

PROCEEDINGS

29TH INTERNATIONAL CONFERENCE ON
LITERATURE AND HISKI 36TH ANNIVERSARY
IN GORONTALO 2020

LITERATURE, TOURISM,
AND MULTICULTURAL EDUCATION
IN THE INDUSTRIAL ERA 4.0

Gorontalo State University
17-18 November 2020

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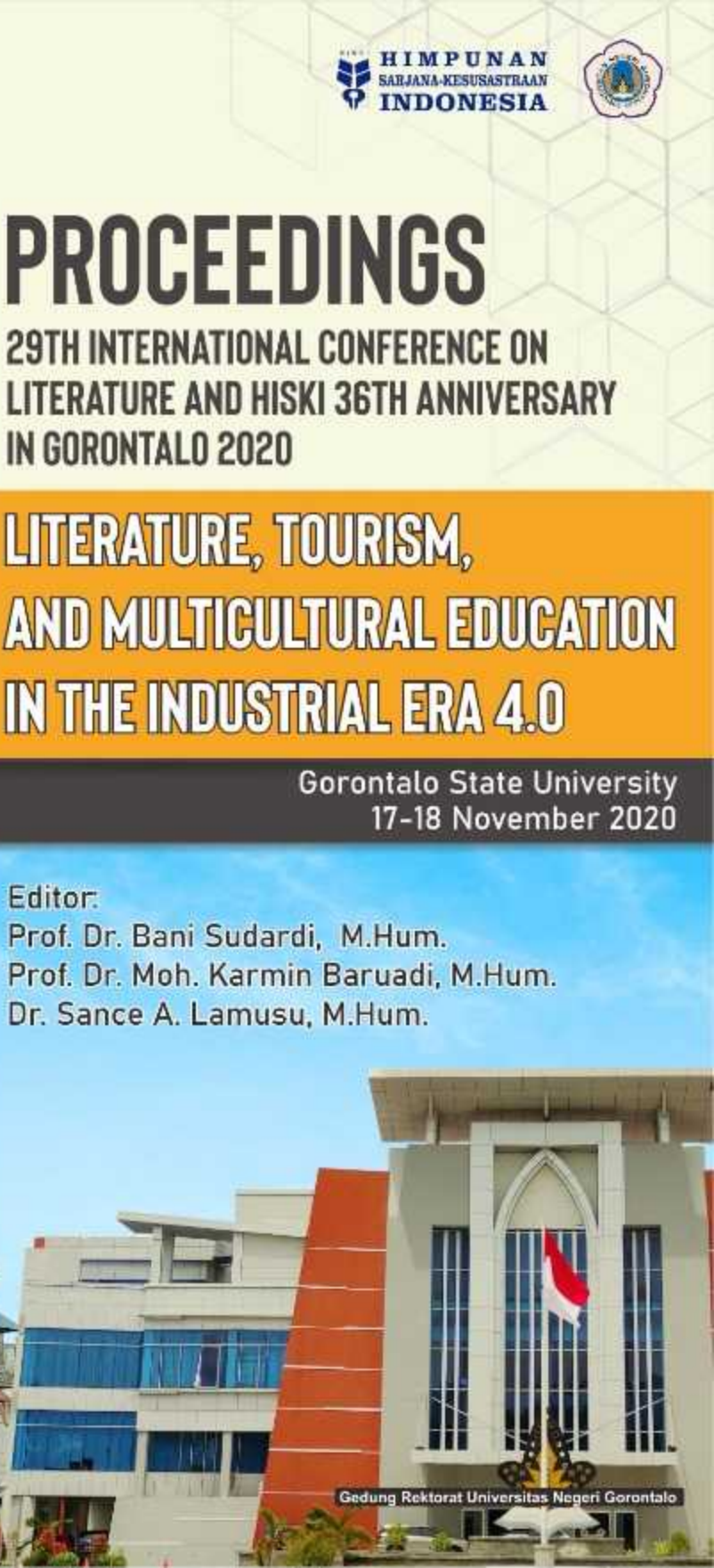
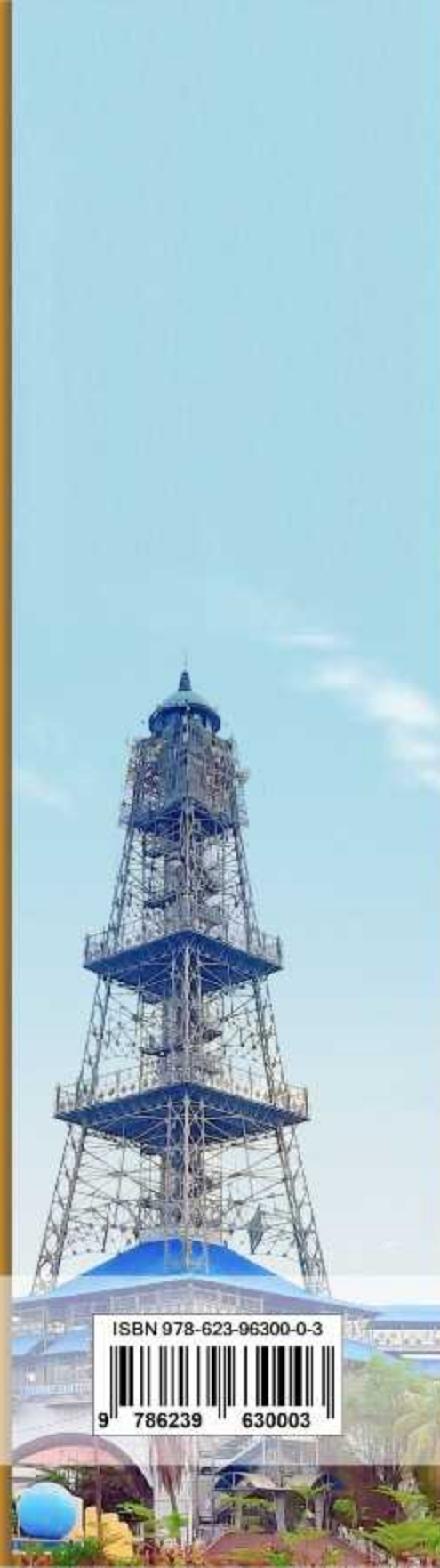
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PROCEEDING

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TABLE OF CONTENTS

PREFACE — ix

**PERSPECTIVE OF LITERATURE TOURISM DEVELOPMENT
UNDER THE SHADOWS OF CORONA LITERATURE — 1**

Suardi Endraswara

TOURISM

**SYMBOLIC POTENTIAL OF RAMBUT MONTE LAKE
IN BLITAR EAST JAVA AS A TOURISM INDUSTRY — 19**

Dwi Sulistyorini

**THE PRESERVATION OF VARIOUS JOKO TINGKIR STORIES
AS THE STRATEGY OF DEVELOPING FOLKLORE-BASED TOURISM — 25**

Elen Inderasari, Dwi Kurniasih

TRANSFORMATION OF TOURIST DESTINATION IN POEMS — 41

I Gusti Ayu Agung Mas Triadnyani

**REPRESENTATION OF LITERARY TOURISM
IN TEXT STUDY AND THE TOMB CAVE OF *SITTI NURBAYA* — 51**

I Nyoman Suaka

TOURISM-THEMED POETRY A TOURISM PROMOTION MODEL — 61

Ninawati Syahrul

PETIK LAUT MUNCAR

ECOTOURISM AND LITERARY TOURISM — 73

Novi Anoeagrajekti, Asrumi, Sudartomo Macaryus, Dian Herdiati, Ifan Iskandar

**THE POTENTIAL OF *TANGGOMO* ORAL LITERATURE
IN DEVELOPING CULTURAL OBJECT AND TOURIST ATTRACTIONS
IN GORONTALO UTARA REGENCY — 83**

Sance A. Lamusu

**CULTURE AND TOURISM OF BANTEN
IN A COLLECTION OF SHORT STORIES “*BANTEN: SUATU KETIKA*” — 93**

Vedia, Fachria Marasabessy

LITERATURE

**HOMOSEXUAL RESPONSES IN SEMARANG CITY
TOWARDS ANDREI AKSANA’S *LELAKI TERINDAH* NOVEL — 105**

Alfian Rokhmansyah, Agus Nuryatin

**LANDSCAPE AND THE SILENCE OF COLONIALISM NARRATIVE
IN THE FIRST SUNDANESE NOVEL (1914) — 115**

Asep Yusup Hidayat, Lina Meilinawati, Teddi Muhtadin



HIMPUNAN SARJANA-KESUSASTRAAN INDONESIA

THE MYSTERY OF DEATH IN THE POEM “PARIKSIT”

BY GOENAWAN MOHAMAD — 125

Baban Banita, Lina Meilinawati, Ari J. Purwawijana

**EXPLORING THE MEANING OF REGIONAL LITERATURE
OF JEMBER PENDALUNGAN COMMUNITY — 133**

Dzarna

**RECOMMENDATION FOR DISASTER MITIGATION
THROUGH THE ANALYSIS OF INDONESIAN NOVELS — 143**

Eva Dwi Kurniawan, Septi Riana Dewi

**SEMIOTIC ANALYSIS ON THE “LONELINESS” IMAGES
IN M. AAN MANSYUR’S POETRY BOOK
ENTITLED THERE IS NO NEW YORK TODAY — 149**

Nurfatihah, Zahra Suci, Imam Qalyubi

**MEANS OF RHETORICS IN THE ANTHOLOGY OF POETRY
WORKS OF NATIONAL CHILDREN FROM PAPUA — 157**

Razali, Lina Sundana, Novita Rahmayani

**POETIC RESPONSIVE OF NARRATIVE POETRY FROM D. ZAWAWI IMRON DURING
THE PANDEMIC OF COVID-19 — 171**

Susi Darihastining, Hetty Purnamasari, Daroe Iswatiningsih,
Heny Sulistyowati, Titik Indarti

KUBAH NOVEL BY AHMAD TOHARI IN PROPHETIC PERSPECTIVE — 181

Teguh Prakoso

**HOMOSEXUAL IN THE DEVELOPMENT
OF CONTEMPORARY INDONESIAN LITERATURE — 193**

Uman Rejo

LANGUAGE

**REPRESENTATION OF THE MORPHEME UTILIZATION
OF GORONTALO LANGUAGE IN STUDENTS CHARACTER BUILDING
THROUGH LOCAL CONTENT LEARNING — 209**

Asna Ntelu, Salam

**THE LANGUAGE OF ALTERNATE UNIVERSE OF ROMANCE:
A MULTIMODAL DISCOURSE ANALYSIS ON BTS’ FAN ARTS — 217**

Eva Leiliyanti, Diyantari, Marsha Mayra

**LOCAL LANGUAGE:
THE WORLDVIEW AND LANGUAGE OWNERS’ CULTURAL EXPRESSION — 227**

Heru S.P. Saputra, Titik Maslikatin, Edy Hariyadi

**MEANING OF DENOTATION AND CONNOTATION
IN MANDAR SEA MANTRA POETRY (ROLAND BARTHES STUDY) — 235**

Laeli Qadrianti, Muhammad Ilham, Naim Irmayani

**SOCIAL CRITICISM AND LANGUAGE STYLE
IN THE POEM “MALU (I) BECOME INDONESIAN PEOPLE”
AND “RESTORE INDONESIA TO ME” TAUFIQ ISMAIL’S WORKS — 257**

Srastina, Febriyantina Istiara, Efrina Yuricki



HIMPUNAN SARJANA-KESUSASTRAAN INDONESIA

REPRESENTATION OF VERBAL MEANINGS IN THE KAILI LANGUAGE SLOGAN — 267

Ulinsa

CULTURE

FUNDAMENTAL IDENTITY OF PANGERAN DIPONEGARA IN JAVA WAR (1825-1830) AND ITS TRACE IN PASAREAN GUNUNG KAWI — 279

Bani Sudardi, Istadiyantha, Dwi Sulistyorini

HARMONIZATION AND LOCAL INTEREST IN “PULO KEMARO” LEGEND IN THE INDUSTRIAL REVOLUTION 4.0 — 285

Basuki Sarwo Edi

BANJIHA, ANOTHER SIDE OF KOREAN CULTURE PARASITE FILM CASE STUDY

ANALYSIS OF CULTURAL STUDIES — 291

Brillianing Pratiwi

STRENGTHENING THE CHARACTER OF THE YOUNG GENERATION THROUGH VERBAL EXPRESSIONS OF ORAL TRADITIONS IN THE CUSTOMARY PROCESS — 299

Dakia N. DjoU

LOCAL WISDOM *TANGGAP ING SASMITA* IN *SERAT WULANG REH* AS CONTRIBUTION TO JAVA CULTURE FOR GLOBAL WORLD LIFE — 307

Esti Ismawati, Warsito, KunAndyanAnindito

THE LOCAL WISDOM VALUES IN THE FOLKLORES OF CENTRAL SULAWESI: A CHARACTER-BUILDING STUDY — 315

M. Asri B., SitiFatinah, Sitti Harisah

LOCAL IDENTITY IN THE SRAGEN’S BATIK PARANG SUKOWATI LINK — 327

Nanang Rizali, Bani Sudardi

FIGURE OF SEMAR IN THE JAVANESE PUPPET STORY AS A SYMBOL OF CHARACTER BUILDING IN THE JAVANESE SOCIETY — 333

Nanik Herawati, D. B. Putut Setiadi, Erry Pranawa

PATIWANGI, THE TRADITION OF MARRIAGE IN *CARITA CUTET KATIBÉN BÉN TEBÉN* BY I MADÉ SUARSA: A STUDY OF LITERATURE ANTROPOLOGY — 339

Ni Nyoman Tanjung Turaeni

MULTICULTURAL EDUCATION IN GEGURITAN SIRNA KERTANING BUMI — 347

Ni Putu Parmini

TABOO IN THE BAJAU TOROSIAJE TRIBE SOCIETY, POHUWATO DISTRICT, GORONTALO PROVINCE — 353

Nur Aina Ahmad, Eka Sartika

PROTONATIONALISM REPRESENTATION IN *BABAD SUMENEP* AND *BABAD MADURA* — 363

Purwaningsih



HIMPUNAN SARJANA-KESUSASTRAAN INDONESIA

**DEVELOPMENT OF CHARACTERS OF ISLANDS COMMUNITY
THROUGH THE FOLKLORE OF PANGLIMA HITAM AND THE KING
OF TIDUNG AS LOCAL ACTIVITIES OF TIDUNG ISLAND — 373**

Siti Gomo Attas, Gres Grasia Azmin, Marwiah

**UNDERSTANDING CULTURAL VALUES IN ORAL TRADITION LEGEND
OF KULAWI ETHNIC
AS THE NATION CHARACTER DEVELOPMENT VISION — 383**

Tamrin, Nursyamsi

SOCIAL INTERACTION IN *BABAD KOPI PARAHYANGAN* — 393

Thera Widyastuti

EDUCATION

**MODERN ASIAN LITERATURE AND ITS ROLE
IN EDUCATION ACROSS ASIA AND BEYOND — 403**

Ali Mustofa

**DECONSTRUCTION OF HEGEMONY IN LITERATURE LEARNING
IN 4.0 INDUSTRY ERA — 413**

Fatmah AR. Umar

**CHARACTER EDUCATION
IN POST-WAR JAPANESE CHILDREN'S LITERATURE IN THE 1960S PERIOD:
THE POLEMIC BETWEEN REALISM AND DIDACTICISM — 429**

Indah Fitriani, Lina Meilinawati, Amaliatun Saleha

**LEARNING THROUGH GAME:
A WAY TO IMPROVE INDONESIAN LANGUAGE SKILLS — 441**

Lina Meilinawati Rahayu, Aquarini Priyatna, Baban Banita

**TEACHERS' ABILITY TO CAPTURE THE CHARACTERS CONTENT
IN BASIC COMPETENCIES RELATED
TO LITERATURE APPRECIATION LEARNING MATERIALS — 451**

Lis Setiawati

**DEVELOPMENT OF MODEL TEACHING MATERIALS
FOR BUGIS-MAKASSAR REGIONAL LANGUAGES
BASED ON ANGGARU LOCAL WISDOM — 459**

M. Marwiah, Muhammad Akhir

**THE EXISTENCE OF THE INFORMATIONAL FUNCTION
OF THE MAKASSAR ORAL POETRY
IN BUILDING THE STUDENTS CHARACTER — 469**

Muhammad Ali

LEARNING LITERATURE BY UTILIZING MEDIA SONG LYRICS — 481

Ratu Badriyah

**DEVELOPING MODERN *SITI ZUBAIDAH* DRAMA SCRIPT LEARNING MATERIAL
WRITING FOR EFL STUDENTS — 487**

Rita Inderawati, Nurhayati



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ABSTRACT

This paper aims to discuss the relationship between local language and worldview and the native speakers' cultural expressions. The study is based on anthropological linguistics concepts. The results of the study exhibited that local languages become the main choice for self-expression mainly in the context of daily social interaction, rituals, and creative work. With local languages, expressions sound intensifying, easily internalized and representative. In Banyuwangi, various cultural expressions such as *asbasanan*, *tembang*, *gendhing*, *mantra* (spells), art performance, and literature are more dominantly used with *Using* language. The language reflects the characteristics of *Using* community and becomes one of their cultural identities. In this context, cultural politics constructed by Banyuwangi rulers were crucially important to preserve and develop *Using* language. The locality values reflected through *Using* language—cognitive, philosophical, values, norms, and aesthetics dimensions—merge with other local language dimensions reflecting their worldviews. This becomes a collective imagination as well as the projection of cultural norms and rules in interpreting the function of the local language.

Keywords: *culture, language, locality, Using, worldview.*

INTRODUCTION

Language is not only a means of communication but also a means of expressing the language owner's perceptions, attitudes, and worldviews. Moreover, local languages—including *Using* language, Banyuwangi—of which lexicons tend to contain conception and typical past heritage knowledge. Knowledge and cognitive values that someone or a group of people own can be identified through their linguistic expressions. Language and culture are inseparable. They both are integrated. This also comes true with *Using* language and its culture. The language expresses culture.

Many studies have discussed the relevance of language and culture. Such a study can be carried out through a sociolinguistic perspective (Mujib, 2009), by emphasizing language function in a social context. It can also emphasize cultural studies' perspective (Santoso, 2007), which emphasizes the function of language in the daily context. On the other hand, language also becomes an inseparable sign system between text relations and context (Halliday, 1994), emphasizing culture as the system of meanings.

Such a study of language and cultural relations comes from an understanding of perspective. Cognitive perspective differences will lead to the differences of worldviews over linguistic-cultural phenomena. The context resulted in a statement as suggested by Wierzbicka from Wilhelm von Humboldt's statement that "each language...contains a characteristic worldview" (see, Suhandano, 2004:15). The relations of language and cultural relations



(anthropology) or culture and language have similarities, although both give different emphasis and direction. Linguistic anthropology (Duranti, 1997) looks at the cultural content in linguistic classes. Conversely, anthropological linguistics (Foley, 1997) examines the linguistic content reflected in cultural classes.

Local languages have dominant and various cultural contents. Moreover, local languages also possess various idioms and lexicons to express contextual ideas. For instance, the word “eat” in Indonesian has a wide range of words and variations in local languages such as in Javanese or *Using* language.¹This indicates that local language appears more expressive as a medium for self-actualization and even reflects the language owners’ worldviews.

Thus, how do local languages and the owner’s cultural expression relate to each other? How does such a relation reflect the worldview of the local community?

This paper aims to share some insightful information in response to those questions based on the concept of anthropological linguistics (or linguistic anthropology). It also aims to explain the relation between language and culture in daily, ritual, and local literary works.

METHOD

This study aims to explain the relation between local language, the language owners’ cultural expressions, and worldview. To comprehend the relations between language and culture, participatory data exploration needs to be conducted through observation and self-engagement in daily social activities, arts, rituals, and creative literary works. Through daily interaction context, expressions are reflected during the language used by linking the meaning. In arts and rituals, the use of distinctive languages is observed and related to local values. Whereas, in terms of literature, language aesthetics are expressed in local languages and compared with the national language.

In addition, ethnographic mechanisms are operated to comprehend the cultural context. Thus, in-depth interviews were also carried out with some selected people such as community members, artists, tamers, shamans, and authors/poets concerning the use of local languages. In this context, ethnographic work mechanisms (Spradley, 1997:10) are implemented through three data sources, such as (1) people’s statements, (2) the way people act, and (3) various artifacts being used. The working mechanism emphasizes the *tineliti* perspectives (the community being studied) so that the emotional perspective is used.

Textual and contextual data are classified as materials to analyze using the interpretive-cultural paradigm (Geertz, 1989; 1992). The paradigm can be used as an academic tool to comprehend substantive textual meaning in the context of *Using* the community. Thus, the relation of local language and worldview and the cultural expression of the owner’s community can be interpreted.

RESULT AND DISCUSSION

Using language is the local language used in the daily social interaction of *Using* the community. This particular local language has a long history to be considered as a language, not a dialect. The talk over the linguistic position of *Using* language status and its dialect status sparks intense and exhausting debates. In that particular context, the Arps study of *Using* language periods clarifies *Using* language position. Arps (2010: 230-239) formulated the periods and development of *Using* language come into five periods, namely: (1) before the

¹The word “eat” has similarities with words in Javanese: *dhahar, nedha, nedhi, maem, mangan, madhang, ngelek, ngemplok, nguntal, nggaglak, nyekek, nyamplong, nyikat, njeglak, mbadhog*. Whereas, the same word can also be found in *Using* language: *mangan, madhang, nguntal, nyekek, mbadhog, ngamik-ngamik (nithili panganan sithik-sithik), ngantem, ngeleg, ngeloloh, nothol, nyendhok, nggayemi, ngemplok, dan niliki*. Another case, Javanese also has the word “waras” (“sane”). Yet, in the context of East Java, the word is interpreted as “sembuh” (“cured”) (due to physical illness), while in the context of Central Java, it is interpreted as “recovering from mental illness”. In Central Java, recovering from physical illness is known as “mari”, but the word in East Java is interpreted as “finished”.

1970s, (2) 1970—1990, (3) 1990—1997, (4) 1997—2002, and (5) in 2002—2009. The critical part of *Using* language periods was that it was taught in formal education (elementary and junior high school). The program has been carried out periodically since 1997—as a follow-up to the Workshop of Using Language 1990—and was later supported by the Banyuwangi Regional Regulation Number 5 of 2007 on Regional Language Learning at the Basic Education Level.

The daily local language used by *Using* people has characteristics that are parallel to their social structure. *Using* is an egalitarian language as the speakers are considered to possess an equal social position (Saputra, 2007: 62). However, as it has developed, *cara Besiki*—the language subtle variety—was introduced and perceptibly as Javanese hegemony’s impact. Nevertheless, *cara Besiki* is only based on the principle of relatively polite use of the language without considering the context of social status (see, Andang et al., 2015). This is one of the distinguishing characteristics of *Using* language compared to Javanese.

Aside from its formal legitimacy in education, local language has become the main choice for self-expression in daily social activities related to the historical dimension and collective ownership based on *weluri*. *Weluri* (Saputra, Maslikatin, & Hariyadi, 2019:622) is the legacy of values, traditions, beliefs, and customs from the predecessors accepted by the next generation with openness, no criticisms, and carried out as the way it is. In this context, *Using* language becomes part of the tradition as well as part of *weluri*.

With local languages, cultural expressions appear intensifying and internalized in relation to appreciation and taste. In everyday social relations, in cultural activities, such as performing arts, carrying out rituals, producing literary works (prose/poetry) are also dominant in using local languages. Cultural expression tends to be tasty, aesthetic, and appreciative through *Using* language. In the context of the Banyuwangi community, *Using* language becomes collective bounds as well as cultural identity in preserving and developing the values local heritage of the Kingdom of Blambangan.

Some cultural expressions such as *basanan*, *tembangor gendhing*, *mantra* (spells), art performance, and literary works are dominantly used through *Using* language in Banyuwangi. *Basanan* is a daily expression used to express feelings as well as symbolic communication in *Using* language. Even in the previous study (Saputra, Maslikatin, & Hariyadi, 2018b), pure oral traditions have now become an integral part of technological advances and thus become secondary oral products, which is still used *Using* language.

To obtain an aesthetical overview and the locality of *basanan*, the following words are excerpts as part of the works revealed by Kemiren traditional figure, Kang Pur (interview, 10 August 2018).

<i>Basanan</i>	(Translation)
Nggoreng kopi aja kari cemeng Kadhung cemeng gampang pecahe Golek laki aja nggantheng-nggantheng Wong nggantheng akeh tingkahe	Frying coffee of not too black It is easy to break when black Looking for the man of not too handsome Handsome man act too much
Wader Pethak neng Jurang Jero Rokok kretek mbako kosrean Kemethak arep rabi loro Bandha entek awak sesehan	Wader Pethak ² in Jurang Jero ³ Cigarette snuff tobacco ⁴ Being arrogant with two wives Broken with a severely injured body
Klambi putih teka Kejaya	White shirt from Kejaya ⁵

² Name of fish.

³ Name of place.

⁴ Tobacco used for *susunanornginang* women including elderly people.

⁵ Name of sub-village.

Nandur sawi dicucuk pitik Aja milih calon liya Pak Jokowi iku wis apik	Planting cassava ⁶ pecked by a chicken Do not choose another candidate Mr. Jokowi is already good
Nang Surabaya tuku pitik Pak Prabowo iku ya apik	To Surabaya to buy chicken Mr. Prabowo is also good

The *basanan* text excerpts can be examined in the light of aesthetic and taste which exhibits the local language as it is, and emphasizes rhythmic poetry, parallel repetitions, and expressive internalization. When translated into another language (Indonesian or English), the aesthetics and expressive values are lost, so only meaning remains. Like food, the form can be the same, but the value tastes different; one is delicious, while the other is tasteless. This indicates that local language idioms and lexicons contain knowledge, values, and aesthetics which are different from non-local languages.

The same thing works for *tembang*, *gendhing-gendhing* in rituals, spells, and other supernatural-dimensional expressions. *Gendhing* in *Seblang* rituals, both *Seblang Olehsari* and *Seblang Bakungan* express the narrative of local communities' life, such as agrarian societies (Wessing, 2012—2013; see also, Saputra, 2014), yet non-local language discourses cannot replace it. Likewise, *tembang* narrates religious stories (Arps, 1992).

A similar pattern also appears in *slametan* rituals. The study of religious variations or *slametan* rituals (Beatty, 2001), for instance, with many local idioms or lexicons, appear which reflect local languages to be uneasily replaced in meaningful ways. Non-local languages are not able to represent the meanings and values resided in the local language.

To illustrate the spells used in the *Seblang Bakungan* ritual, the following excerpts are from *Nylameti* spells spoken by the *Seblang Bakungan* handler, Ruslan (October 21, 2013).

1. Nylameti	1. Nylameti⁷
(1) <i>Cikal bakal para dhanyang para leluhur</i>	(1) <i>Cikal</i>
(2) <i>Hang mbaureksa nong Bakungan</i>	<i>bakal⁸somedhanyang⁹someleluhur¹⁰</i>
(3) <i>Isun nylameti njaluk keslametan</i>	(2) Protecting in Bakungan
(4) <i>Sekul arum ubarampe sak cukupe</i>	(3) I apply the ceremony for safety
(5) <i>Isun njaluk keslametan</i>	(4) Sufficient Kemenyan
(6) <i>Sakjroning kampung Bakungan</i>	(5) I ask for safety
	(6) Throughout Bakungan neighborhood

The spell mainly functions to ask for *slamet* condition. *Slamet* does not necessarily refer to conditions of safety, but also harmony, peace, mutual care, and mutual trust. *Slamet* refers to social harmony and the word *slamet* cannot comprehensively replaceable for 'safety'—likewise, words such as *cikal bakal*, *dhanyang*, and *leluhur*. The three words have historical, mystical, and mythological dimensions. *Nylameti* spells become the standard text bound by mystical *laku* and must be carried out by a *Seblang* handler with supernatural power.

⁶Sawi in context *Using* language is cassava, not vegetable (mustard leaves as found elsewhere).

⁷This spell is pronounced in a series of *Seblang Bakungan* ritual processions, especially at the tomb of the *Seblang Bakungan* ancestors also known as the tomb of Mbah Witri (interview, Ruslan, 21 October 2013). On another occasion, Ruslan confirmed that the first *Seblang Bakungan* doer was male, known as Mbah Kantok (*Gendhing Lakento* in *Seblang*. *Seblang Lakento* refers to Mbah Kantok). Then, in the era of Dutch imperialism, female *Seblang* appeared so that no ban imposed by the Netherlands. Furthermore, this particular effort was used as medium to persuade the Dutch to permit rituals (interview, Ruslan, October 24, 2013). Mbah Ruslan passed away on December 23, 2017, then was replaced by Aseri of Watu Ulo who has become *Seblang Bakungan* handler since 2018. The following excerpts are parts of *Nylameti* spells spoken by the *Seblang Bakungan* handler, Ruslan (October 21, 2013).

⁸*Cikal bakal* (Pioneer/Forerunners) is forerunner that can be interpreted as a spirit that becomes the founder or opening of land from forest land into a dwelling. In *Using-Indonesia* dictionary (Ali, 2003:68), *cikalbakalis* interpreted as a precursor, founder, pioneer, leader of a region or descendant.

⁹*Dhanyang* (The spirits) can be interpreted as a spirit that protects and maintains the fertility of the village. One village can have several *dhanyangs*.

¹⁰*Leluhur* (Ancestors) come from the term *dhanyang leluhur*, but later became popular with *leluhur* (ancestors). When *cikalbakalis* gone, then the descendants of the *cikalbakal* and *dhanyang* can unite to become *dhanyangleluhur* or only *leluhur*.

Not only sacred, profane cultural products also have an inner bond with the local language. Literary works, both poetry and prose genres, are created by *Using* languages. For poets and authors from Banyuwangi, “mother tongue” is more inherent in the mind, more capable of accommodating non-verbal dimensions into local languages, so more optimal appreciation is obtained. Even so, the publication of poetry, short stories and novels in *Using* language can be understood by wider community. Then, efforts have been made to publish bilingual works of *Using* and Indonesian.¹¹ One of the bilingual novels popular for achieving the Rancage prize is *Agul-agul Belambangan* novel by Moh Syaiful. As an illustration, the following excerpts are quoted two opening paragraphs taken from the novel, both in *Using* language and translated version (Indonesian) (Syaiful, 2016:1).

<i>Using</i> Language Version	Indonesia Version	(Translation)
<p>“Blak-blak kukuruyuk!” Ya, pitike sesautan, unine nengeri gantine dina nyang raina. Bang-bang wetan sunare cemelorot nong ndhuwure segara. Kinclong-kinclong membat mayun digawa angin segara. Semilir gadug bucune perengan ring pesisir pinggir wetan. Ring sawahan kanca tani nyincing panganggone ambyak-ambyakan liwat galengan. Pacule nong pundhake, tangane nyangking arit, hang liyane ngindhrit welasah gawan nyang sawah. Ijone tetanduran ngancani kekarepane ring dina mburi. Kesuk-kesuk bakal ulih ganti asile rekasa ring dina iki.</p> <p>Sak dalan-dalan manuke magih ngoceh ngancani nong ndhuwure uwit bendha nggawa warta isuk nyang sepadha-padha. Desa Kebalen mula endah, sing sapa uwonge hang sing kepincut nyang endah lan subure panggonan iki. Paran bain hang ditandur mesthi mecukul. Paran bain hang didhedher mesthi bain urip meceger. Rakyaté guyub rukun, urip bebarengan pating tetulung sing ana</p>	<p>Semburat cahaya matahari pagi mulai menyelinap dari balik rerimbunan daun kelapa. Di bibir pantai, telah tampak bayangan sang gegana yang perlahan bergerak naik. Gulungan ombak saling berkejaran, diiringi hembasan angin yang semilir menyisir tepian pantai.</p> <p><i>Kukuruyuuuuk....</i> Kokok ayam menambah sejuk suasana pagi. Nyanyian burung-burung kecil yang hinggap di rerantingan pohon menjadi melodi tersendiri yang turut melengkapi. Jauh dari hingar bingar deru ombak, berduyun-duyun orang desa berjalan menyusuri pematang sawah, membawa cangkul juga ani-ani. Sebagian lagi menyusuri pematang sawah, membawa</p>	<p>A tinge of morning sunlight began to slip from behind the grove of coconut leaves. On the shoreline, the gegana’s shadow has slowly moved up. The waves roll chasing each other, accompanied by a gentle breeze combing the shore.</p> <p>Cockadoodledoo.... Chicken crows add to the morning cool atmosphere. Small birds were singing and perched on the trees of a separate melody of complements. Far from the frenzied roar of the waves, the crowds of villagers walked along the paddy fields, carrying hoes as well as mowing the lawn. Some of them along the rice fields, carrying hoes as well as mowing the lawn. Some of them carry a little lunch</p>

¹¹Works by Sengker Kuwung Belambangan (SKB)—community of *Using* literacy activists—in the training of writing *Using* language short story and publishing *Using* books is a cultural atmosphere which can boost the popularity of cultural existence and *Using* literacy.

<p>paido lan tukar padu sak kanca-an. Bumine subur, rakyate makmur, bandarane kesuwur.</p>	<p>cangkul juga ani-ani. Sebagian lagi membawa sedikit bekal yang dikemas dalam welasah, wadah bambu bundar dan cekung. Ada kebahagiaan tersendiri saat melangkah melewati pematang sawah dengan dihibur hehijauan di kanan dan kiri. Menatap ke tengah hamparan tanaman yang lebih mirip permadani berwarna hijau, mewakili harapan di kemudian hari. Bahwa segala peluh yang tertetes pada hari ini selalu akan berbayar suatu hari nanti.</p>	<p>packed in welasah, around and concave bamboo container. There is its own happiness when stepping past the paddy fields with entertained green on the right and left. Looking into the center of a plant that looks more like a green tapestry, represents hope in the future. That all sweat drops on this day will always be paid someday.</p>
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The two excerpts imply that SKB published the novel and as one example of prose using good, aesthetic, and expressive local language. The author can freely play poetry, rhythm, intonation, and other parallelistic sound effects. Thus, *Using* language is more aesthetic and expressive than the translated version (Indonesian).

In terms of daily language, rituals, and creative works, they exhibit that local languages reflect local communities' characteristics and become one of their cultural identities. In this context, cultural politics constructed by Banyuwangi rulers were quite important to preserve and develop *Using* language. *Using* idiom with all the negative stigma attached (Margana, 2015), then reproduced positive and patriotic meanings started in Joko Supaat Slamet's (the Regent) administrations.

As a matter of fact, cultural politics through social construction projects have been implemented in the administrations of Joko Supaat Slamet, Syamsul Hadi, to Abdullah Azwar Anas (all regents). In a previous study, Saputra, Maslikatin, & Hariyadi (2018a:1) revealed:

The construction of social reality towards the *Using* community experiences three phases by three local rulers. *First*, the construction in exploring the cultural roots of positive variables from the *Using* stigma was carried out by Regent Colonel Joko Supaat Slamet (1966-1978), published in the academic text of *Selayang Pandang Blambangan*. *Second*, Regent Samsul Hadi (2000-2005) followed up with the spirit of "*Banyuwangi Jenggirat Tangi*". After going through three steps of the externalization process, objectivation, and internalization (relations with citizens), the construction of social reality is produced, making *Using* a positive cultural identity, not a degrading stigma. *Third*, the formulation of Banyuwangi Festival (B-Fest), in which there is a Banyuwangi Ethno Carnival (BEC) where Regent Abdullah Azwar Anas (2010-present) constructs art, tradition, nature, environment, health, and culinary in a global whirlpool. With the support of the technological revolution, oral civilization was constructed into an electronic civilization, so that the tradition of *nyantet* shifted to *ngenet*. The construction of social reality led to the spirit of *The Sunrise of Java*.

The cultural-political movement through social construction exhibits the contribution to strengthen *Using* language identity. The locality values through *Using* language reflect their worldview. It means that society orientation, in terms of cognitive, philosophical, values, norms, and aesthetics, blends with other dimensions resided in the local language. *Using* language becomes *weluri* used from one generation to another. This becomes a collective



imagination as well as the projection of cultural institutions in interpreting local language functions.

CONCLUSION

Local language becomes a primary choice for self-expression as it sounds intensifying and united. Various cultural activities, such as art, rituals, and social interaction are more dominant in using local languages. In the context of Banyuwangi community, especially Using language, local language becomes a binder of collectivity and cultural identity in preserving and developing local heritage values of the Blambangan Kingdom. Various cultural expressions such as *basanan*, *tembang*, *gendhing*, spells, art performance, literary works in Banyuwangi are more dominant using local language namely Using language. The language reflects the characteristics of Using a community and is one of their cultural identities. In this context, cultural politics constructed by Banyuwangi rulers are fairly important to preserve and develop Using language. These efforts aim to strengthen the identity of Using language. The locality values reflected in Using language show their worldview. As a matter of fact, the orientation of society, both concerning the dimensions of cognitive, philosophical, values, norms, and aesthetics blends with the dimensions contained in the local language. This becomes a collective imagination as well as the projection of cultural institutions in interpreting local language functions.

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