



# PROCEEDING



INTERNATIONAL  
CONFERENCE ON LITERATURE  
(KONFERENSI INTERNASIONAL  
KESUSASTRAAN KIK  
XXX HISKI)

*"Literature in Multidisciplinary studies"*

Swiss-Belhotel, Silae Palu Sulawesi Tengah  
16-18 November 2021

ISBN: 978-623-96300-1-0 (PDF)

HIMPUNAN SARJANA-KESUSASTRAAN INDONESIA (HISKI)  
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## FOREWORD

Greetings of literature, beautiful and meaningful lite. Greetings HISKI jaya berkarya.

All praise and gratitude, I pray to the presence of Allah SWT, for His grace and blessing, so that the proceedings of the *XXX International Conference on Literature* (ICL) or KIK XXX can be realized. The long journey of compiling proceedings, in the era of the corona pandemic, of course there are various obstacles. However, thanks to the extraordinary collaboration between the local committee from the FKIP team at Tadulako University, Central Sulawesi, the Postgraduate Indonesian Language and Literature Education Study Program Untad, editors, and reviewers who I cannot mention one by one, this proceeding can be presented.

On behalf of the HISKI Central management, with the publication of this proceeding, it is necessary and appropriate to express gratitude to various parties. *First*, to the Chancellor, Deputy Chancellor, Dean of FKIP, Head of S2 Study Program, Head of Undergraduate Study Program at Tadulako University who have overseen the implementation of ICL XXX, until this proceeding can be published properly. *Second*, the local committee especially to the editorial team, the chairman of the committee, the chairman of the HISKI Central Sulawesi Commissariat, for their perseverance, diligence, and tireless cooperation, so that this proceeding can be realized as a scientific documentation of HISKI's annual activities. *Third*, to the resource persons of ICL XXX from London, Australia, Brunei, Tadulako University, and HISKI friends from all over Indonesia for their invaluable contributions to this proceedings.

The Proceedings of ICL XXX is actually an annual activity by the Chair II of the scientific meeting. The works that are included in the proceedings have gone through review stages, starting from the abstract level, to the full paper level. From ICL XXX which will be held on 16-18 November 2021 at the Swiss-bell hotel, Palu, Central Sulawesi. Of course, this proceeding is an important document in the development of literary studies using a multidisciplinary perspective. This multidisciplinary theme should be socialized in the future so that literary studies can fulfill their function.

Of course, this proceeding also has a lot of flaws here and there. Because of what is called a multidisciplinary study of literature, it has not been done much. That is why literary observers are still trying to roll out the latest perspectives in order to spread the wings of literature. This is based on the assumption that literary works contain a variety of sciences. In this context, the perspective of multidisciplinary studies such as literary botany, literary ecology, literary pedagogy, literary epidemiology, literary mitigation, literary spices, literary hydrology, literary gastronomy, and literary zoology is time to fly.

Finally, if there are shortcomings in this proceeding, we really look forward to suggestions and constructive criticism. It is hoped that the proceedings at the ICL XXXI relay in East Nusa Tenggara in 2022 can be carried out as well as possible. Happy reading,

observing, and taking advantage of this p[rosiding according to your individual needs. Thank you. Beautiful meaningful literary greetings. Greetings HISKI jaya work. Success always and may we always be given excellent health.

Yogyakarta, 16 December 2021  
General Chairman of HISKI Center

Prof. Dr. Suwardi Endraswara, M. Hum.  
KTA. 8818031

## FOREWORDS

Assalamualaikum Warahmatullahi Wabarakatuh

the honorable, Rector of Tadulako University  
the honorable, The Chairman of HISKI Center  
to whom we respect, Dean of FKIP Tadulako University  
which we are proud of, the member of writers of HISKI

On this very precious occasion, let's us say praise the presence of Allah Almighty, the most compassionate and the Merciful who always grant us the blessing, health and prosperity so that we can attend and gather the 30 Proceedings of the International Conference of Literature of the Indonesian Literary Scholars Association (HISKI) in Palu. The proceedings have been completed and published on time. This proceeding consists of a collection of articles that have been presented both offline and online which was held on November 16-17, 2021.

The theme of this conference is "Literature in Multidisciplinary Studies". We are honored to have keynote speakers, Dr. Chong, Ah Fok St Andrew, Prof. Dr. Ir. H. Muhammad Basir, M.P., ASEAN Ing, Dr. Asyraf Suryadin, M.Pd, Prof. George Quinn, Ph.D, Soe Tjen Marching, Ph.D and Dr. H. Gazali Lembah, M.Pd. There are also articles presented 45 articles from Universities, Language Halls and Language Development and Language Development Agency of The Ministry of Education and Technology published in the form of proceedings, printed and uploaded online.

I would like to thank for the honorable keynote speakers who have been willing to be speakers at this conference. Thank you also to the speakers who have disseminated innovative scientific works in parallel discussion sessions.

My sincere gratitude is also conveyed to the committee of all matters relating to the setting and arrangement of the very important forum that can be done well and be successful.

Wassalamualaikum Warahmatullahi Wabarakatuh.

Palu, December 16, 2021



Chairman of HISKI Commissariat  
Central Sulawesi,

*[Handwritten Signature]*  
Dr. Yunidar Nur, M.Hum.

## FOREWORDS

Assalamualaikum Warrahmatullahi Wabbarakatu,

On this very precious event, let's us say praise the presence of Allah Almighty, the most compassionate and the Merciful who always grant us the blessing, health and prosperity so that we can attend and gather the 30<sup>th</sup> Proceedings of the International Conference of Literature of the Indonesian Literary Scholars Association (HISKI) in Palu.

Salam HISKI Jaya Berkarya Salam Sastra Indah Bermakna

The 30<sup>th</sup> International Literature Conference with the theme "Literature in Multidisciplinary Studies" was held by the Indonesian Language and Literature Education Study Program, FKIP Tadulako University in collaboration with the Central HISKI and the Central Sulawesi commissariat HISKI which was coupled with the 33<sup>rd</sup> HISKI commemoration and coordination meeting in preparing the following 31<sup>st</sup> KIK HISKI in Kupang, NTT in 2022.

Indonesia as a large nation can use the Indonesian language as a tool to study literature in various multi-disciplines that can be published both on a national scale and international as a form of implementation and development of Indonesian bahasa which contained in the Law on the protection of the Indonesian language and regional languages. The 30<sup>th</sup> International Literary Conference was held as one of the fulfillments of the IKU Indonesian Language and Literature Education study program. This conference brings together lecturers to suggest solutions to the problem by presenting many quality papers. Accepted articles will be published in international proceedings of HISKI through OJS HISKI Center and publish the indexed journals of Scopus and SINTA.

I would like to express my sincere thanks to all who have given strong support for the success of this event, the Rector of Tadulako University, the Dean of FKIP Tadulako University, and the chairman of HISKI Center.

Finally, on behalf of the 30<sup>th</sup> HISKI committee members, conference team, we welcome you to Palu, Indonesia. I wish you very success in your deliberations.

**Chairman of the Committee**

**ttd**

**Dr. Ulinsa, M.Hum.**

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# FRAGMENTS OF MADURA WOMEN IN THE WORKS OF MADURESE AND EASTERN JAVANESE LITERATURE: A READING OF ECOFEMINISM

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**Abstract:** This paper will present the fragments or dimensions of Madurese women in the context of environmental relations with culture, social interaction and gender in the works of Madurese and East Javanese writers. The focus of this research study is the narratives of Madurese women in viewing and interpreting the relationship between nature or the environment with Madurese culture, whether influenced by environmental changes, social dynamics, local wisdom, Madurese community norms in literary works written by Madurese writers. and East Java. The approach in this study is ecofeminism as a formal object aimed at uncovering the relationship between women and the environment inherent in Madurese Man and his entire culture. The interpretive descriptive method is used to analyze and interpret data from material objects, including prose and poetry by Madurese and East Java writers which have been determined based on the research objectives.

**Abstrak:** Tulisan ini akan menyajikan fragmen atau dimensi perempuan Madura dalam konteks relasi lingkungan dengan budaya, interaksi sosial dan gender dalam karya sastra Madura dan Jawa Timur. Fokus kajian penelitian ini adalah narasi-narasi perempuan Madura dalam melihat dan memaknai hubungan alam atau lingkungan dengan budaya Madura, baik dipengaruhi oleh perubahan lingkungan, dinamika sosial, kearifan lokal, norma masyarakat Madura dalam karya sastra karya sastra Madura. dan Jawa Timur. Pendekatan dalam penelitian ini adalah ekofeminisme sebagai objek formal yang bertujuan mengungkap hubungan antara perempuan dan lingkungan yang melekat pada diri laki-laki Madura dan seluruh budayanya. Metode deskriptif interpretatif digunakan untuk menganalisis dan menafsirkan data dari objek material, termasuk prosa dan puisi karya sastra Madura dan Jawa Timur yang telah ditentukan berdasarkan tujuan penelitian.

**Keywords:** Ecofeminism, East Java, Women, Madura

## INTRODUCTION

Madura does have an inexhaustible attraction to explore. Many artists and writers grew and grew, because their writings portrayed the exoticism of Madura in a multidimensional way. Madura is like a mine

of words, for their source of inspiration. The sea, salt, boats, tobacco, siwalan, farmers, are symbols that are scattered in many literary works written by writers and initiate artists apparently.

For example, from the literary circles: D Zawawi Imron, Abdul Hadi WM., Fudzoli Zaini, Jamal D Rahman, Syaf Anton WR,

**PROCEEDING INTERNATIONAL CONFERENCE ON LITERATURE**

*(KONFERENSI INTERNASIONAL KESUSASTRAAN - KIK XXX HISKI di Palu, 16 November 2021)*

Djamaludin Kahfie, Turmizi Dzaka, M Faizi, Moh Hamzah Arsa, Ibn Hajar, Edi AH Iyubenu, and a series of names. others who are poor across the literary area. Of the many writers, most chose to live in Madura, and some chose to live in various areas, outside Madura.

When classified, some Madurese writers consist of: Madurese writers who grew up, grew up and lived in Madura; Madurese writer who grew up, grew up and lived outside Madura; writer outside Madura who grew up, grew up and settled in Madura; and writers outside Madura who grew up and grew up in Madura, and live outside Madura. From this classification, it is interesting to examine the second and fourth categories: Madurese writers who grew up, grew up and lived outside Madura; and and writer outside Madura who grew up and grew up in Madura, and lives outside Madura. How the works are produced, after they are not in Madura, and the like.

To be more specific, the discussion will focus on several writers both from Madura and outside Madura, who now live outside Madura. And more narrowly, the two categories of writers above, who now live in the eastern area of Java (Pasuruan, Probolinggo, Lumajang, Jember, Bondowoso, Situbondo and Banyuwangi). Meanwhile, the scope of the discussion, namely, how they view "Madura women" in the perspective of their work, both prose and poetry.

Based on initial readings, women's issues presented in the works of writers in the two regions, both those from Madura or writers who write about Madura have thematic linkages with local wisdom, environment and social politics. Therefore, this research will focus on women's narratives on the thematic with an ecofeminist approach. This is an urgent matter to be investigated, because so far Madurese people tend to be understood from the figure of Sakera as a tough man and other stereotypes, for example, sickles, *carok*, satay, scrap metal and so on.

This study will also discuss more deeply, examining Madurese people, especially the existence of women and aspects of nature in literary works. How humans and the nature of Madura are interpreted in literary works as a medium in

responding to the development of relations between the environment and humans on ethics or behavioral values towards the nature they inhabit. This is in line with Indrayani's concept (in Candraningrum & Hunga, 2015:163) that ecofeminism discusses *First*, the interaction of women with nature is a reciprocal. Women understand that women's bodies are productive, as do women's understanding of nature and the environment; *second*, when women take natural products, women's actions do not constitute a relationship of domination or possession. Women do not own women's bodies on earth, but women cooperate with other women's bodies and the earth.

## METHODS

This research was conducted using an ecofeminist approach. In ecofeminism, there are two disciplines, namely ecology and feminism. According to Tong (2006:366-367) Ecofeminism is a new thought that understands all forms of human and non-human relations (nature) on a feminist basis and tries to save it from oppression or damage caused by the domination system which is reflected in the poetry and prose of Madurese and east of Java. Data sources include the poetry anthology *Pesan Laut Kepada Perahu* by Muhammad Lefand (2020: Bukuinti); an anthology of short stories from *Mata Blater*, especially the short story *Kasur Pasir* by Mahwi Air Tawar (2010: Matapena).

Data collection technique in this research is documentation technique. Data collection techniques in the form of documentation, namely studying documents related to all data needed in research. The data collection procedure in this study was carried out by mapping, classification, and codification based on the research focus, namely the fragment of Madurese women in the context of ecofeminism.

The data analysis technique in this research is descriptive interpretive. After completing the data collection stage, the researcher then analyzed the data. The steps of data analysis in this study, namely (1) preparing and processing data, (2) reading the data contained in the works of writers from Madura and East Java, (3) analyzing more deeply and codifying, (4) interpreting or

interpreting the data in the work. writers of Madura and East Java (5) drawing conclusions.

## DISCUSSION

Talking about “Madura women”, of course, many perspectives will be present, both socio-culturally and historically. Madurese women have been portrayed as hard workers, unyielding, obedient to their husbands and upholding the dignity of the family. This is reflected in their daily lives, both those who trade in the market, work in the fields, as well as those who work hard at fish auctions and salt ponds.

Observing the work of several young writers in eastern Java, it is enough to give an impression of the approaches they take to problems in society. One of them, how their work slices the female life of a Madurese woman. These writers include writers who were born, grew up and grew up in Madura, but lived in the eastern part of Java (Muhammad Lefand - the poet), and writers who grew up and worked in Madura, and lived in the eastern part of Java (Ali Ibnu Anwar - the poet). , Fandrik Ahmad - prose, Nurillah Achmad - prose and Gusti Trisno - prose).

Some of the works written by the writers above, found interesting points of view, how they judge the figure of a Madurese woman with the furniture of the problem. It can be said so, because even though they do not live in Madura, the memory of Madurese women in Madura, or Madurese women living outside Madura—can be traced from the way of dialogue—is quite intriguing. At the same time, it gives a new perspective on how Madura culture actually influences the perspective and attitude of Madurese women, who are outside Madura. Quite a variety, apparently.

### Fragments of Madurese Women in Poetry

There are two poems of Muhammad Lefand, which will be sampled. Namely, a poem entitled *Madura* and *Mother*. In a poem entitled *Madura*[1], Muhammad Lefand writes:

#### MADURA

Kukirimkan rindu  
Kepada tanah madura  
Ingatan menjadi perahu

Kukirimkan rindu  
Kepada seorang ibu  
Airmata menjadi laut

Madura dan ibu  
Detak di dada  
Waktu kularung rindu

Jember, 2020

Lefand describes the figure of a mother, equivalent to Madura, who is very closely related to sea and boat diction. At titimangsa, this poem was written in Jember, where Lefand now lives. The image that is felt in this poem is an image of taste. How does a child feel, when he is hit by endless longing, because he is far from his mother and Madura, who gave birth to him. At first, the author felt a longing for his homeland, by: *kukirimkan rindu/kepada tanah madura*. Then, that longing brought memories of his journey, when he had to leave and enter Madura, by sea. Thus, he wrote: *ingatan menjadi perahu*. Of course, the reader feels how memories, whether childhood, or adolescence, pass like boats passing by in the ocean.

In the next stanza, Lefand writes: *kukirimkan rindu/kepada seorang ibu*. And because of that longing, without feeling something welled up in his eyes, so he wrote: *Airmata menjadi laut*. Why the sea? Why not a well? Well, this is where Lefand positions a Madurese woman, especially a mother, as a place to get a taste of salt in her life and journey. Mother, in Lefand's eyes, is the breadth that leads him to wander everywhere. If D Zawawi Imron describes “mother” as a “hermitage cave”, then Lefand expands his metaphor into a “sea”, which will never be finished to be navigated.

In the last stanza, Lefand positions “mother” and “madura” as two of the same material, namely the source of life. *Madura dan ibu//Detak di dada//Waktu kularung rindu*, why which is both of them have always been the spirit of life and life, as well as a place to anchor their longing. How noble and honorable Madurese women are, in the eyes of

their children, so that Mother is described as life itself.

In the second poem, Lefand still maintains his position on diction that cannot be separated from the element that brings the reader closer to Madura: the sea, in the poem entitled *Ibu[2]*, as follows:

#### IBU

Ibu adalah laut  
Menyimpan segala denyut  
Tangis dan harapan

Ibu adalah laut  
Tak pernah surut  
Pada angin badai

Ibu adalah laut  
Sedang aku perahu  
Berlayar dengan doanya

Jember, 2020

In this poem, Lefand is more assertive in narrating "mother" as—or perhaps not only as, but also as—the “sea”, which *Menyimpan segala denyut* for her *tangis dan harapan*-nya. As the sea, he also describes the "mother" who *Tak pernah surut* under any circumstances, even *pada angin badai*. And as a child, Lefand realized that he was a boat. *While I am a boat*, which will not be able to sail or cross the ocean, except with the prayers and blessings of the Mother. Lefand puts awareness on how important a mother's prayer is, as a medium to usher in her success.

The aesthetic phenomena presented in Lefand's poetry related to the existence of Madurese women tend to be spiritual. Meanwhile, spiritual ecofeminists draw strength from various earth-based spiritualities and tend to focus on worshipping ancient goddesses (Tong, 2006:380). In addition, spiritual ecofeminism draws an analogy between the role of women in biological production and the role of "Mother Earth" or "Mother of Birth," as the giver of life and the creator of all that exists (Tong, 2006:381). The Madurese woman, in this context is the mother, is imagined as a sea full of mystery and depth. However, it is precisely in its depths that something special is stored, to deliver the generations after it, to know the

wider outside world. Far from the narrative of Malin Kundang, who wanders, to forget someone who has given birth to him.

#### The Fragment of Madurese Women in Short Stories

The issue of environmental advocacy carried out by Madurese women can be found in the short story *Kasur Pasir* by Mahwi Air Tawar. This short story presents the story of Nyi Marfuah's struggle in saving the coastal environment of Legung, a coastal village north of Madura, this story is compiled in an anthology of short stories eco-feminine side, along with the *Mata Blater* published by Matapena in 2010 and is interesting to discuss from an quote.

*Tapi, ah, itu dulu. Kini, Nyi Marfuah sudah tiada. Dan pasir yang serupa gunung itu pun sudah rata, dijadikan jalan beraspal oleh pemerintah. Kini, setiap pagi, di tepi pantai di sekitar tempat tinggal Nyi Marfuah, yang terlihat hanyalah bungkus-bungkus makanan yang berserakan, botol-botol yang menumpuk—entah dari mana datangnya sampah-sampah itu. Orang-orang sekitar tak peduli. Bahkan warga setempat turut serta mencemari pantai dengan membuang tulang-tulang ikan di sembarang tempat.*

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“Nyi Marfuah meninggal,” kata orang itu  
“Gara-gara sampah,” kata Madrusin tak acuh  
“Termasuk paku yang sengaja mpean buang dekat kuburan!” kata Madrusin  
“Jaga mulutmu!” sentak orang itu  
(halaman 56-57, *Kasur Pasir*)

Based on the quote above, it can be seen how evil intrigues and conspiracy are carefully planned to harm the main character in the short story—Nyi Marfuah—who is keen to fight environmental destruction in any name. These efforts were met with obstacles, both regulatory and criminal acts that eventually claimed his life. This can be categorized as a form of natural ecofeminism that has a cultural-radical background and seeks to



strengthen, rather than weaken, nature's relationship with women. Nature ecofeminists believe that nature/women are equal or perhaps even better than culture/men. In addition, it is women's traditional values that can encourage better social relations and a less aggressive and sustainable way of life (Tong, 2006:373).

*Kasur Pasir* tells the story of an old widow from the village of Legung known as Nyi Marfuah. She has lived alone around the beach since her husband died. The coastal woman daily works as a seller of white sand which is used for sleeping mats. The white sand is said to be a very sacred thing and it is only with this mattress that the villagers of Legung can sleep soundly. That said, if a person sleeps on the white sand it will avoid various kinds of diseases. Not infrequently white sand is also used for sleeping mats for newlyweds. Therefore, the cleanliness of the white sand on the beach is the most important thing. For Nyi Marfuah, white sand has a deep sacredness, even too sacred to be polluted by garbage. However, an unfortunate thing happened to the woman, Nyi Marfuah died and the beach sand was increasingly polluted by garbage.

In this case, it can be interpreted that Nyi Marfuah is a Madurese woman who is narrated as a woman who has the character of a nurse. During his life, he took care of the beach to avoid trash on his own free will. Although the main goal is not to pollute the sacred sand, Nyi Marfuah's action is a form of cultural-nature ecofeminism movement. This can be proven in the following quote.

*Jangan lupa pula, bila saatnya kalian datang berkunjung, mampirlah meski sesaat ke tempat tinggal Nyi Marfuah, yang telah ia tempati selama bertahun-tahun. Maka di sana akan kalian temui foto-foto pasir putih, yang tinggi serupa gunung. Foto-foto itu terpampang tanpa bingkai. Nyi Marfuah mendapatkan foto-foto itu dadi seseorang yang dulunya pernah berkunjung. Gunung pasir, Nyi Marfuah menyebutnya.*

*Tapi, ah, itu dulu. Kini Nyi Marfuah sudah tiada. Dan pasir yang serupa gunung itu pun sudah rata, dijadikan jalan beraspal oleh pemerintah. Kini, setiap pagi, di tepi pantai di sekitar tempat tinggal Nyi Marfuah, yang terlihat hanyalah bungkus-bungkus makanan berserakan, botol-botol yang menumpuk-entah dari mana datangnya sampah-sampah itu. Orang-orang sekitar tidak peduli. Bahkan warga setempat turut serta mencemari pantai dengan membuang tulang-tulang ikan di sembarang tempat.*

**(Tawar, 2017:48)**

The absence of Nyi Marfuah resulted in the contamination of the beach with garbage. Now, on the edge of Nyi Marfuah's empty house, it always looks dirty due to garbage such as scattered food wrappers, bottles, and even fish bones. The pollution of the beach can be said to be the result of the displacement of the sand mountain near Nyi Marfuah's house by the government to be used as a paved road. With the paved road access, it is possible that the garbage comes from road users and irresponsible local residents.

Before the eviction, it could be interpreted that Nyi Marfuah really took care of the beauty of the beach so that the sacred white sand was always clean when it was sold. This reflects that the indigenous women of the coast really care about the state of the beach. His actions, which are based on the cleanliness of white sand on the beach, certainly have a big impact on the safety of the coastal and marine ecosystems. Nyi Marfuah's thought that saves white sand and belief in its magical function is the same as Shiva & Mies' (2005:117-118) opinion that considers that land is survival, land is a womb that is not only for the reproduction of biological life but also cultural and spiritual life. and is 'home' in the deepest sense. In this case, the survival of the white sand is a cultural and spiritual life for the Legung residents. According to Nyi Marfuah, besides being sacred, the white sand has many benefits. The sand can eliminate all kinds of diseases and relax stiff muscles and

function as an antidote to magic. Not only that, the sand is also believed that the newlyweds who sleep on it will avoid all forms of household disasters.

His closeness to the natural beach made Nyi Marfuah emotional when the government flattened the sand mountain near where she lived to become an asphalt road, moreover she did not have the heart to take more white sand and sell it. The even distribution of the sand dunes really has a bad effect on the beach sand area.

*Ketika pemerintah meratakan gunung pasir untuk dijadikan jalan beraspal, Nyi Marfuah tak berani lagi mengambil pasir di sana. Di samping memang rata, juga kotor, tiap hari sampah berserak di sekitar tempat itu. Sementara untuk menegur agar orang tak membuang sampah di sembarang tempat, ia bingung, karena ia memang tidak tahu siapa yang membuang sampah ke laut. Dan untuk menegur orang-orang sekitar agar tak membuang tulang ikan di sekitar pantai, Nyi Marfuah pun tak sampai hati. Lalu, apa yang bisa dilakukan perempuan setua dirinya?*

**(Tawar, 2017:52)**

The eviction of the sand mountain to become a paved road occurred before Nyi Marfuah died. Since the sand dune was flattened, the area where it has become polluted with garbage has increased day by day. This made Nyi Marfuah reluctant to take the sand to sell. As a result of the scattered garbage, Nyi Marfuah's mind and heart became at war with each other. He was alone, it was impossible if he himself had to clean everything up. The only way is to warn or remind people not to litter, especially in the area, but Nyi Marfuah feels pessimistic because she is just an old woman and doesn't have the heart to reprimand the surrounding community. The pollution of the area made Nyi Marfuah no longer take sand to sell. Dirty sand certainly reduces the value of sacredness and quality for use as bedding. Nyi Marfuah's main purpose in selling the sand is for the

convenience of the Legung residents. If he continues to pick up sand in a dirty area, the comfort of the Legung residents will be disturbed.

Based on the data above, it is reflected that Nyi Marfuah is worried about the consequences of pollution by garbage in the sand area. The sacred sand that he has been selling as a symbol of his cultural and spiritual livelihood has been polluted. The dirty area will certainly have a bad impact on the surrounding ecosystem. The turmoil that emerged from Nyi Marfuah's heart also reflected that the woman really cared about the cleanliness of the beach sand. He seemed to be the one who knew best the bad consequences that would occur from the pollution. Unlike other people who litter, Nyi Marfuah seems to have a close relationship with the coast so she feels very uneasy if garbage is scattered around her. This is in line with the view of cultural-nature ecofeminism which states that the nature of women who cares and nurses emerges biologically from within them. Women feel they have a special duty to take action against things that destroy the ecology through their characteristics and experiences (Shiva & Mies, 2005:15).

The sand mattress itself is a form of hereditary tradition of the residents of the Legung village. The area is also known as the sand village, precisely in the northern coastal area of Madura, Sumenep Regency. Residents there have a habit of sleeping soundly on the sand which is believed to have many benefits. Mahwi Air Tawar has succeeded in elevating the local north coast of Madura through the story of Nyi Marfuah and touching it with a cultural-nature ecofeminism perspective. Nyi Marfuah reflects the people of the sand village who really love the sand bed tradition. Almost all of their activities are done on the fine sand, from relaxing to sleeping. Even husband and wife activities to the delivery process are carried out on sand mattresses, newborn babies are immediately put to sleep on it (Suyami, 2012). Through Nyi Marfuah's story, the author seems to imply a message for people who have to worry if garbage pollution occurs in the area. In this case, the author also warns that all levels of society should participate in maintaining the beauty and cleanliness of the coast, especially in the sand village area.

## CONCLUSION

Ecofeminism reading of the Madurese literary work entitled *Kasur Pasir* by Mahwi Air Tawar and the eastern Javanese writer entitled *Madura* and *Ibu* by Muhammad Lefand as stated in the research methods subsection on the previous page. Some of the findings in this study are as follows. *First*, Madurese literature—whether written by Madurese or eastern Javanese writers—successfully emerged from the thematic confines of its predecessors, in the generation of writers born in the 80s, maturity is presented with a more daring and straightforward interpretation. *Second*, it is not easy to find environmental issues that have a narrative relation to the existence of Madurese women. In fact, the current condition of Madura's natural environment needs a lot of attention, especially the coastal areas. As the closing sentence of this research, it takes commitment and social, environmental and humanitarian sensitivity by all parties, especially Madurese and eastern Javanese writers in narrating the relations of Madurese women and their nature and culture.

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[1] Muhammad Lefand, *Message of the Sea to the Boat* (Bukuinti: Jember, 2020). p. 8

[2] Ibid. p. 8



# CONFLICT BETWEEN TRADITION AND RELIGION: A SOCIOLOGICAL REPRESENTATION OF HASNAN SINGODIMAYAN'S NOVELS

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**Abstract.** Hasnan Singodimayan's novels express many sociological reflections on the condition of the Using community, Banyuwangi, especially regarding the conflict between tradition and religion. This study aims to examine Hasnan Singodimayan's novels to understand the ideology contained in these works. The research uses qualitative methods with a sociological approach to literature. The results showed that the author's background in the novel *Kerudung Santet Gandrung* sided with the traditional arts and "abangan" faced by "santri" and modern. The author's construction is different from mainstream perception by prioritizing "gandrung" dancers and local songwriters rather than santri. In contrast, the author's intention in the novel *Niti Negari Bala Abangan* sided with the historical and cultural values of Banyuwangi, namely Blambangan. Blambangan's identity is a representation of the Banyuwangi people's past and the Using culture. These two novels by Hasnan can be interpreted as a struggle to maintain the culture of Using.

**Abstrak.** Novel-novel Hasnan Singodimayan banyak mengungkapkan refleksi sosiologis terhadap kondisi masyarakat Using, Banyuwangi, khususnya mengenai konflik antara tradisi dan agama. Penelitian ini bertujuan untuk mengkaji novel-novel Hasnan Singodimayan untuk memahami ideologi yang terkandung dalam karya-karya tersebut. Penelitian ini menggunakan metode kualitatif dengan pendekatan sosiologi sastra. Hasil penelitian menunjukkan bahwa latar belakang pengarang dalam novel *Kerudung Santet Gandrung* berpihak pada kesenian tradisional dan "abangan" yang dihadapi oleh "santri" dan modern. Konstruksi pengarang berbeda dengan persepsi mainstream dengan lebih mengutamakan penari "gandrung" dan pencipta lagu lokal daripada santri. Sebaliknya, maksud pengarang dalam novel *Niti Negari Bala Abangan* berpihak pada nilai sejarah dan budaya Banyuwangi yaitu Blambangan. Identitas Blambangan merupakan representasi dari masa lalu masyarakat Banyuwangi dan budaya Using. Dua novel karya Hasnan ini bisa dimaknai sebagai perjuangan mempertahankan budaya Using

**Keywords:** Blambangan, religion, sociology of literature, tradition, Using community

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**PROCEEDING INTERNATIONAL CONFERENCE ON LITERATURE**

*(KONFERENSI INTERNASIONAL KESUSASTRAAN - KIK XXX HISKI di Palu, 16 November 2021)*

## INTRODUCTION

Hasnan Singodimayan was born October 17, 1931, a senior writer in Banyuwangi. He has created many literary works, both prose, and poetry. The novels that he has created are *Badai Selat Bali* (1994), *Kerudung Santet Gandrung* (2003), *Suluk Mu'tazilah* (2011), *Niti Negari Bala Abangan* (2015), and *Hadirnya Setiap Malam dan Semalam Suntuh* (2018). The novels created by Hasnan Singodimayan narrate the daily life problems of the people living in the neighborhood around Hasnan, namely the Banyuwangi community or the Using community. Religious education at Pondok Gontor, which is Hasnan's background, and his idealism about the struggle to positively develop Using culture, are the main themes reflected in Hasnan's works. Setiawan (2021) explains that Hasnan's experience in culture and literature is used to reconstruct the stigma against Using culture to become positive and creative. This paper discusses the sociological representation of Hasnan's two novels, namely *Kerudung Santet Gandrung* and *Niti Negari Bala Abangan*.

The novel *Kerudung Santet Gandrung* tells the story of the tug-of-war between the local abangan tradition of Using and the religion of the pesantren. Meanwhile, the novel *Niti Negari Bala Abangan* emphasizes Blambangan as a cultural root that is a source of socio-cultural values for the people of Banyuwangi. Several writings have discussed the two novels. Sungkowati (2004) states that the novel *Kerudung Santet Gandrung* unites two groups always placed at opposite poles, even (Sungkowati, 2007) is a symbol of resistance santri in Banyuwangi. Marshall et al. (2004) interpret the novel in the context of feminism, namely being a representation of traditional art women in the eastern tip of Java Island. It is also confirmed by Marsoel et al. (2004) that the tug-of-war between the construction of the news of the sky and social reality becomes the natural contestation ground. The interpretation of

Sacred text has further strengthened the social stigma. Ciptani (2016) mentions the novel as a manifestation of culture and educational values, primary responsibility for local culture. Anoe-grajekti (2017) assesses *Kerudung Santet Gandrung* and *Niti Negari Bala Abangan* as text portraits that reveal the signs of Using culture and becoming history created from the debate of subcultural traditions. Wasono (2017) highlighted various aspects related to the problems faced by Banyuwangi, from the question of the name Banyuwangi itself to the issue of witchcraft.

Lesmana (2017; 2018) mentions Hasnan's novels as a description and modification of Banyuwangi culture, or (Lesmana & Sudikan, 2019) novels as cultural education. Galaxi (2020) assesses the story *Niti Negari Bala Abangan* as representing Using's socio-cultural identity. Izzah et al. (2021) state that cultural identity in Hasnan's novel is found in the character's self-identity, which can discover through physical characteristics, social status, and character traits. Previous studies on the novel *Kerudung Santet Gandrung* and *Niti Negari Bala Abangan* are portraits of locality narratives constructed by the author to convey his cultural ideology to provide social space for traditions to survive and develop. It is interesting to understand from the perspective of the sociology of literature. Sociology of literature is one of the paradigms in literature, with the basic assumption that literary works have implications for social (sociological-cultural) aspects (Ratna, 2003). The basic premise starts with the author's (individual subject) being an integral part of society (collective subject). The experience and journey of the author's life in the community become an essential part of the literary work he produces. This phenomenon gives rise to an approach that emphasizes the relationship between literary works and society, namely the mimetic approach (Abrams, 1971; 1981). This approach views that literature as mimesis of social reality. The theoretical concept built as the foundation for sociology of literature (Laurenson & Swingewood, 1972) and is complemented by genetic structuralism (Goldmann, 1977; 1981).

The concept of sociology of literature constructs the sociological background of the author, the content of sociological values of literary works, and the sociological context of the reader (Damono, 1978; Junus, 1986; Saraswati, 2003; Escarpit, 2005), including its implications for the cultural dimension (Crane, ed., 1994). Meanwhile, the concept of genetic structuralism is used as a follow-up to the concept of sociology of literature, with a focus on efforts to understand the homology between the structure of literary works (social relations that make up the integrity of the work) and social structures (links in social reality) (Faruk, 2012). These concepts are the basis for understanding Hasnan Singodimayan's novels.

## METHOD

This study uses a qualitative method with sociology of literature approach. The sociology of literature approach is used to understand the sociological aspects of literary works, reflecting the author's goals and ideology. Based on the basic assumption that literary works are not merely imaginative works but become a medium for conveying the authors' ideas, ideals, and creeds. The sociological aspect of literary works is then linked to the author's socio-cultural context. It is complemented by the background context and social history that has conditioned Hasnan Singodimayan's works.

The object of this research is two novels, namely *Kerudung Santet Gandrung* (Hasnan Singodimayan, 2003, published by Desantara) and *Niti Negari Bala Abangan* (Hasnan Singodimayan, 2015, published by Sengker Kuwung Belambangan). The second novel uses two languages, namely Indonesian and Using. For data citation purposes, Indonesian language data is used. The two stories are closely related to the sociological and cultural picture of the Using or Banyuwangi people. The formal object in this research is the concept or theory of the sociology of literature.

The work steps taken in data collection are to look at the sociological discourses contained in the two novels of Hasnan Singodimayan, then relate them to the socio-cultural context of the author. The unit of analysis is in the form of sentences or paragraphs that reflect sociological or cultural aspects. The study is carried out by interpreting the sociological content of the work represented in the main character or the relationship between one character and another, associated with the social reality that becomes the context of the work and interprets in the context of the author's intentions. The analysis and meaning formulate the study by emphasizing the sociological significance of the author and the work concerning the author's intentions and ideology.

## RESULTS AND DISCUSSION

### *The Novel Kerudung Santet Gandrung*

The novel *Kerudung Santet Gandrung* constructs locality as a vital part of its existence that must fight for through the character Merlin. She is a *gandrung* dancer who represents a locality with *abangan* tradition and religion. She is confronted by a modern figure who represents the *santri*. Hasnan intends to construct that social groups, communities, social accessories, and a set of external factors of a person is not a determinant of a person's good or bad. In this case, Hasnan wants to show how people categorized as *santri*, with beautiful *hijab* accessories, are not a reflection of one's heart. Hasnan, as a Banyuwangi/Using culturalist, in this novel, wants to show that public perceptions of social phenomena are sometimes incorrect. Hasnan shows that the *santri* incidentally consider polytheists to be people who use witchcraft. They use witchcraft when circumstances press them. This situation does not represent all students, but the phenomenon exists and cannot be denied. It is this context that Hassan wants to voice through Merlin. Sungkowati (2007:173) emphasized that through Nazirah and Merlin, *Kerudung Santet Gandrung* offered a thought that morality cannot and cannot

be measured by clothing. In this context, the santri are trapped in a formalistic perspective, not an essentialistic one. The tight and open clothes of the *gandrung* dancers are identified with their loose morality, while the students who wear closed veils are considered sacred. The narrative in this novel hit the formalistic view hard.

The following is a description of the behavior of Nazirah, a Muslim woman wearing a headscarf, who came to the shaman to satisfy her jealousy for Merlin, a female dancer. In front of the shaman, Nazirah fabricates lies intending to harm Merlin. The following is an excerpt of data from the novel *Kerudung Santet Gandrung* (KSG).

Di hadapan dukun itu, Nazirah mengurai cerita kebohongannya tentang maksud kedatangannya. Dikatakannya sebagai istri yang diduakan suaminya, maka Nazirah mengharap pertolongan dukun untuk mencabut “*sensreng*” kecantikan yang dipakai oleh madu suaminya yang bernama Merlin.

Suatu kebohongan yang sangat manis untuk bisa dipaparkan. (KSG:137).

Ketika dukun meminta kepada yang bersangkutan memasuki kamar praktik untuk diberi ramuan asap kemenyan dan air kembang serta memusatkan pikirannya pada istri muda suaminya itu, maka yang dilihatnya di dalam kamar itu, hanya kepengapan yang menakutkan. (KSG:137).

Nazirah diminta duduk di kursi dengan mata terpejam dan membuka kerudungnya. (KSG:138).

Nazirah dengan suara yang tercekam, menjelaskan semua yang diminta itu secara ngawur menurut bayangannya sendiri. (KSG:138).

Tangan dan jari-jari dukun telah meraba rambutnya dari belakang sambil berucap, “*sensreng, sensreng, rontoklah rambut perempuan.*” Suaranya agak serak berat dan tangannya langsung meraba pipinya dan wajahnya. (KSG:138—139). Di sela baju selubungnya yang longgar, di depan tangan dan jari-jari dukun itu digeserkan ke bawah langsung menyentuh bagian garis payudaranya. Nazirah tersentak kaget dan menghempas ingin

melepas, tapi serak suara dukun membuat Nazirah menyesal dan menangis dalam hatinya. (KSG:139).

Setan macam apa yang menjerat Nazirah datang ke dukun itu. Terucap kata akhir dari lubuk hatinya, “*Astagfirullah.*” Maka usailah permainan dukun itu. Dengan segala mantra dan perlakuan yang gila-gilaan.

Pelukan laki-laki itu telah membuat tubuh Nazirah belepotan dengan dosa. Gedebur dadanya telah meruntuhkan kepribadiannya sebagai perempuan yang berkerudung dan berbaju selubung. (KSG:140—141).

The data quote becomes the author's construction to show the negative side of veiled women. The description conveyed by the author is contrary to the public understanding of santri, who always does good. The public does not widely know the negative side because it was covered up by the person concerned. On the other hand, in other parts of the novel, Merlin's positive side is portrayed. As a passionate dancer, Merlin generally has a negative image. But the author constructs the narrative by expressing the positive side, based on the voice of conscience and human values. Meanwhile, the “*sensreng*” referred to in the quote is a magical means in the form of powder or the like to make people who use it look more attractive in front of the public. Infatuated dancers and performers in Banyuwangi, culturally use a lot of *sensreng* to make the art show more appealing.

The construction built by Hasnan can be seen from the contradiction between the hypocrisy of the students of Nazirah and the noble structure of *gandrung* dancers. Hasnan's construction is not the same as the general construction that becomes public knowledge. The narrative that Hasnan built sided with the traditional arts women, namely the *gandrung* dancers and the supporting community. Hasnan emphasizes the physical alignment with daughters Sayu Sekardalu and Sunan Giri, significant figures and noble morals. Social piety and moral awareness to do good and always forgive others, which Nazirah should have done, actually belonged to Merlin. Merlin, a general phenomenon, becomes a party that is often marginalized because she is considered immoral



because she is a *gandrung* dancer. Hasnan defends her by positioning her as a noble being.

On the other hand, Iqbal's character is also the intention of the author's voice. As is known, Iqbal is a *santri*, songwriter, and successful fish pond entrepreneur. As a *santri*, Iqbal should represent other *santri* in the context of social behavior. He needs to stay away from activities or professions that are close to the world of immorality, including the world of music, the world of tradition, the world of *abangan*. However, Iqbal has a different principle from the *santri* in general. The author intends to show the reader that it is not enough to look at the outer accessories. Even though he is a student, he is still in the music world as a songwriter. In this context, it parallels the character of Merlin, that being involved in traditional arts does not mean being a party who cannot do good. Social accessories in the form of professions, jobs, hobbies, communities, and the like, are not the basis for justifying someone as evil, polytheist, and the like. The author directly confronts this kind of context with the personality of the character Nazirah, who became a student of Iqbal's ex-wife, but was later found to have sent witchcraft to Merlin but instead returned and hit herself.

The author's construction as a social interpretation of cultural phenomena is valid. In this context, Hasnan is quite strong in siding with social groups who are often the periphery. The author's alignment cannot be separated from the long history of cultural activities in Banyuwangi. As a senior humanist and poet at the local level, Hasnan has a sharp construction different from other humanists. His part in preserving tradition is not only carried out in social movements in cultural actions but also through imaginative works that can fill cultural spaces as an integral part of the collective dreams of local communities. The author's intention is emphasized by the positive narrative of Iqbal's marriage to Merlin to perform the pilgrimage.

### **The Novel *Niti Negari Bala Abangan***

The novel *Niti Negari Bala Abangan*

constructs a critical meaning to return to cultural roots, namely Blambangan. Hasnan's narrative in the book led to public appreciation for giving a superior perception of the historical background of Banyuwangi, namely the tradition handed down by the Blambangan Kingdom. This novel tells the story of a husband and wife couple, Jurji Zaidan and Binti Uslah, who live in peace and tranquility. Jurji's marriage to Uslah is the second marriage. Jurji's first marriage (with Siti Atikah) did not make him happy. After three years of marriage, Jurji finally separated from Atikah, who died from falling from the attic. There are not as many conflicts as in the previous novels. Hasnan has led the narratives in this novel to the cultural treasures of the Using people, especially those related to the history of the Blambangan Kingdom. It is not merely imagination because, in social reality, there are often discussions and debates about returning the name Banyuwangi to the name Blambangan. The analysis also concerns Banyuwangi's birthday, December 18, 1977, which indicates the events of the *Perang Puputan Bayu*, to be moved to another day due to different perceptions of history. Hasnan's construction to lead to the past reflects the older generation's longing for the history of their struggle. Hasnan's intention in meaningfully interpreting the history of Blambangan can be construed as an effort to educate the younger generation so as not to forget history. However, on the other hand, it can also be interpreted as a turmoil of the soul to remember the superiority of the past. Hasnan's narration in illustrating Blambangan is like a social reality recorded in history books because the narrative is convincing enough that this work of fiction becomes a kind of historical work. The following is an excerpt of data from the novel *Niti Negari Bala Abangan* (*NNBA*).

Sejarah Blambangan itu masih sarat dengan cerita mitos, dengan cerita rekaan yang sangat merugikan perjalanan sejarah itu sendiri. Sejarah Blambangan telah menelan jiwanya dan merobek-robek angannya berkeping-keping. Nama Blambangan telah dipelesetkan orang Bali dengan nama *Malambangan*, oleh Mataram dinamakan *Ba-lambangan* dan oleh kerajaan Demak dan para Wali disebut *Bala-Abangan*.

(*NNBA*:2).

Obsesi para pejabat daerah dan sejumlah seniman budayawan, untuk mengganti nama Banyuwangi menjadi Blambangan, merupakan prosesi dari sejumlah ambisi untuk merambah kembali kebesaran kerajaan dalam kajian sejarah yang masih kabur, sarat dengan mitos dan legenda. (*NNBA*:41).

Mas Alit diangkat sebagai Adipati di Kadipaten Blambangan Timur yang kemudian dinamakan Banyuwangi. Menyerap dari nama Tirtaganda, Tirtaarum dan Tirtawangi, sebagai nama sebuah candi yang disebut Candi Gading. Sebab nama Blambangan merupakan nama yang membuat kompeni Belanda sangat giris. Nama yang pernah menghancurkan kompeni di Benteng Bayu yang disebut Belanda sebagai "Perang Puputan" Bayu. Suatu peristiwa yang dinyatakan Belanda memalukan kerajaan Belanda, yang tanggal, bulan, dan tahunnya telah dijadikan momentum sebagai hari jadi Banyuwangi 18 Desember 1771. (*NNBA*:41).

The data excerpt illustrates that when writing fiction, Hasnan is similar to writing historical works. On the other hand, popular information is also circulating among Banyuwangi artists and culturalists that when Hasnan writes a history book, the result will be a work of fiction because Hasnan's imagination is dominant. In this context, one can interpret that Hasnan's construction of the importance of Blambangan is a substantial imagination related to the past, which shows the longing of the older generation for the socio-cultural life of the past.

The time setting in the novel *Niti Negari Bala Abangan* becomes an important part that can be interpreted contextually. Some features of the story recount the events of 1941, described as an exploration by Abu Huroiroh with available evidence, such as a calendar. It proves he made the trip in 1941 to escape the pursuit of the Dutch police and a clue from the three sultans who came to Banyuwangi. Another time setting is 1965—1966, which is a description of events related to the PKI. It is reinforced by the phenomenon of the angklung *Banyuwangen* song created by M. Arif entitled *Genjer- genjer*, which is claimed to be a song

belonging to the PKI. It can be inseparable from Hasnan Singodimayan's experience as a senior humanist, who has also been accused of being a Lekra. Lekra is an arts and cultural organization owned by the PKI. After 1945, many Banyuwangi culturalists joined Lekra. They adhered to their respective ideologies to join one of the arts organizations, and Hasnan entered the HSBI. Another setting in the novel in the early 2000s was chosen as the time setting used by Jurji Zaidan in the book *Niti Negari Bala Abangan*, which can be seen in the tools used and the context of the times.

Many other narratives describe the cultural treasures of the Using people, ranging from the legend of Sri Tanjung as the origin of the name Banyuwangi, various arts, such as Angklung Caruk, Gandrung, Kebo-keboan, Barong Ider Bumi, Endog- endogan, Seblang rituals, and Santet. The legend of Sri Tanjung is believed to be the origin of the name Banyuwangi. The word "Banyuwangi," based on the legend, comes from the words "Banyu" (water) and "Wangi" (fragrant). It is related to the murder of Sri Tanjung by her husband, namely Patih Sidapaksa, because Sri Tanjung was accused of having an affair with Raja Sulakrama. Sri Tanjung advised that if the water exposed to his blood was fragrant, he was innocent (not cheating), and the water was confirmed as scented water, so it was called Banyuwangi. Angklung Caruk art is a form of creative and intelligent competition between one angklung group and another. Gandrung is a social dance that became the icon and mascot of Banyuwangi. Kebo-keboan is a ritual in the Alasmalang area, but the ritual side has begun to fade so that it is more dominant as entertainment for colossal performing arts. Another version exists in Aliyan, called Keboan, which is still purely ritualistic. Barong Ider Bumi is a ritual in Kemiren, held on the second day of Eid. Endog- endogan is a procession creation to commemorate the birthday of the Maulid Nabi Muhammad, which is dominantly decorated with *endhog* (eggs). The Seblang ritual is a fertility ritual in the Olehsari and Bakungan villages, with the core activity being a trance dance. Santet (Witchcraft) means compassion, not to kill, while

Sihir is to kill.

The construction that Hasnan wants to create in the novel *Niti Negari Bala Abangan* can be interpreted as inviting the reader back to the past. The present is Banyuwangi, while the past is Blambangan. In addition, the construction with the dominant narrative elements of tradition and Using culture conveys that the cultural treasures of the ancestral heritage need to be preserved because they contain noble values and have a human dimension. The author's ideology can be interpreted as an ideology of humanism because it sincerely invites the reader to enter the heart's recesses. Hasnan views the importance of essential things in daily behavior based on conscience, not outward appearances that are camouflaged. It is the primary goal of Hasnan in the message conveyed in his fiction works. The ideology of humanism is the basis for preserving the ancestral heritage traditions according to the voice of conscience.

From the analysis of Hasnan's two novels, *Kerudung Santet Gandrung* and *Niti Negari Bala Abangan*, in the context of the times, Hasnan's narrative and construction remain relevant to be discussed and interpreted. The author intends to voice that public perception is not always established in the modern context or the times related to social accessories. The hegemony of goodness and morality lies not in the majority vote but everyone's deepest essence and essence. Someone may own social accessories because of forced social conditions, but the importance of a person's life lies in the good intentions of each individual. Thus, as can be interpreted from Hasnan's assertion, that gandrung dancers, folk songwriters, abangan, and various social accessories attached to specific individuals, are not justifications for someone's disgrace. On the other hand, the students with an aesthetic and ethical veil do not mean they have never committed disobedience that threatens the safety of others. In another narrative, the author's intentions favor the historical and cultural values of Banyuwangi, namely Blambangan. The Blambangan identity represents the

Banyuwangi community's past and is the root of Using culture, which is rich in local values. The debate over locality values remains contextual in its development until now. Thus, the hegemonic and dominant party does not always mean good. On the contrary, the subordinate and peripheral parties do not always mean bad, wrong, immoral, and backward. It reflects the struggle between tradition and religion; sincerity and human values are the primary considerations. The two novels by Hasnan can be interpreted as a struggle to defend Using culture.

## CONCLUSION

The novel *Kerudung Santet Gandrung*, like other Hasnan Singodimayan novels, tends to construct locality as an essential part that must fight for its existence. Merlin, a gandrung dancer who represents a locality with abangan tradition and religion, is confronted by a modern figure who represents the santri. The construction built by Hasnan can be seen from the contradiction between the crime/hypocrisy of Nazirah's students and the noble structure of gandrung dancers. Hassan's construction is not like a general construction that becomes public knowledge. On the other hand, Iqbal's character is also the intention of the author's voice.

The novel *Niti Negari Bala Abangan* becomes Hasnan's construction to re-discuss, even if it is possible to go back to the past, namely from Banyuwangi to Blambangan. Through story characters Jurji Zaidan and Binti Uslah, who both love to read books and have broad perspectives, Hasnan wants to influence readers to continue to preserve the cultural treasures of the Blambangan Kingdom heritage. The existence of Angklung Caruk, Gandrung, Kebo-keboan, Barong Ider Bumi, Endog-endogan, Seblang, and Santet is what Hasnan intends to preserve is.

Hassan's narratives and constructions remain relevant to be discussed and interpreted in the context of the times. The author intends to voice that public perception is not always established in the modern context or the times

permanently attached with social accessories.

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# BANYUWANGI SONG: THE USING CULTURE IN SECONDARY ORALITY

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**Abstract.** This study aims to discuss the lyrics of the Basanan song by B.S. Nurdian, sung by Catur Arum and posted on the Youtube channel, interprets the Using (Banyuwangi) culture in the context of secondary orality. This study uses a qualitative method with an oral approach to analyze the formula and oral characteristics in the text of the Basanan song. The results showed that the text of the Basanan song contained the *tautotes* repetition formula, *mesodiplosis* repetition formula, anaphora repetition formula, and showed formulaic expressions. The language characteristics in the Basanan text are the characteristics of spoken language because they are additive and aggregative. The substance of the text of the Basanan song reflects the cultural condition of the Using community. In the development of media, many Using people use social media to express artistic expression and for financial gain. The significance of the dynamics of civilization for the Using people is that the primary oral language has now entered the secondary oral language and has become a popular cultural product for the Using people, Banyuwangi, reflecting the dynamics of their civilization.

**Abstrak:** Penelitian ini bertujuan untuk membahas tentang lirik lagu Basanan karya B.S. Nurdian yang dinyanyikan Catur Arum dan diposting di kanal Youtube memaknai budaya Using (Banyuwangi) dalam konteks kelisanan sekunder. Penelitian ini menggunakan metode kualitatif dengan pendekatan lisan untuk menganalisis rumus dan ciri lisan dalam teks lagu Basanan. Hasil penelitian menunjukkan bahwa teks lagu Basanan mengandung rumus pengulangan *tautotes*, rumus pengulangan *mesodiplosis*, rumus pengulangan *anafora*, dan menunjukkan ekspresi rumus. Ciri kebahasaan dalam teks Basanan merupakan ciri bahasa lisan karena bersifat aditif dan agregatif. Substansi teks lagu Basanan mencerminkan kondisi budaya masyarakat Using. Dalam perkembangan media, banyak orang Using menggunakan media sosial untuk mengekspresikan ekspresi seni dan untuk keuntungan finansial. Arti penting dinamika peradaban bagi masyarakat Using adalah bahwa bahasa lisan primer kini telah memasuki bahasa lisan sekunder dan menjadi produk budaya populer bagi masyarakat Using, Banyuwangi, yang mencerminkan dinamika peradabannya.

**Keywords:** Banyuwangi, civilizatin, music, secondary orality, traditional, Using

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## INTRODUCTION

Oral literature, oral tradition, and secondary oral literature have been widely perceived as minor, subordinate works and are not considered necessary in the world of literary scholarship. Oral traditions are judged as a legacy of the past that represents traditional perspectives and mindsets. However, in its current development, orality has become an essential part of the journey of civilization. Oral development is a portrait of the dynamics of society, from primary oral, written tradition, print culture to secondary orality supported by technological devices. Secondary orality owned by the Using community posted on social media, such as Youtube, Facebook, Instagram, WhatsApp, and market place, is a reasonable projection. The secondary orality is no longer a portrait of backwardness but rather rapid progress due to the full support of technological development factors. Thus, secondary orality (both in the form of poetry texts such as *basanan*, *tembang*, song lyric published on social media; as well as narrative texts such as stories or stories, as well as supporting supports such as pictures, illustrations, videos, and other audiovisuals) indicates the progress of civilization that is progressing rapidly. Therefore, secondary oral products are essential to study to understand the meaning of Using cultural locality values in social media. This paper discusses Using culture in a secondary verbal context.

Many Using culture research focuses on traditions, local wisdom, and cultural values, which seem far from using technology in local people's lives. Several existing studies concern general or Indonesian literature (Maslikatin & Saputra, 2009) and Using literature. Using literature itself can be broadly divided into two orientations, namely sacred and profane. The religious Using literature comes from oral literature, old literature, traditional literature, oral tradition, or folklore that cannot be separated from rituals and contains Using local wisdom (Saputra, 2004; 2007; 2018; Saputra, Maslikatin, Hariyadi, 2018; Sutarto,

Marwoto, Saputra, 2010). The community believes in the local wisdom as an integral part of the cultural mechanism in living daily life. Other studies (Saputra, 2012; Anoegrajekti, 2010; 2013; Anoegrajekti and Macaryus, 2018; Setiawan, 2007; Suyitno, 2008; 2012; Wessing, 2012—2013) show that Using literature not only emphasizes identity but also becomes a vehicle for developing Using culture. From the description, it appears that the study of Using literature still emphasizes (a) historical aspects, (b) cultural treasures, and (c) oral literature concerning locality and creative industries. Meanwhile, Saputra conducted studies on secondary orality (2008;2010;2012;2015), Hariyadi (2013), Jupriono (2010), Setyaningsih (2016), Banda (2016), Meigalia and Putra (2019). Saputra (2008;2010;2012;2015) discusses various oral products in Using culture, both prose and oral poetry, Hariyadi (2013) discusses *basanan* in the context of coffee culture, Jupriono (2010) discusses "parikan"—a Malayan form of repetitive poetry—revitalization, Setyaningsih (2016) discusses oral literature children, Banda (2016) discusses secondary orality in the global era, while Meigalia and Putra (2019) discuss the Salawat Dulang tradition in the context of media development. These studies emphasize the importance of the development of electronic media in accommodating oral literature in various regions in Indonesia so that it becomes secondary orality.

In the context of secondary orality, it is necessary to review the conceptual framework of oral tradition experts, including those related to the dynamics of civilization. Ong (1989) divides civilization into four stages: oral civilization, chirographic civilization, typographic civilization, and electronic civilization. The four civilizations cannot be separated because each of them is interconnected and complements each other. According to Ong (1989), oral characteristics have nine characteristics, namely: (1) additive, (2) aggregative, (3) redundant, (4) conservative, (5) close to human life, (6) agonistic, (7) empathic, (8) homeostatic, and (9) situational. In the context of early

civilization, Goody (1992) states that oral tradition includes all things passed on through the verbal channel, while Ong (1987) explains that oral tradition has patterns that prioritize repetition. Lord (1987) states that orality has its characteristics, especially in parallelistic repetition patterns, different from written culture. Ong (1989) divides oral tradition into two stages, namely primary orality and secondary orality. Primary orality is verbal, which relies on human speech tools and is in a society that is not familiar with letters. In contrast, secondary oral is oral, which has entered modern times and is related to notes, electronic media, and social media. Goody (1992) states that electronic media replaces oral and written communication in contemporary media. This context is referred to by Ong (1989) as secondary orality, which is different from primary orality. Primary orality demands memory. This situation in the oral world requires mnemonic devices that can support and assist memory which functions as a repository of knowledge and experience (Ikram, 2008: 205). Lord formulated memory in formulas, namely sounds, words, phrases, or events used to express ideas (1981). This secondary oral conceptual framework is used to discuss the text of the Basanan song on the Youtube channel.

## METHOD

This study uses a qualitative method with an oral approach, namely analyzing secondary oral texts on social media. The material object is in the form of text or song lyrics, with the title "Basanan". In the context of the Indonesian language, *basanan* can be interpreted as a *pantun* (rhyme). The Using community has a habit of using *basanan* to communicate in their daily life. The data source is the Basanan song shown on the youtube channel: <https://www.youtube.com/watch?v=YTYOuLjCckE>. The lyrics in the Basanan song were composed by B.S. Nurdian and sung by Catur Arum in *kendang kempul* music (a type of regional music in Banyuwangi). B.S. Nurdian is one of Banyuwangi's legendary artists who has created many song lyrics, while Catur

Arum is a legendary male singer who is popular in the community. However, in its development, this type of *kendang kempul* music changed the arrangement to become another type of music, namely *koplo*, acoustic, and *jazz patrol* music. Considering that the Basanan song is quite popular in the community, both the Banyuwangi community or the Using community, as well as other general public, many other artists who sing the Basanan song, including Reny Farida, Epenk, Anggun Pramudita, Eva Sholiva, Wiwin Andayani Carolus, Tri Apriliana, Dian Marsyanda, Nohana, and Yongky Arif Rahman.

The formal object in this research is the theory of orality that has been proposed by Lord (1981), Ong (1989), and Goody (1992). The discussion focused on formula analysis and analysis of oral characteristics, namely additive and aggregative. The unit of analysis is in the form of words, phrases, or lines in the text of the Basanan song that reflects the oral pattern.

The work steps taken in this study were to repeatedly listen to Youtube shows on [thehttps://www.youtube.com/watch?v=YTYOuLjCckE](https://www.youtube.com/watch?v=YTYOuLjCckE) channel and record the text of the song. Considering that the running text in Using uses the wrong writing style, it is necessary to improve formal writing. Furthermore, the composer translates the text of the Using language song into Indonesian. Next, look at the text of the Basanan song by emphasizing the repetitions that occur, both concerning words, phrases, and lines, to obtain data related to formulas and oral characteristics concerning additives and aggregative. The analysis is limited to procedures, additives, and aggregatives because these three things are dominant in the text of the Basanan song. The data are classified according to the type of analysis performed. In addition to the text, the research also focuses on the context of Using culture, namely by interpreting the relationship of the text to the context of Using culture and secondary oral phenomena that utilize Youtube social media. This activity is done to understand the meaning of secondary oral.

## RESULTS AND DISCUSSION

Based on the results of repeatedly listening to the Youtube channel that shows the Basanan song, can be written the Basanan text in the following table. The first column in the table shows the original text according to the impressions on Youtube, which still have grammatical errors. The second column is the result of improvements in formal writing. The third column contains the translation of the Basanan text with a translation model according to the speech pattern in the song text.

**Table 1.** Basanan Song Text

Basanan(Original Text)	Basanan(Grammar Correction Text)	Basanan (Translation)
(1) ono lintang jare paman yo ono serngenge	(1) ana lintang jare paman ya ana serngenge (2) kupu cedhung jare paman ya layang layangan	(1) there is a star, uncle said there must also be light (2) the butterfly in the word uncle is also a kite (3) my uncle said that I got here (4) already promised uncle said also because of
(2) kupu cedung jare paman yo layang layangan	(3) ketang ketang jare paman sun gaduk merene (4) janji kadhung jare paman ya ra semayanan	(3) my uncle said that I got here (4) already promised uncle said also because of
(3) ketang ketang jare paman sun gaduk merene	(4) janji kadhung jare paman ya ra semayanan	(3) my uncle said that I got here (4) already promised uncle said also because of
(4) janji kadung jare paman yo ro semayanan	(5) capel putih jare paman ya ra capel polkah (6) noleh mega jare paman ya katon langite	(3) my uncle said that I got here (4) already promised uncle said also because of
(5) capel poteh jare paman yo ro capel polkah	(7) arep mulih jare paman ya sing kuat njangkah	(3) my uncle said that I got here (4) already promised uncle said also because of
(6) noleh mego jare paman yo	(8) ya sing	(3) my uncle said that I got here (4) already promised uncle said also because of
(7) katon langite arep moleh jare paman yo seng kuat njangkah	(8) yo seng tego jare paman yo ninggal unyike (9) cemeng cemeng jare paman ya ra kelambine	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(8) yo seng tego jare paman yo ninggal unyike	(10) biru biru jare paman ya settangane (11) ngomong dhemen jare paman ya sing ngomong lambe	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(9) cemeng cemeng jare paman yo ro kelambine	(12) pengen turu jare paman ya bantalan tangane (13) kulon mendhung jare paman ya ring wetan mendhung	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(10) biru biru jare paman yo settangane	(14) tengah tengah jare paman ya dikurung mega (15) emak nundhung jare paman ya ra bapak nundhung	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(11) ngomong demen jare paman yo seng ngomong lambe	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(12) pengen turu jare paman yo bantalan tangane	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(13) kulon mendhung jare paman ya ring wetan mendhung	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(14) tengah tengah jare paman ya dikurung mega	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(15) emak nundhung jare paman yo ro bapak nundung	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his
(16) yo	(16) ya dicegah jare paman ya moso wurunga	(7) the promise the white hat said uncle was also a hat looking at the clouds, an uncle said the sky is also visible (7) want to go home, an uncle said that you are not strong enough to walk can't bear to say uncle if he leaves his smile (9) black, an uncle said the clothes (10) blue-blue uncle said yes his

<p>dicegah jare paman yo moso wurungo</p>		<p>handk erchie f (11) talk about love, uncle says it's not just in the mouth (12) want to sleep uncle said yes using his hand pillow (13) Cloud y west uncle said in the east is also cloud y. (14) in the middl e of what uncle said, he was locked up in the sky (15) mothe r expell ed, said uncle, father also expell ed (16) yes, it was preve nted,</p>			<p>an uncle said yes, it could n't fail</p>
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The title "Basanan" in the song's text does not indicate the content but indicates the format or convention of the poem in the song. That is, *basanan* is a rhyme (*pantun*) that exists in the Using community or the Banyuwangi community. The title "Basanan" indicates that the lines in the text are in the form of a *basanan* or *pantun*. It is different from song titles, which usually contain a vital substance or message in the song. Meanwhile, the meaning in the Basanan song expresses the issue of love or someone who is in love.

After examining the table's data, the text of the Basanan song consists of sixteen lines into four stanzas. Each good consists of two arrays of *sampiran* (figuratively) and two displays of content or messages by the convention in the *basanan* tradition. *Basanan* is a work in the form of rhymes used by Using people to communicate. *Basanan* can be a short rhyme consisting of two lines or a complete verse consisting of four lines. Based on the type of *basanan*, the text of the Basanan in the Basanan song consists of four stanzas, which means that there are four messages or contents conveyed to the listener or audience. The messages are: (1) come and meet because they have promised, (2) not strong enough to go home because to see her smile, (3) love is not enough to say but is proven by sleeping on her arm, and (4) when father-mother expels because she disagrees, then continues so as not to fail. The series of four messages shows that this poem is about people who are in love.

Formula analysis was carried out to understand the pattern of formulas and formulaic expressions in the Basanan text. Based on the repetition in the Basanan text, the formula patterns include the *tautotes* repetition formula, the *mesodiplosis* repetition formula, and the anaphora repetition formula. The *tautotes* repetition formula is the repetition of words in an array construction in the Basanan text. The *tautotes* procedures



found in the text include the word *ana* 'there is,' the word *ketang* 'wrong,' the word *capel* 'hat,' the word *ya* 'yes,' the word *cemeng* 'black,' the word *biru* 'blue,' the word *ngomong* 'talk,' the word *mendhung* 'cloudy,' the word *tengah* 'middle,' the word *nundhung* 'to drive away,' and the word *ya* 'yes.'

Meanwhile, the *mesodiplosis* repetition formula is the repetition of words in the middle of an array or several consecutive sentences. The text shows the existence of equality, and almost the entire collection in each stanza has a *mesodiplosis* repetition formula. The data that shows the *mesodiplosis* repetition formula is found in all arrays in each stanza. In stanza 1, line 1 to verse 4 in line 16, it shows the use of phrases in the word is 'said' and *paman* 'uncle.' Furthermore, the use of words in the form of *ya* 'yes' is found in most of the arrays. An anaphora repetition formula is repeated in the first word in each collection or subsequent sentence. The data that shows the existence of an anaphora repetition formula is in verse 2, line 8, and verse 4, line 16. The repeated word is in the form of the word *ya* 'yes,' which is repeated at the beginning of each array.

The repetition pattern that forms the *tautotes* repetition formula, *mesodiplosis* repetition formula, and anaphora repetition formula in the Basanan song text show the oral text pattern. The dominant design with repetition is a convention in text and oral speech. This pattern forms a text that prioritizes rhythmic sounds because of the constant repetitions and the same dimension. It indirectly helps make it easier for someone to recall the text according to the oral civilization that prioritizes memory. Therefore, with this memory-based goal, the verbal text has a rhythmic repetition pattern. Arrays that have a repeating pattern with the exact dimensions are called formulaic expression arrays. The lines show a rhythmic expression and form a formula pattern that makes it easier for memories to come back.

The subsequent analysis is about additive and aggregative language. The additive language emphasizes addition by prioritizing the alignment of statements so that the relationship between one idea and

another is not subordinate. Additives can be parataxis, appositive, or parallelism. The additive language in the Basanan text is //*ana lintang ... ana serngenge//capel putih ... capel polkah//kulon mendhung ... wetan mendhung//emak mundhung ... bapak nundhung//*. The array containing the data quotes aligns two similar things without using conjunctions as in written culture, for example, the words "and" or "but." It shows the characteristics of spoken language. This kind of characteristic gives an impression of the power of core words in forming rhythmic discourse. Meanwhile, aggregative language is a pattern of collecting paired, parallel, or even contradictory components but not analytical. The data citation with an additive pattern shows an aggregative pattern at the same time. This can be seen from the paired elements in the Basanan text, namely //*lintang-serngenge//putih- polkah//kulon-wetan//emak-bapak//*. The aggregative pattern confirms that there are linguistic conventions formed based on a combination of relational components in oral products. The text of the Basanan song contains additive and aggregative language so that it shows that the text has strong characteristics as a variety of spoken language.

In addition to text analysis, context analysis was also carried out. That is the text of the song Basanan is interpreted in the context of Using culture. As is well known, *basanan* is one of the products of the Using community's oral poetry. In addition, there are also *wangsalan*, *batekan*, and *mantra*. In everyday life, *basanan* is used to communicate. There is also a pattern of communication by way of one-to-one by using a base. Basanan will be answered with *basanan*. It is like a rhyme in Malay society, where the verse is answered with a *pantun* (rhyme). Not all Using people are good at creating *basanan*. Usually, cultural circles, artists, traditional actors, songwriters, poets, and indigenous people are good at using *basanan*. Most people who come into contact with the art and culture of Using can generally be good at using *basanan*. Those good at using *basanan* usually can express any phenomenon or event with *basanan*. *Basanan* can contain statements, questions,

satire, suggestions, criticisms, and various other things. Those who are not smart usually practice memorizing so that eventually, they can use *Basanan*.

Related to the substance of the text of the song *Basanan*, it is an expression of love or someone who is in love. In general, the issue of love applies universally and can be experienced by anyone. However, if you look closely, two things show you are in love with the Using cultural context. First, the sense of love and belonging is symbolized by sleeping or lying on the lover's hand. This is reflected in the text quote: //ngomong dhemen jare paman ya sing ngomong lambe//pengen turu jare paman ya bantalan tangane//. Second, the child will ignore the parents' disapproval of a love relationship because there is a cultural mechanism that can follow to achieve that love. This is reflected in the text excerpt: //emak nundhung jare paman ya ra bapak nundhung//ya dicegah jare paman ya moso wurunga//. The symbol of the success of love by sleeping or lying on the lover's hand is an expression that appears in various Banyuwangi folk song texts. It seems to be rarely used by other folk song texts. Lying in the arms of a lover is the most romantic and happiest atmosphere. Therefore, the symbol lying on the lover's hand becomes a critical idiom related to romance issues in the Using community. Meanwhile, when the parents disapprove of the love relationship, a pair of lovers can use a cultural mechanism, namely *colongan* or *mlayoaken*. The *colongan* or *mlayoaken* tradition is still valid today. In this tradition, the youth can "steal" their lover, which leads to marriage. The practice justifies this action. Thus, the *colongan* or *mlayokaken* mechanism becomes an alternative solution for lovers whose parents disapprove.

In the development of media, especially the widespread use of social media such as WhatsApp, Facebook, Instagram, and Youtube, many Using people use social media to express their hearts by using *basanan*. Usually, *basanan* contains expressions about loneliness, sadness, joy, food, and various phenomena encountered. When politeness arises, then other people will respond to the insult with courtesy as well. Thus, there is an interlocking with the bases.

The development of media can lead the Using community, even those categorized as traditional, to take advantage of social media. *Basanan*, usually spoken directly (primary orality), has now entered digital means (secondary orality). It has implications for the mindset and perspective of the community about these traditional cultural products can be interpreted the phenomenon that the attitude and view of the community begin to increase along with the increasing use of technology that can accommodate the expression of their hearts. Thus, technological means and social media are used to communicate and express aesthetic feelings, artistic tastes, and other cultural words. Some of them even started to use social media to get financial benefits. It can do this by creating an official channel on Youtube. In such a context, the rise of social media is no longer shifting traditional cultural products, such as the habit of using *basanan*, to be marginalized. Still, the Using people have been able to use social media to express their cultural products. The primary oral tradition of the Using community has been able to enter social media to become a secondary oral tradition. The critical meaning of the dynamics of this civilization for the Using people is that now the secondary oral language has become a popular cultural product for the Using people, Banyuwangi, which is also a reflection of the dynamics of their civilization.

## CONCLUSION

The text of the *Basanan* song is an oral poem with a *basanan* or *pantun* pattern, reflecting the primary oral product of the Using community. Based on the repetition in the *Basanan* text, there are formula patterns that include the *tautotes* repetition formula, the *mesodiplosis* repetition formula, and the anaphora repetition formula. This pattern forms a text that prioritizes rhythmic sounds because of the constant repetitions and the same dimension. It helps make it easier for someone to recall the text. It shows a formulaic expression. The characteristics of the language in the *Basanan* text are the characteristics of spoken language. It is



reflected in the dominance of language, which is additive and aggregative. The additive language emphasizes addition by prioritizing the alignment of statements so that the relationship between one account and another in the Basanan song text is not subordinate. It also reflects an aggregative language, namely the pattern of collecting paired, parallel, or even contradictory components in the text of the Basanan song.

Regarding the substance of the text of the song Basanan, two things show a sense of falling in love with the context of Using culture. First is the feeling of love and belonging symbolized by sleeping or lying on the lover's hand. Second, the attitude of disapproval from parents on a love relationship will be ignored by children because there is a cultural mechanism, namely the *colongan* or *mlayoaken* tradition, which can be lived to achieve that love. In the development of media, especially the widespread use of social media such as WhatsApp, Facebook, Instagram, and Youtube, many Using people use social media to express their hearts by using *basanan*. Some of them even started to use social media to get financial benefits. The critical meaning of the dynamics of this civilization for the Using people is that the primary oral language has now entered the secondary oral language and has become a popular cultural product for the Using people, Banyuwangi, which is also a reflection of the dynamics of their civilization.

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