syair Ngasuh Budak for the Aqiqah ceremony in Durian Luncuk.

Lexicon Related to Tools Used in the *Syair Ngasuh Budak* Aqiqah Ceremony

Kotak Sumbangan

Kotak sumbangan is a container used to collect gifts or donations from individuals for a specific purpose. Generally, *kotak sumbangan* is a closed container with an opening for inserting money or gifts without having to open the entire box. In the context of the aqiqah ceremony in Durian Luncuk Village, the donation box is square and made of wood, with a long slit at the top for inserting envelopes or donations. The presence of this object indicates that the items used in a ceremony are part of the community's custom of giving something to the family hosting the aqiqah.

During the aqiqah ceremony, *kotak sumbangan* is used to collect donations or envelopes given by invited guests. These donations are generally intended for the baby for whom the aqiqah is being held. Thus, the donation box serves as a convenient means of receiving and collecting gifts from guests throughout the event. The use of a special container also ensures that the gifts presented by guests can be neatly organized in one place. A similar practice is found in the wedding traditions of the indigenous community of Negeri Tulehu, where a similar container is used to collect donations for the hosts of the ceremony. However, with a different term, the people of Negeri Tulehu refer to it as "Dudu Kado" (Sitania et al., 2023). In addition, there is also the term "baleak" used in the Malam Baetong tradition of Sungai Geringging Subdistrict, as well as the term "kotak famajal" used in the aqiqah ceremonies of the Lilinta Village community (Nawir et al., 2020; Ramadhani, 2025).

The term *kotak sumbangan* is a lexical unit in the form of a noun phrase composed of the words "*kotak*" and "*sumbangan*." The word "kotak" refers to a container used to store or hold something, while "*sumbangan*" refers to something given voluntarily for a specific purpose. The combination of these two elements results in a more specific meaning, as found at, namely a container intended for collecting donations. The use of the lexical unit *kotak sumbangan* in the context of the aqiqah ceremony demonstrates the naming of objects based on their primary function.

The presence of the donation box thus demonstrates that the linguistic elements in the aqiqah ceremony are closely tied to the community's social practices. The naming of the *kotak sumbangan* directly links the object to the act of giving that takes place during the ceremony, so that its meaning can be understood through the relationship between the object's form, function, and context of use. This lexicon serves as a form of linguistic knowledge that documents the cultural practices of the Durian Luncuk community in the performance of the aqiqah.

Biduk Cukuran

A *biduk* is the term for a small boat used as a means of transportation or for various activities in waterways. For communities living along rivers, the *biduk* is not merely an object but an integral part of daily life and reflects the community's understanding of their environment. The *biduk cukuran*, in particular, is a specialized item used in the aqiqah ceremony in Durian Luncuk Village. This item is made of a combination of iron and wood and is shaped like a *biduk* or small boat, with dimensions tailored to fit a baby's body. Inside, there is a pillow and a mattress designed to provide a comfortable resting place for the baby during the ceremony. Its biduk-like shape reflects the connection between the equipment used in the aqiqah ceremony and the environment and way of life of the local community.

When the baby is placed in the *biduk cukuran*, the ceremony continues with the recitation of verses. The verses recited contain advice and values related to the relationship between children and their parents.

"Sebaik anak itu nyenang Ibu Bapak. Sejahat anak itu nyusah Ibu Bapak,"

The verse above conveys the understanding that a good child is one who brings joy to his or her mother and father, while a child who behaves badly is described as one who causes trouble for his or her parents.

"Hormatilah keduo Ibu Bapak Kito. Berapo bulan Ibu payah mengandung kito,"

This verse contains advice to honor both parents while reminding the child of the mother's struggles during pregnancy. The recitation of the verse while the baby is in the *biduk cukuran* (a traditional cradle) demonstrates that the cradle serves not only as a place to lay the baby but also as part of the context in which values are conveyed through oral tradition. In this context, the aqiqah ceremony serves as a symbolic space for passing on values to the child through verses recited in the presence of family and the community. The content of the verses, which emphasizes respect for parents and proper child behavior, reflects the family values conveyed and upheld through the practice of the Syair *Ngasuh Budak* tradition. The verses recited serve the same function in the *Turunani* tradition, which is also performed during the aqiqah ceremony as a form of moral guidance, character building, and the enhancement of faith and piety all conveyed through the verses of ".

Linguistically, *biduk cukuran* is a lexical item in the form of a noun phrase consisting of the elements "*biduk*" and "*cukuran*." "*Biduk*" refers to a small boat, while "*cukuran*" relates to the activity of cutting a baby's hair, which is part of the aqiqah ceremony. The combination of these two elements results in a specific name for an object used in the baby's hair-cutting ceremony. The lexical unit *biduk cukuran* thus illustrates the process of naming objects based on their form and context of use. This naming practice demonstrates that communities utilize vocabulary already familiar within their environment to identify specific items used in a tradition.

From an ethnolinguistic perspective, the *biduk cukuran* illustrates the relationship between language, the environment, and the cultural practices of the Durian Luncuk community. The choice of the *biduk* as an item used in the aqiqah ceremony demonstrates that the community's experience of the aquatic environment can be embodied and represented through objects used in family traditions. The community does not merely use the term "*biduk*" to refer to the shape of the object but also maintains a connection between an object familiar in daily life and the performance of the aqiqah ceremony. This demonstrates that the lexicon can capture the community's knowledge of the environment while also showing how elements of daily life are integrated into cultural practices. Therefore, the *biduk cukuran* not only serves as a cradle for the baby during the ceremony but also functions as a cultural lexicon that reveals the interconnection between the riverine environment, the community's experiences, and the observance of the aqiqah tradition for the child.

Buai

Buai is a term in the Jambi Malay language meaning "swing" a device used to rock a baby. In the Durian Luncuk community, the *buai* is one of the items associated with child-rearing activities. It can be made using an iron frame combined with a sarong, shaped in such a way that it serves as a cradle for the baby. The shape and materials used in making a *buai* can vary according to the customs of the community, which have been passed down from generation to generation. The presence of the *buai* in community life indicates that this object not only serves as an item for infants but is also an integral part of the community's knowledge regarding child-rearing practices.

In the aqiqah ceremony, *buai* is used both as a place for the baby and as a means to soothe or lull the baby to sleep during the series of activities. The baby is placed in the buai and gently rocked to keep him or her calm. The use of a *buai* in this ceremony demonstrates that everyday childcare practices are incorporated into the observance of the aqiqah tradition. Thus, the *buai* becomes part of the ceremonial paraphernalia that is directly linked to the community's experience in caring for children. The use of objects

already familiar in childcare activities also demonstrates the continuity between everyday practices and the observance of traditions passed down within the family and community.

When the baby is in the buai, the ceremony is accompanied by the recitation of verses that highlight the mother's experience in raising and caring for her child. One of the verses recited goes as follows:

"Berapo lamo ibu payah mengasuh kito. Urus sakit masuh kencing kotoran kito,"

The verse above conveys that a mother has gone to great lengths to raise her children, including caring for them when they are sick and attending to their needs, such as their urine and feces.

"Mengalau nyamuk lalat waktu kecil kito. Kita sakit Ibu mencucurkan air mato,"

The poem above depicts a mother's care for her child when he or she is still young, as well as her sorrow when the child falls ill. Reciting this poem while the baby is in the buai reinforces the connection between the objects used in the ritual and the parenting experiences that are part of family life. The *buai*, which is directly associated with the act of soothing and caring for a baby, provides a context that harmonizes with the poem's message regarding a mother's dedication, care, and sacrifice in raising a child. Similar traditions can also be found in several regions that incorporate swings into their rituals. For example, the Ayun Anak tradition in *Bunut Hulu*, Kapuas Hulu Regency; the Naik Ayun and *Gunting Rambut* traditions among the Malay community in Pontianak; and the Mappenre Tojang tradition of the Bugis people, who also recite verses or *sholawat* while the child is in the swing to pray for the child's safety in this world and the hereafter and to ensure the child always remembers their parents' struggles (Prihatini & Lestari, 2022).

The swing referred to by the *Durian Luncuk* community, particularly in the Syair *Ngasuh Budak* recited during the Aqiqah ceremony, is known by the lexical term *buai*. The use of the term *buai* in the Aqiqah ceremony demonstrates that vocabulary used in everyday life is preserved within the context of tradition. The meaning of this term cannot be understood solely based on the form or function of the object as a swing, but also through the cultural context in which it is used. The presence of the *buai* in the ceremony serves as a linguistic marker linking infant care activities to the Aqiqah tradition, while the poem recited during the ceremony expands this meaning by depicting a mother's experience in caring for her child.

The *buai* illustrates how a lexicon can capture a community's knowledge and experiences regarding child-rearing. An object primarily used to soothe a baby becomes part of a ritual that simultaneously conveys a mother's child-rearing experiences through oral tradition. Thus, the use of the cradle in this context is strongly linked to the values of love and respect for the role of parents. Consequently, the lexical entry for *buai* does not merely refer to the object, *buai*, but also serves as part of the Durian Luncuk community's cultural representation of child-rearing practices and the emotional bond between mother and child.

Lengkat

Lengkat is a term used by the community to refer to a food container known in Indonesian as a *rantang*. Generally, a *rantang* is a food container consisting of several

sections, and equipped with a lid and a handle that serves both as a latch and a grip. The term *lengkat* is part of the vocabulary used by the *Durian Luncuk* community during the aqiqah ceremony. In this context, *lengkat* relates to the preparation of event supplies and the exchange of gifts among those present at the ceremony. Before the event begins, invited guests bring their *lengkat*, which have already been filled with the essential items needed for the event's preparation. These items are then used for various purposes during the event, such as cooking, washing, serving food, and other necessities. After the event concludes, the *lengkat* is reused as a container to hold the cooked side dishes, which are then taken back by the guests who originally brought them. This pattern of use demonstrates a reciprocal relationship within the community's social practices, as the items brought by guests serve not only as containers but also as tools that support the provision of necessities during the ceremony and the distribution of food after the event concludes. The term lengkat is also found in Rantau Pandan Hamlet, Bungo Regency. There, the *lengkat* or *rantang* is used as a food container in the Dinggung oral tradition:

However, in recent years, the use of *lengkat* has begun to be replaced by plastic containers. This change demonstrates that the use of an object in tradition can adapt as societal customs evolve. Nevertheless, the term *lengkat* retains its value as a linguistic marker that records practices that were once and still are recognized in the performance of aqiqah. This situation demonstrates that the lexicon can serve as a repository of cultural knowledge, even when the objects or practices to which it refers begin to undergo change. Therefore, *lengkat* not only denotes the name of a food container but also represents the practice of mutual giving, the involvement of guests in assisting with the event's organization, and the dynamics of cultural change within the Durian Luncuk community.

Glossary of Cakes and Food Ingredients in the *Syair Ngasuh Budak* for the Aqiqah Ceremony

Roti Gala

Roti Gala is a traditional food known to the people of Durian Luncuk. It is made from flour mixed with sugar water, then baked using a traditional oven with embers placed on both the top and bottom. This method of preparation is one of the characteristics that distinguishes Roti Gala from other flour-based foods. The use of traditional baking tools and techniques demonstrates that the making of Roti Gala remains closely tied to the culinary knowledge that has evolved within the community.

In the community of Durian Luncuk, Roti Gala is not only made for daily consumption but is also served at various community events, one of which is the aqiqah ceremony. The food is served to guests attending the event as an expression of gratitude, safety, happiness, responsibility, solidarity, love, and prayers for the newborn child (Aminah & Suhastini, 2021). The presence of Roti Gala in this ceremony demonstrates that foods familiar to the community can become part of the observance of a family tradition. Thus, *Roti Gala* not only serves as a dish during the ceremony but also becomes part of the community's custom of presenting foods that have been passed down through generations during communal events.

The Roti Gala Lexicon illustrates the connection between language and the culinary knowledge of the Durian Luncuk community. "*Roti*" refers to a type of food made primarily from flour, while "*Gala*" is the term that distinguishes this food from other types of bread. This lexicon documents the community's knowledge regarding a specific type of food, along with its preparation methods and the contexts in which it is

used. The presence of *Roti Gala* in aqiqah ceremonies also demonstrates that food can be part of a cultural identity that is preserved through its use and presentation in community activities.

Bolu Dogan

Bolu Dogan is a well-known dish among the Durian Luncuk community, characterized primarily by the use of dogan as an ingredient in the batter. Generally, sponge cake is made using ingredients such as flour, eggs, butter, and other supplementary ingredients. In Bolu Dogan, the batter is combined with young coconut meat, or *dogan*, which is first roasted before being mixed into the batter. This step gives the dish its unique character and distinguishes Bolu Dogan from ordinary sponge cake. The use of young coconut as an ingredient demonstrates the incorporation of locally available resources into food preparation, which has since evolved into a signature dish served during specific occasions.

During the aqiqah ceremony, Bolu Dogan is served as one of the dishes offered to the guests. Its inclusion in this event demonstrates that food is not merely viewed as a means of satisfying nutritional needs but also as an integral part of the event's organization. The selection of Bolu Dogan as a dish reflects the community's knowledge regarding the types of food appropriate for communal gatherings. The preparation process, which utilizes specific ingredients, also indicates that the serving of food in the aqiqah ceremony is linked to food preparation practices familiar to the community.

From an ethnolinguistic perspective, the term "Bolu Dogan" reflects a process of naming foods based on the characteristics of their defining ingredients. The element "bolu" indicates the type of food that serves as the base for the dish, while "dogan" refers to the young coconut meat used as the distinguishing ingredient in its preparation. This naming convention allows the community to identify foods by the most prominent element in their composition while preserving the local terms used to refer to that ingredient. Thus, the *Bolu Dogan* lexicon not only refers to food products but also documents the community's knowledge of food ingredients and processing techniques.

A Lexicon of Local Plants Used in the *Syair Ngasuh Budak*

Kelapo Mudo

Kelapo mudo is a term in the Jambi Malay language that translates to young coconut in Indonesian. This term refers to a coconut that is still in its early stage and has flesh that is not yet as hard as that of a mature coconut. Young coconuts are widely used as part of the aqiqah ceremony. For example, in the traditional *Posalama Pogunci Bulua* ritual of the Kaili ethnic group in the Petobo neighborhood of Palu City, young coconuts are used as a symbol of safety (Malla et al., 2021). In the aqiqah procession of the Durian Luncuk community, *kelapo mudo* are not used as food but are placed as part of the ceremonial props. The young coconuts are prepared standing upright on a tray with the top cut open so they can be used for the procession.

In the aqiqah ceremony, a *kelapo mudo* is used as a container to hold the baby's hair, which is symbolically cut by the *tuo tengganai*. After the hair is placed inside, the young coconut is then filled with 24-karat gold which may take the form of a necklace or ring of a specific size. The gold placed inside the coconut is tied with string so that it can be easily retrieved and to reduce the risk of loss during the ceremony. The use of a *kelapo mudo* as a container demonstrates the utilization of plants available within the community to meet the needs of ritual paraphernalia. Thus, the young coconut serves as

part of a series of activities that link the act of cutting the baby's hair with the use of other items prepared for the ceremony.

The lexicon of *kelapo mudo* illustrates the relationship between language, the environment, and the cultural practices of the Durian Luncuk community. The use of the local term *kelapo mudo* indicates that knowledge about plants and their parts is embedded in the community's vocabulary. Meanwhile, its use in the aqiqah ceremony demonstrates that plants familiar in daily life can take on a specific function within a tradition. Young coconut, generally known as a food source, is used in a specific context as a container during the baby's hair-cutting ceremony. This demonstrates that the botanical lexicon within traditions not only represents the names of natural objects but also reflects the community's knowledge of how to utilize the environment in accordance with cultural needs. The presence of *kelapo mudo* in the aqiqah ceremony thus serves as an example of the interconnection between local vocabulary, the environment, and the cultural practices of the Durian Luncuk community.

Bunga Tujuh Rupa

Bunga tujuh rupa is the term used to describe a collection of flowers of various types or varieties prepared for the aqiqah ceremony of the Durian Luncuk community. The flowers are gathered along with their stems and placed in a container filled with water so that they resemble a floral arrangement. The types of flowers used may vary depending on the availability of plants in the community's surroundings, such as hibiscus, bougainvillea, fuchsia, roses, asoka, jasmine, mandevilla (or purple trumpet), and chrysanthemums. This diversity of flower types demonstrates that the surrounding environment serves as a source of plants used in the ritual preparations.

In the aqiqah ceremony, *bunga tujuh rupa* are prepared by the baby's family as part of the traditional ritual. The flowers are not removed from their stems and are placed in water to preserve the plants' natural form. The use of various types of flowers available in the surrounding environment demonstrates the community's knowledge of identifying and utilizing plants to fulfill traditional needs. A similar practice is found in the Selapan tradition during the aqiqah ceremony in Probolinggo Regency, where water infused with seven types of flowers symbolizes the source of human life, so the child will have a smooth flow of fortune, just like flowing water (Basid et al., 2021).

From an ethnolinguistic perspective, the lexicon of the *bunga tujuh rupa* illustrates how communities assign names based on the characteristics of the objects being referred to specifically, the diversity of forms or types of flowers used. This lexicon not only refers to a collection of flowers but also documents the community's knowledge of plants that can be used in the aqiqah ceremony. Thus, the *bunga tujuh rupa* illustrate the relationship among language, the environment, and the cultural practices of the Durian Luncuk community, particularly through the use of diverse plants found around their settlements in the observance of this tradition.

Discussion

The findings indicate that the lexicon associated with *Syair Ngasuh Budak* connects the material organization of the aqiqah ceremony with local knowledge about childcare, food preparation, and social participation. The three lexical domains identified in the results describe different aspects of the same ceremonial setting. Tools organize activities around the infant and the guests, food names identify dishes prepared for communal consumption, and plant terms describe resources adapted to ceremonial

purposes. Their ethnolinguistic significance therefore emerges from the relationship between naming, practical use, and the circumstances in which the objects are encountered.

Naming Patterns and Contextual Meaning

The lexical forms reveal several bases of naming. *Kotak sumbangan* specifies a container through its purpose, whereas *biduk cukuran* combines a familiar object shape with the activity in which it is used. Bolu dogan identifies a food through a distinguishing ingredient, and *kelapo mudo* refers to a plant product through its stage of maturity. These examples suggest that naming draws on observable features and established activities rather than on a single organizing principle. The descriptive elements help speakers distinguish particular referents within their everyday vocabulary. However, identifying a naming pattern does not in itself establish a term's historical origin or prove that every speaker assigns it an identical cultural interpretation.

A distinction between lexical reference and contextual meaning is particularly important for *buai* and *lengkat*. Their referents can be described as a swing and a food container, respectively, but those descriptions do not explain their roles in the aqiqah ceremony. *Buai* becomes associated with the enactment of infant care and the recitation of advice, while *lengkat* participates in the movement of provisions and prepared food between guests and the host family. Cultural meaning is thus supported by the documented use of each object within a sequence of actions. It should not be inferred solely from a dictionary equivalent or from the physical presence of an object.

This attention to the relationship between lexical forms and cultural uses is comparable to Jaya et al. (2025), who examine the forms and cultural meanings of terms for structural elements of traditional *Joglo* houses in Surakarta. The present findings extend that line of inquiry to a ceremonial setting in which objects are handled, food is circulated, and verses are performed. The contribution lies in showing how lexical interpretation can be grounded in activities that occur around a birth ceremony. The comparison does not imply that architectural terms and aqiqah terms share the same symbolic meanings.

Oral Performance and the Public Expression of Care

The relationship between *biduk cukuran, buai*, and the quoted verses provides the clearest evidence of how material objects and oral performance reinforce one another. The verses contrast conduct that pleases parents with conduct that causes them distress and recall the mother's experiences of pregnancy, illness, and everyday childcare. When these verses accompany the placement or rocking of the infant, the actions make the theme of care visible while the words give it an explicit moral interpretation. The significance of the performance therefore involves both the practical treatment of the infant and the public articulation of obligations within the family.

The infant's position in the ceremony should nevertheless be distinguished from the audience's capacity to interpret the advice. A more defensible interpretation is that the performance publicly expresses expectations about parent–child relations before relatives and other participants who can understand the message. In this sense, the ceremony provides an occasion for recalling parental care and voicing expectations for the child's future conduct. Establishing a lasting effect on character or intergenerational learning would require evidence of reception and subsequent participation beyond the ceremonial event.

Material Exchange and Community Participation

Kotak sumbangan and *lengkat* reveal two related forms of participation. The former gathers gifts intended for the infant, while the latter supports the contribution of supplies and the return of prepared food to guests. Together, these practices place the birth ceremony within a network of assistance extending beyond the host household. The objects help organize the movement of resources, and their names retain a connection with the actions they support. Reciprocity is particularly evident in the reported use of *lengkat*, where bringing provisions and receiving food form successive parts of the same exchange. The available account does not establish fixed obligations, equivalent returns, or a formal accounting system among participants.

The serving of roti gala and *bolu dogan* adds a culinary dimension to this participation. Their preparation brings familiar ingredients and processing techniques into the ceremonial setting, while their distribution gives those products a role in hosting guests. *Bolu dogan* makes the ingredient connection especially visible through its name.

Environmental Knowledge and Cultural Adaptation

The reported use of *biduk cukuran, kelapo mudo*, and *bunga tujuh rupa* indicates that familiar environmental forms and resources are incorporated into the ceremony. The boat-like form of *biduk cukuran* connects a ceremonial object with riverine experience. *Kelapo mudo* is assigned a container function during hair cutting, while flowers available around the settlement are assembled as ceremonial materials. These cases reveal different relationships with the environment: resemblance to a familiar form, practical adaptation of a plant product, and selection from locally available plants. They support an interpretation of situated environmental knowledge, without establishing that the ceremony itself produces ecological conservation or that every plant carries a fixed symbolic meaning.

The replacement of *lengkat* by plastic containers further shows that the relationship between words, objects, and practices can change. A shift in material does not necessarily entail the disappearance of the social exchange supported by the container. Conversely, the continued recognition of a term does not guarantee continued knowledge of its earlier use. The reported change therefore raises separate questions about the persistence of vocabulary, the continuity of reciprocal practices, and the transmission of knowledge about older objects. Without comparative evidence across generations or a record of change over time, the findings identify material adaptation rather than demonstrate a measured rate of lexical loss.

Contribution and Interpretive Scope

Taken together, the findings suggest that the cultural significance of the documented lexicon is relational: an object name becomes analytically informative when connected with its use, the participants involved, and the words performed around it. This interpretation strengthens the link between lexical description and the ceremonial context of *Syair Ngasuh Budak*. At the same time, the quoted verses directly substantiate the discussion of parental care, whereas several other terms are documented principally through descriptions of ceremonial objects and activities. Their association with the performance should therefore be distinguished from demonstrated occurrence within the verse text. A fully aligned transcription would make that distinction more precise.

The study offers a situated account of the *Durian Luncuk* tradition, informed especially by the knowledge of the principal custodian and the reported ceremonial

practices. It does not establish uniform meanings across all speakers or all performances. Further documentation could pair each term with a recorded utterance, the stage of the ceremony, the object's use, and participants' explanations. Such documentation would preserve the connections that make the vocabulary culturally intelligible and allow future research to examine variation in interpretation, performance, and transmission.

Conclusion

The findings of this study show that the *Syair Ngasuh Budak*, which is recited during the aqiqah ceremony of the *Durian Luncuk* community, serves a dual role. On the one hand, this poem is an oral tradition passed down from generation to generation. On the other hand, it contains a rich vocabulary that reflects the social, cultural, and environmental characteristics of the local community. The lexicon compiled from this study can be grouped into three major categories: (1) terms related to the tools used, (2) terms related to cakes and food ingredients, and (3) terms related to the use of local plants utilized in the *Syair Ngasuh Budak during* the aqiqah ceremony in *Durian Luncuk*. The lexicon includes terms such as *kotak sumbangan, biduk cukuran, buai, lengkat, roti gala, bolu dogan, kelapo mudo*, and *bunga tujuh rupa*. These terms illustrate the close connection between the language used by the community and their culture as well as the realities of their daily lives.

The presence of these lexical items proves that language serves as a vessel for storing and passing down cultural knowledge across generations. Each word does not merely have a literal meaning but also carries cultural functions and values inherent in the performance of the Aqiqah. For example, the existence of the "*biduk cukuran*" illustrates how the form of traditional tools relates to the geographical conditions and livelihoods of residents living along riverbanks. Similarly, the use of young coconuts and various flowers reflects the community's close connection to the surrounding natural environment.

This study confirms that the *Syair Ngasuh Budak* deserves to be regarded as a valuable part of local cultural heritage that must be documented and preserved. Shifts in community lifestyles, such as the decreasing use of "*lengkat*" (a traditional container) due to its replacement by plastic, serve as evidence that certain cultural elements and local vocabulary are vulnerable to change and may even gradually fade into oblivion. Therefore, preservation efforts are essential, whether through documentation, further research, or introducing local traditions and terms to the younger generation, so that the cultural knowledge embodied in the *Syair Ngasuh Budak* and the "aqiqah" ceremony in Durian Luncuk remains preserved and continues to be an integral part of the local community's identity.

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