

Using Community: The Retention of Literature Values in the Modern Society

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ABSTRACT

This study aims to understand and explore the enduring values in the *Using* ethnic literature at the eastern end of Java, especially in the context of ritual discourse. By applying an ethnographic approach, especially the emic perspective, data were collected using participatory observation and in-depth interview techniques. Participatory observations were made of the *SeblangOlehSari* and *SeblangBakungan* ritual processions, while in-depth interviews were conducted with 10 informants. Data were analyzed using orality and liminality techniques, and then cultural interpretations were carried out to obtain the meaning of locality values in the context of modern society. The results show three important dimensions: dimension of excellence, liminality, and locality, which reflected the cultural ideology of safety in the union of microcosms and macrocosms. Thus, the existence of the values of local wisdom in the *Using* ethnic literature is still relevant in today's social life so that it is still functioning until now in the context of modern society. The dominant element of *Using* ethnic literature is the formation of traditional social institutions that lead to social safety and harmony, both in vertical (microcosms) and horizontal relationships (macrocosms), a combination of the three dimensions.

KEYWORDS: ethnic literature, *Using* community, dimension of orality, dimension of liminality, values of locality

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I. Introduction

The term *Using*; some people write it as *Osingor Oseng*, in this paper refers to ethnic communities in several areas in Banyuwangi, East Java, Indonesia. This term is derived from the basic word '*sing*' which means '*no*'. Historically, the word *Using* refers to the indigenous people who did not want to migrate during the Puputan Bayu war in Banyuwangi. They still live in Banyuwangi, so they are called *Using*, which means indigenous Banyuwangi people who live in Banyuwangi and who continue to preserve their traditional values in the form of literature.

Using ethnic literature refers to literary works that become icons of the *Using* community, both related to the language used, the authors/actors involved in producing the work, as well as the substance of the story or narrative contained in the work. Literature becomes a community icon as values and enjoyment are consistently obtained during the community's involvement in understanding, applying, and maintaining the literary values included in literary communities because "community involvement in the literary community provides personal enjoyment and a sense of social value that is strong" (Butling, 2002) and bring "a person or group into the world of the practice of moral values and knowledge through communication or social interaction" (Eskola, 1990).

The Using ethnic literature tends to be understood as literary works that reveal the historical side of the *Using* ethnic, Banyuwangi communities, such as Sri Tanjung, Sang Satyawan, and Sudamala (Basri, 2008; Pranoto, 2014; Sentot, 2014). In fact, in a broader context, *Using* ethnic literature can be traced from works produced and used in everyday life, both profane and sacred. Profane works such as *Basanan* (recited art), poetry, song, and *Gendhing* (musical compositions) become literary expressions for *Using* people. Studies conducted by Saputra, Hariyadi, and Maslikatin (2019) on *Basanan* show that oral literature is able to penetrate the development of the media up to the present era of the industrial revolution. This means that ethnic literature can be utilized by the *Using* community by means of electronic media and social media. However, this condition does not change the content and historical meaning of a literary work, but historically, these literary works only

enter the dimensions of change and diversity of social structures because their aesthetic structure maintains a dialectical relationship which is more or less close to other texts (Botrel, 1991).

Likewise, poetry, song, and *gender*, the poetry in *Using* popular music, as reported by Setiawan (2007), are representations of locality negotiations. While, Suyitno's study (2008 and 2012) shows that poetry and song are a reflection of the tradition and social dynamics of *Using* ethnic. Wessing (2012 and 2013; see also, 2016) reports that *Gendhingsin* rituals, especially the *Seblang* ritual, have thematic meanings around issues of agriculture, relations between men and women, mythology, and social justice. Studies of Anoeграjekti's (2010 and 2013), Saputra (2012; 2013; and 2014), Anoeграjekti, et al. (2015), Anoeграjekti, et al. (2018a), Anoeграjekti, Sariono, Macaryus, and Kusumah (2018b), Anoeграjekti and Macaryus (2018c) about oral literature - including in the context of the performing arts - and culture of *Using* emphasize the struggle for negotiation space to strengthen identity, as well as the development of creative industries.

Meanwhile, sacred texts, such as prayers or mantras, both in the context of compassion rituals (enchanting sciences) as well as traditional ceremonies or collective rituals, become an inseparable part of the social life of the local community so that these texts are literary valued. Saputra, Maslikatin, and Hariyadi (2017; 2018; 2019a; and 2019b) report that sacred oral texts are verbal elements that become an integral part of the ritual by utilizing expressive local language. It also becomes a social institution as part of the local religion. It was further mentioned that the ritual discourse in traditional literature contains local wisdom. Among the strengths of social institutions, local religion, and modern community life is liminality which is "the coexistence of liminal behaviour and identity with normal routine life" (Wu, Li, Wood, ESenaux, and Dai, 2020). However, these experiences of liminality are also crucial to "express the platform as a basic social psychological process" (Elliott, 2011) and are a spiritual journey that involves self-seeking when one's return finds himself, so this acts in the process of individual identity formation (Lois González and Lopez, 2019).

On the other hand, the level of orality of a literary tradition cannot be separated from the values of the locality which may be very different from some of the traditions and values of certain other localities. These locality values are raised by the strength of the message conveyed by the listener in the form of retelling and re-narrating (Kaisü, 2019) which provides a special niche of end-life services for adults who have gathered relevant experiences and important knowledge (Schniter, et al., 2018). In principle, "as long as the story is still being told, the words are still used, the memory of the event is still present, and the song is still being sung, the oral tradition is still valuable to society" (Arrington, 2019).

These studies illustrate the importance of sacred literature and texts in the cultural context of *Using* of Banyuwangi. Previous studies concerning profane texts tended to discuss the existence of texts in relation to technological developments, locality negotiations, representation of social dynamics, portraits of agrarian societies, strengthening of identity, and the development of creative industries. Meanwhile, studies related to sacred texts emphasize the verbal elements of ritual, the expressive local language, cultural identity, and local religion. Among these studies, no one has specifically discussed the sacred text in its relation to the combination of orality, liminality, and locality. This paper departs from previous studies by taking a novel approach that emphasizes the sacred text in the ritual of *SeblangOlehSariand SeblangBakungan* in relation to orality, liminality, and locality.

Using ethnic literature in this study is limited to the sacred text in the *Seblang* ritual. As the sacred text is in the form of oral literature within the ritual context, the theoretical frameworks used are Ong's concept of orality (1989) and Turner's concept of liminality (1982). In Ong's (1989) concept of orality, oral discourse does not only belong to oral societies, but also to literate societies. Oral products highlight repetitive and rhythmic patterns that help facilitate memory. As Ong argues (1989), speech is believed to have magical power, because speech is not only a word, but also an event. That is, for the oral community, oral expressions do not just say abstract words, but rather tend to "bring events". In the context of rituals, Ong (1989) explains that compared to everyday conversation language, a language in ritual is more "permanent". Oral speech in rituals tends to have a constant content, style, and formulaic structure. In the concept of Turner's liminality (1982), there are stages of *separation*, *liminal*, and *reintegration* as stages separating the profane world from the sacred world. The three stages show the stages from the phenomenal world to the liminal world to return to the phenomenal world. The liminal world shows a state that is not a phenomenal world, which is in a position of "not here but also not there," thus, it is positioned in the middle (see, Winangun, 1988 and 1990).

Starting from this, the questions arise how is the description of the elements of orality and liminality in the *Using* sacred text in the ritual of *SeblangOlehSariand SeblangBakungan*? How is the interpretation of locality values in the text in the present context, especially in the era of modern society? This study provides insight into the existence of locality values in the *Using* ethnic literature in the context of ~~the era of~~ modern society with the understanding that its existence is not only a matter of how local people preserve it but rather how the values contained in it can become a strong ideology in the *Using* community in Banyuwangi.

II. Methodology

The object of research includes two rituals, the *SeblangOlehSari* and *SeblangBakungan* rituals. The *SeblangOlehSari* ritual is held in the village of OlehSari about a week after IdulFitri (for seven days, 2 to 5 PM), while the *SeblangBakungan* ritual is held in the Bakungan Village, a week after IdulAdha (at one evening, from 6 to 11 PM). To obtain data with regard to *Using* ethnic literature in the form of sacred texts and their context, explorations were carried out by participatory observations and in-depth interviews. This is in accordance with ethnographic methods, especially the emic perspective (Spradley, 1997). participatory observations were carried out by taking part in a series of *Seblang* rituals, starting from the *Slametan* (opening) to *Lungsuran* (closing) stages, with the aim to capture the context of social and cultural situations through ritual actions to support the interpretation of the sacred texts. A whole series of ritual processions were video recorded (pictures and sounds). Interviews were conducted with 10 informants consisting of *Pawang SeblangOlehSari*, *Pawang SeblangBakungan*, *SeblangOlehSari* dancers, *SeblangBakungan* dancers, *Pengundang* (person who accompanies the *SeblangOlehSari* dancers when dancing around the arena), *Penekep* (people in charge of covering the eyes of *SeblangOlehSari* dancers when the ritual procession begins), *Punakawan* (male *Punakawan*, a man who accompanies *SeblangBakungan* dancers while dancing around the arena), *Punakawan* (female *Punakawan*, a woman who accompanies *SeblangBakungan* dancers while dancing around the arena), *Sinden* (singer) at the *SeblangOlehSari*, and *Sinden* (singer) at the *SeblangBakungan*. The interviews aimed to gain access to the sacred text and to know the informants' views of the sacred text and the context of the *Seblang* ritual.

Textual and contextual data were then classified and analyzed with the concepts of orality and liminality. The oral analysis aimed to describe the oral dimension of the sacred text, while the analysis of liminality was to show the process of shifting from the phenomenal world to the liminal world and back to the phenomenal world. The next was a cultural interpretation, which was the meaning of the existence of locality values in the context of modern society.

III. Findings and Discussion

3.1 Findings

The results of the study showed that the number of texts in the two rituals was different. We found that there were 8 texts in the *SeblangOlehSari* ritual, and 5 in the *SeblangBakungan* ritual. These results are as shown in Table 1.

Table 1. List of Sacred Texts

No	SeblangOlehSari	SeblangBakungan
1	<i>Ater-ater</i> (submitting offerings]	<i>Nylameti</i> [<i>Selamatan</i> ; make it safe]
2	<i>PapanWerit</i> [sacred place]	<i>Njangkungi</i> [protecting]
3	<i>MasangGenjot</i> [installing the <i>Seblang</i> arena]	<i>Rasa Sejati</i> [real taste]
4	<i>Mangkat</i> [going off]	<i>Wesi Aji</i> [supernatural iron such as <i>Keris</i>]
5	<i>Ngundang</i> [calling in]	<i>Nawar</i> [making it tasteless (not intoxicating)]
6	<i>Nangekna</i> [awakening]	
7	<i>Lungsuran</i> [ritual closure/termination (by means of a Crown flower bath / <i>Omprok</i> bath)]	
8	<i>Mbangsulaken</i> [restoring / returning spirits to their original place]	

The series of ritual processions in the two *Seblang* rituals also different. The processions in the *SeblangOlehSari* ritual was attended by 12 people, while in the *SeblangBakungan* it was attended by 12 people. The processions are as shown in Table 2.

Table 2. Series of ritual processions

No	SeblangOlehSari	SeblangBakungan
1	<i>Kejiman</i> (the process of entry of spirits into the body of traditional elders in the village of OlehSari as a means to select <i>Seblang</i> dancers)	<i>Rapatdesa</i> (a Village meeting)
2	<i>Rapatdesa</i> (a Village meeting)	Arranging and decorating the <i>Seblang</i> Studio
3	<i>Slametan</i> (the ritual of salvation by having meal together)	Preparing <i>para bungkil</i> (offerings of agricultural products)
4	Setting the <i>Tarub</i> (stage) and <i>Genjot</i> (<i>Seblang</i> arena)	Preparing the <i>Omprok</i> (<i>Seblang</i> crown) and <i>Wesi Aji</i> (supernatural iron or <i>Keris</i>)
5	Preparing the <i>Bungkil</i> (offerings of agricultural products)	<i>Slametan</i> (the ritual of salvation by having meal together)
6	Making <i>Omprok</i> (<i>Seblang</i> crown)	<i>Iderbumi</i> (surrounding the village)
7	Conducting the <i>Seblang</i> ritual	<i>Slametan</i> (ritual selamatandenganmakanbersamaseluruhwarga d the ritual of salvation by having meal together)
8	<i>Iderbumi</i> (surrounding the village)	Conducting the <i>Seblang</i> ritual (a collective ritual that only exists in the village of OlehSari and Bakungan village as an expression of gratitude for the harvest of agricultural products)
9	<i>Lungsuran</i> (ritual closure/termination (by means of <i>Syukur</i> an(the embodiment of gratitude by carrying a flower Crown bath / <i>Omprok</i> bath)	out the ritual of salvation or having a meal together)
10	<i>Siraman</i> (flower bath)	
11	<i>Syukur</i> an(the embodiment of gratitude by carrying out the ritual of salvation or having a meal together)	
12	<i>Mbangsulaken</i> (restoring/returning spirits to their original place)	

The implementation of the two rituals was also different including their criteria for dancers, time of implementation, procession, and romping. These differences are as shown in the Table 3.

Table 3. Ritual implementation

No	Information	SeblangOlehSari	SeblangBakungan
1	Dancer criteria	a) <i>Seblang</i> descendants b) Teenage girls (virgins) c) Maximum appear 3 times in a row	a) <i>Seblang</i> descendants b) Old woman (menopause) c) Appear for life / as far as possible
2	Time of implementation	a) After IdulFitri b) For a week	a) After the Idul-Adha holiday b) Selamasemalam
3	Procession	a) Begins with the <i>Kejiman</i> b) Ends with <i>Iderbumi</i> c) Not bring a <i>Keris</i>	a) No <i>Kejiman</i> b) Begins with <i>Iderbumi</i> c) Unsheathe two <i>Keris</i>
4	<i>Omprok</i> [Crown]	a) Made from woven bamboo b) Materials for preparation: flowers, vanished bananas, betel nuts,	a) Made from animal skin b) Materials for preparation: <i>Mori</i> , flowers from plastics, leaves from

pineapples, mirrors

Plastics

Source: Saputra (2013:16—17)

To get a picture of the oral dimension in the sacred text, the following is quoted from the *Ater- ater* and *Ngundang* sacred texts in the *Seblang Olehsarir* ritual.

Table 4. Data 1, *Ater-ater*

No	<i>Ater-ater</i>	<i>Ater-ater</i> (Giving off offerings)
1	<i>Cikal bakal hang mbaureksa Desa Ulih-ulihan</i>	Forerunner who protects Ulih-ulihan Village
2	<i>Para dhanyang hang mbaureksa Desa Ulih-ulihan</i>	The <i>Dhanyang</i> who protects Ulih-ulihan Village
3	<i>Para leluhur hang mbaureksa Desa Ulih-ulihan</i>	The ancestors who protect Ulih-ulihan Village
4	<i>Isunater-ater dedhaharan</i>	I'm serving the dish
5	<i>Iwak pitik kembang telon</i>	hicken meat and telon flowers
6	<i>Sekul arum banyu arum</i>	Frankincense perfume
7	<i>Ubar ampesak cukupe</i>	Complete banquet facilities
8	<i>Isunnjalukkeslametan Desa Ulih-ulihan</i>	I'm asking for the safety of the Ulih-ulihan Village
9	<i>Ayem tentrem agung rejekine</i>	Peace, calm, lots of fortune
10	<i>Upacara adat Gandrung an arep diangkataken</i>	The traditional Gandrung ceremony will be celebrated
11	<i>Isunnjaluk cikal bakal para dhanyang para leluhur</i>	I'm asking for the forerunners of the <i>Dhanyang</i> ancestors
12	<i>Njagakeslametan Desa Ulih-ulihan</i>	Maintaining the safety of the Ulih-ulihan Village
13	<i>Muga-muga slamet sing ana alangan</i>	There will be hopefully safe if no obstacles
14	<i>Slamet kabeh warga Desa Ulih-ulihan</i>	Be safe, all residents of the Ulih-ulihan Village
15	<i>Sak pira-pira ana keluputan</i>	If only there was a mistake
16	<i>Sak pira-pira ana kekurangan</i>	If only there were deficiencies
17	<i>Isunnjaluk pangapura</i>	I do apologize

In the context of *Seblang* ritual, the term *Gandrung* or *Gandrungan* needs an explanation. In "*Alam kasar*" (real-world) perspective (in the view of *Using* people), local rituals in *Darisari* are called *Seblang*, while in the "*Alamalus*" (supernatural) perspective (according to the spiritual view in the text spells), the ritual is called *Gandrungan* and the dancer is called *Gandrung*. Meanwhile, from a real-world perspective, *Gandrung* is a nickname for dancers or performers who dance modern social relation dances called *Gandrung* dance.

Table 5. Data 2, *Ngundang*

No	<i>Ngundang</i>	<i>Ngundang</i> (Bringing subtle spirits)
1	<i>Cikal bakal hang mbaureksa Desa Ulih-ulihan</i>	Forerunner who protects Ulih-ulihan Village
2	<i>Para dhanyang hang mbaureksa Desa Ulih-ulihan</i>	The <i>Dhanyang</i> s who protect Ulih-ulihan Village
3	<i>Para dhanyang hang teka wetan</i>	The <i>Dhanyang</i> s who come from the East
4	<i>Para dhanyang hang teka elor</i>	The <i>Dhanyang</i> s who come from the North

5	<i>Para dhanyang hang teka kulon</i>	The Dhanyang who come from the West
6	<i>Para dhanyang hang teka kidul</i>	The Dhanyangs who come from the South
7	<i>Mangga iki wis wayaheupacaraadatGandrungan</i>	Please now the time has come for the Gandrung traditional ceremony
8	<i>Mangga rika kabeh dugi mriki</i>	Please all of you are here
9	<i>Isunmareknyawisihidangan</i>	I have prepared a banquet
10	<i>Sekul arum kembangtelon</i>	Frankincense telon flower
11	<i>Kanggokinabulanslametandesa</i>	For the sake of the fulfillment of the village salvation
12	<i>Kang diangkatakensetahun sepisan</i>	Which is celebrated once a Year
13	<i>Supaya Desa Ulih-ulihan aman ayem tentrem</i>	So that the Ulih-ulihan Village is safe and peace

We can understand the orality dimension as well as the principles of liminality of data 1 and 2 in the sacred text quotes. As in the theoretical framework, expressions of orality are not just words, but present events. In the context of the above quote, the *Pawang Seblang Olehsari* (MrAkwan) did not only utter the expression of sacred texts but also presented the means mentioned in the text of sacred Ngundang, including // *Isunater-aterdedhaharan* [I'm delivering food] // *Iwakpitikkembangtelon* [Chicken meat and flowers of three kinds] // *Sekul arum banyu arum* [Frankincense fragrant water] // *Ubarampesakcukupe* [Complete offerings] // in the *Ater-atersacred* text (feeding food) and // *Mangga rikakabehdugimriki* [Let all of you come here] // *Isunmareknyawisihidangan* [I have prepared food] // *Sekul arum kembangtelon* [Frankincense fragrant water] //. Materials in the form of Ubarampe (materials for ritual objects) which include chicken, flowers, incense, and perfume are prepared and presented materially. This is to support the illusion contained in the narrative of the sacred text.

Oral expressions in the sacred text are also more "permanent" compared to everyday conversation language. This is based on the belief that sacred texts must be pronounced in accordance with the standard (rules) and "as it is" as bequeathed by its predecessor. If it is not suitable, it is believed that it will not work. Therefore, to get the "suitability", the *Pawang Seblang* (handler) imitates it by memorization. This was revealed by MrAkwan, *Seblang Olehsari*, and the following *Pawang*.

Mantra kanggo ritual iki isunangsaltetekawongtuwekutawakakiklanmbah-mbah. Isunapalaken. Isunucapaken kaya dene hang diajarakenwong-wongtuwekniku. Isun ucapaken paran anane padha ambi hang diweni. Isun sing wani ngubah. Adhungdiubah, awakdhewekkuatir mantra ikuhingmanjurmaning.

[I got the mantra for this ritual from my parents or grandparents. I memorized it. I say it according to what is taught by them. I say according to what I get. I dare not change. If I change, I'm afraid the spell won't work anymore]

The orality dimension of the sacred text is also dominant in repetitive and rhythmic patterns. The repetitions that appear are not only at the level of words but also phrases and clauses. This is an important characteristic of orality, so the pattern helps facilitate memory. With repetitive and rhythmic patterns, the *Pawang Seblang* helps in memorizing and recalling each of the lines of the sacred text. Other characteristics of orality are aggregative, redundancy, and empathic-participatory. Aggregation is a combination of words/phrases without using conjunctions. That is contrary to other properties of orality, namely additives. An aggregative pattern is seen in the *Ater-ater*, i.e. // *Iwakpitikkembangtelon* [chicken meat and three kinds of flowers] // *Sekul arum banyu arum* [incense fragrant water] // ... // *Ayementrem agung rejekine* [Happiness great peace of fortune] // ... *cikalbakal para Dhanyang para leluhur* [cleavage of the territories of the spirits of the ancestors] //. The same thing is also found in *Ngundang* (Calling/bringing spirits), i.e. // *Sekul arum kembangtelon* [incense fragrant water] //.

Meanwhile, the redundancy pattern emphasizes excessive language style for the purpose of suggesting magical power. In *Atter-ater*, the redundancy pattern is // *Cikalbakal hang mbaureksa* [Ulih-ulihan Village, Regional Officer who takes care of Ulih-ulihan Village] // *Para Dhanyang hang mbaureksa Desa Ulih-ulihan* [The spirits who care for Ulih-ulihan Village] // *Para leluhur hang mbaureksa Desa Ulih-ulihan* [The ancestors who took care of Ulih-ulihan Village] //, whereas in *Ngundang* is // *Para Dhanyang hang tekawetan* [The spirits coming from the east] // *Para Dhanyang hang tekaelor* [Spirits coming from the north] // *Para dhanyang hang tekakulon* [Spirits coming from the west] // *Para Dhanyang hang tekakidul* [Spirits coming from the south] //. The repetition of redundancy aims to arrive at a magical suggestion about protection from spirits. The empathic-

participatory pattern emphasizes empathic feelings that are reflected in the words of the *Pawang* (handler) *Seblang* using the word *Isun* which is arranged by request. In *Ater-ater*, a phrase //*Isunnjalukkeslametan* ... [I'm begging for salvation...] //*Isunnjalukpangapura*[I do apologize]// is seen empathetic impressions are based on trust. Another phrase like //*Isunater-aterdedhaharan*[I'm delivering food ...] //*Isunmareknyawisihidhang*[I have prepared food]// in the *Ater-ater* and *Ngundang* text shows the participatory role of the ritual that brought forth the spirit of the forerunner, *Dhanyang*, and ancestors.

Oral speech in rituals tends to have a constant content, style, and formulaic structure. That is, there are certain patterns that have a repeating frame that makes it easy to recall. This pattern of repetition is called the formula pattern. For example, in the sacred text *Ngundang* there is a formulaic repetition, i.e.//*Para dhanyang hang teka* ... [The spirits that come from...] //*Para dhanyang hang teka* ... [The spirits that come from...] //*Para dhanyang hang teka* ... [The spirits that come from...] //*Para dhanyang hang teka* ... [The spirits coming from ...]//. The looping has the same frame, with varied contents, namely *wetan*, *elor*, *kidul*, *kulon*. This formulaic pattern becomes an important characteristic in orality. Mention of contents that indicate the direction of the compass that is in counter clockwise direction can be interpreted as a high respect/senior/past to the lower/junior/present.

The general patterns in the oral text have in common. Even so, in detail it have different variations. This happens to sacred texts in the *SeblangOleh* sariritual which is different from the *SeblangBakungan* ritual. The oral patterns in the sacred texts *Nylameti* and *Njangkungi* have different variations from *Ater-ater* and *Ngundang*. To illustrate, the following is quoted from the sacred text of *Nylameti* and *Njangkungi*.

Table 6 Data 3, *Nylameti*

No	<i>Nylameti</i>	<i>Nylameti</i>
1	<i>Cikalbakal para Dhanyang; para Leluhur</i>	Forerunner of the Danyang, the ancestors
2	<i>Hang mbaureksanongBakungan</i>	The one protecting at Bakungan
3	<i>Isunnylametinjalukkeslametan</i>	I'm carrying out salvation asking for salvation
4	<i>Sekul arum ubarampesakcukupe</i>	Frankincense as needed
5	<i>Isunnjalukkeslametan</i>	I'm asking for safety
6	<i>Sakjroning kampung Bakungan</i>	The whole Bakungan village

This spell is pronounced in a series of *SeblangBakungan* ritual processions, especially at the tomb of the *SeblangBakungan* ancestors also known as the tomb of Mbah Witri (interview, Ruslan, 21 October 2019). On another occasion, Ruslan confirmed that the first person to do *SeblangBakungan* was male, known as Mbah Kantok (*GendhingLakentoin* *Seblang*. *SeblangLakentore* refers to Mbah Kantok). Then, in the era of Dutch imperialism, female *Seblang* appeared because the Dutch colonial authorities were fearful of the power of male characters. Furthermore, this particular effort was used as a medium to persuade the Dutch to permit rituals (interview, Ruslan, October 24, 2019). The following excerpts are parts of *Nylameti* spells recited by the *Pawang SeblangBakungan* (Saputra, Maslikatin, and Hariyadi, 2019a).

Table 7 Data 4, *Njangkungi*

No	<i>Njangkungi</i>	<i>Njangkungi (Protecting)</i>
1	<i>Dhanyangmerkayangan</i>	<i>Dhanyang</i> in nature
2	<i>Hang mbaureksa nong Bakungan</i>	The one protecting at Bakungan
3	<i>Lanangwadan</i>	Male and Female
4	<i>Isunnguenisekul arum</i>	I'm offering incense
5	<i>Sakkudhupekembangmelati</i>	Along with jasmine flower buds
6	<i>Mlebuanongguwagarbane ... (name of the Seblang dancer)</i>	Please enter in the womb ... (mentioning the name of dancer <i>Seblang</i>)
7	<i>Isunnjalukdijangkungi</i>	I'm asking to be protected
8	<i>Sakjroning kampung Bakungan</i>	The whole Bakungan village

The *Dhanyang*s were sent to the body of *Seblang* that were the *Dhanyang Saptoguna* (male) and *Saptogeni* (female). Before blooming, there was an unpleasant smell in jasmine, while when it bloomed, only the fragrance was on it. The sacred text quoted in Data 3 and 4 in principle has a goal similar to the sacred text quoted earlier, namely to get support from ancestral spirits so that the ritual can be carried out smoothly and safely. After the implementation of the ritual, it is expected that the conditions of the community will be harmonious.

The sacred texts of *Nylameti* and *Njangkungi* generally have an oral pattern similar to those of *Ater-ater* and *Ngundang*, which are repetitive and rhythmic patterns. In addition, *Nylameti* also contains an aggregative pattern, i.e. //cikal bakal para dhanyang para leluhur [cleavage of the territories of the spirits of the ancestors]//, whereas in *Nylameti* and *Njangkungi* there are empathic patterns in expressions i.e. //Isunnjalukkeslametan//Isunnjalukdijangkungi// and participatory patterns, i.e. //Isunnylameti... [I do salvation (to be saved) ...] //Isunnguenisekul arum [I'm giving incense]//. This shows the dimension of orality.

Although both rituals are addressed as *Seblang*, *Seblang Olehsari* and *Seblang Bakungan* have differences. First, in terms of actors/dancers, *Seblang Olehsari* is performed by a dancer who is still a virgin, while *Seblang Bakungan* is performed by a dancer who is menopausal. Second, *Seblang Olehsari* is performed in seven days (at noon, 2 to 5 PM), while *Seblang Bakungan* is performed in one day (at night, 6 to 11 PM). Another difference lies in the series of ritual processions (generic structures).

Nevertheless, both have similar patterns of liminality that are dancing in trance or unconsciousness. In the *Seblang Olehsari* ritual, the trance occurs in the *Genjotor Seblang arena*, because the *Pawang Seblang* invites ancestral spirits — to enter the *Seblang* dancer's body — performed when the dancer is on the stage. This is different from *Seblang Bakungan* dancer, who experience trance since they are outside the *Seblang arena* (when they are about to enter the *Seblang arena*). While dancing to the accompaniment of the typical *Seblang Gendhingin* between *Seblang Lukinto*, *Padha Nonton*, *Ugo-ugo*, *Kembang Gadhung*, *Liliro Kantun*, *Liliro Gule*, *Celeng Mogok*— from beginning to end, the dancer is in a trance condition. The process of achieving the condition of trance is what shows the world of liminality as seen in Figure 1 and 2 that show the trance condition of both *Seblang*.



Figure 1. *Seblang Olehsari* dancer who has been possessed by spirits (photograph by the authors)



Figure 2. *Seblang Bakungan* dancer who has been possessed by spirits (photograph by the authors)

The study results show that sacred texts in the context of the *Seblang* ritual still exist until today because the local community is still in need of them as traditional social institutions as well as their spiritual journey. The results of the study are presented in three sub-sections in of the Findings Section, namely the dimension of orality, the dimension of liminality, and the dimension of the locality. The dimension of locality is an interpretation of the phenomenon of orality and liminality which is associated with the existence of locality values in the context of the latest development, namely modern society or the era of the industrial revolution.

IV. Discussion

4.1 Orality dimension

Sacred text is a verbal dimension of ritual so that the existence of sacred text is integrated with ritual acts and supernatural traits and is a "cultural genome which is a mechanism and method of inheritance to study cultural evolution" (Hartberg and Wilson, 2016) and can "embody core cultural values, in particular, influences the beliefs and behaviour of large numbers of people" (Şerban, 2006). The sacred text is an oral product of ancestral inheritance so that its existence was not created by present local communities but is inherited from the ancestors. The oral products is not only owned by the oral society, but also by literate society. The sacred text in the *Seblang* ritual, both *SeblangOleh*sari and *SeblangBakungan*, is believed by the local community as their ancestral heritage passed down generations to generations since the Kingdom of Blambangan. Transfer or inheritance of sacred texts is done verbally through memorization to maintain the authenticity of oral contentretelling and re-narrating (Kaisü, 2019) to strengthen the meaning of the values of local traditions. The sacred text is mastered by the *Pawang Seblang* who inherit it from the previous generation (from parents or grandparents) through memorization accompanied by behaviour (supernatural actions) so that an oral tradition is considered "the main means for cross- generation knowledge transferors to illuminate beliefs" (Bidin, et al., 2013).

Slametanater-ater (Ater-atergathering), as seen in Figures 3 and 4, is conducted at the BuyutKetut tomb, led by *Pawang Seblang*, followed by virgins—one or more people—as a symbol of the offering to BuyutKetut. *Cikalbakalis* a forerunner that can be interpreted as a spirit that becomes the founder or opening of land from forest into a dwelling. In *Using* community-Indonesian dictionary (Ali, 2003), *cikalbakalis* interpreted as a precursor, founder, pioneer, leader of a region or descendant. Ulih-ulihan village is a cultural name (a name in the past) for Olehsari Village. *Dhanyang* can be interpreted as a spirit that protects and maintains the fertility of the village. One village can have several *Dhanyangs*. *Leluhur* comes from the term *Dhanyangleluhur* 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* (Saputra, Maslikatin, and Hariyadi, 2019b).



Figure 3. *Slametan kampung* procession in *SeblangBakungan* (all members of the village) (photograph by the authors)



Figure 4. Slametan procession in SeblangOleh Sari (each family) (photograph by the authors)

Each ritual tends to have a different sacred text. The *SeblangOleh Sari* ritual has a sacred text different from *SeblangBakungan*. As already stated, the sacred text in *SeblangOleh Sari* includes *Ater-ater*, *Papan Werit*, *Masang Genjot*, *Mangkat*, *Ngundang*, *Nangekna*, *Lungsuran*, and *Mbangsulaken*, whereas in *SeblangBakungan* is *Nylameti*, *Njangkungi*, *Rasa Sejati*, *Wesi Aji*, and *Nawar*. The sacred texts are spoken by the Seblang handler with the aim to bring ancestral spirits to witness and be directly involved in ritual celebrations so that they blend between the real and supernatural worlds. In addition, there is also a request for salvation with the help of spirits. However, each sacred text has an intensity of different or varying oral dimensions. This shows the variety of oral characteristics in a sacred text. However, this diversity does not reduce the value of the sacredness of the text but rather "provides a model of resource variability and an appropriate response that is relevant to a recurring situation on a generational time scale" (Minc, 1986).

4.2 Liminality dimension

The liminality process begins with the effort of the handler to summon spirits with the help of incense smoke. In this stage, the role of the sacred text is important because the verbal element becomes a means of communicating supernaturally between the handler and the spirits. At this point, Seblang dancer is still conscious and only "involved in the process of transformation where their consciousness is softened and purified so that it is more adequate to reflect and realize divinity" (Lorimer, 2017). That is, she is in a position as a social creature with all its social attributes and social structure. In this case, dancers have a social responsibility as others who rely on social norms and logic that are packaged in mystical concepts that aim to combine the principles of the way of knowing and ways of reasoning (Neal, 2017). This stage is a phenomenal stage or separation.

Furthermore, when the Pawang (handler) has successfully invited a spirit as seen in Figure 4 and then put it in the body of the dancer *Seblang* to *ndadi* (trance), then the status of the dancers are no longer in the phenomenal world, but in the liminal world. The transfer of the status of dancers in the two different worlds is marked by a body cramp (*SeblangBakungan* dancer) or a mistress that is free from the handgrip (*SeblangOleh Sari* dancer). The shift from the phenomenal world to the liminal world signifies a shift from social-logical norms to the liminal level, namely the boundary between profane and sacred, between the mundane and supernatural realms, between humans and spirits.



Figure 5. *Pawang Seblang* does the summon of spirits (photograph by the authors)

This condition is often referred to as a position "not here but also not there at the same time," so that it is positioned in the middle. That is, *Seblang* dancers are in an intermediate world, namely between the rough and *alus* world. *Seblang* dancer's body is a form of rough nature, while the spirit that is in the body is the natural spirit *alus*, or the spirits. In this context it is called the liminal world, namely the union of humans and spirits "as a human agency- detection" (Van Leeuwen and van Elk, 2018; Schjoedt, et al., 2019) even though in the spiritual realm, this is not once considered (Willard, 2017; Maij, van Schie, and van Elk, 2017).

Dancers do not fully enter the realm of spirits or "other worlds" because their bodies are still in the mundane realm. In such a context, *Seblang* dancers have gone beyond social norms and logic, so that they are referred to as free structures or anti-structures. They no longer have a social responsibility as an ordinary human. The physical form of the dancer's body has been filled by another party's psychic/ soul/spirit. In the context of the *Seblang* dancer by *Sari*, the body of *Suidah* or *Susi* has been occupied by ancestral spirits, namely *Aji Anggring*, *Mas Brata*, *Sayu Sarinah*, or others. In the context of the *Seblang* *Bakungan* dancer, the body of *Mbah Supinah* or *Mbah Supani* has been occupied by ancestral spirits, namely *Saptoguna*, *Saptogeni*, or others. Physically dancing is the body of *Suidah* or *Susi*, also *Mbah Supinah* or *Mbah Supani*, but they are moved by another spirit. The human body is moved by spirits. In this kind of situation, the dancers felt that they have been invited to travel by someone, for example, invited to the market, to the garden, or to a luxurious place like a palace. This was what dancers told us when interviewed after the ritual was over. This shows the liminal world.

When the ritual is approaching, *Pawang* attempts to return the spirit to the supernatural. This stage is carried out with the help of spells and incense and water-flower. Water-flowers are washed to the face (*Seblang* *Bakungan* dancers) or smoke incense to the face (*Seblang* *Oleh* *sari* dancers) until they are unconscious. In this position, the *Seblang* dancer seemed to be awakened from her sleep, as if shocked. This transition from an unconscious to a conscious position is a stage of reintegration, namely reunification with the real world, with all the socio-cultural attributes, including as social beings with their social structure. In this context, as explained by Winangun (1988; 1990), a person experiences self-awareness and a period of formative reflection. He then gets new values obtained through his life in the liminal period. By going through this stage, it means that the ritual subject has had a basic experience as a human being because the ritual subject has realized himself as a person who is able to stand alone at the same time has gained legitimacy in accordance with the purpose or purpose of the ritual or initiation. This is in accordance with the statement of *Pawang Seblang Oleh* *sari*, Mr Akwan (interview, 17 August 2019), as follows.

Adhung Suidah (Seblang Oleh sari dancer) pas wis sadhartekakondisindadinemau, mangkabisadinyatakakenkajat awake dhewekiku wis rampung. Ritual hang diangkataken awake dhewekiki wis marek. Awake dhewek kabeh ngerasalega, kerana wektunglaksanakaken ritual hing ana alangan. Awake dhewek kabeh wis njalanakenkuwajibanwariseleluhur. Kabeh padhangerasatenang, tenterem, lanselamet. Atilan pikiran awake dhewek dadirukun, misalehing ana masalah-masalah sosial. Urip awake dhewek kabeh dadi harmonis. Urip awake dhewek kabeh dadi selamet.

[If *Suidah* (meaning a *Seblang Oleh* *sari* dancer) has regained consciousness from the previous situation, then it can be said that our intentions have been completed. The ritual we carried out has been completed. We were relieved because during the ritual procession there were no obstacles. We have carried out the obligation of ancestral inheritance. We feel calm, peaceful, and safe. Our hearts and feelings are at peace as if there were no social problems. Our lives become harmonious. Our lives have survived]

In such a context, this reintegration stage at the same time represents the collective need, which has carried out the *Weluri*(traditional heritage) of the predecessors so that they feel entitled to safety, peace and social harmony. To say that rituals are socially determined so that they engage in group rituals which can fundamentally mark membership in that group (Lieberman, Kinzler, and Woodward, 2018) and at the same time "are used to understand and intervene in the harmful processes of social change" (Martin, 2019) for certain communities.

4.3 Locality dimension

The sacred texts of *Ater-ater*, *Ngundang*, *Nylametiand Njangkungün* the *Seblang*ritual can be interpreted as local prayers which reflect the strong relationship between the real and supernatural realms in order to achieve salvation. The sacred text and ritual context are believed to be effective means of maintaining safety and harmony, both with fellow living beings and with spirits. It becomes a reflection of the local religious of *Using* community. Prominent locality values of sacred texts in the context of ritual are the existence of belief in the ancestral *weluri* so that it is used as a traditional social institution. That is, the wisdom and policies contained in these texts and rituals become an inseparable part of the inner life of the local community. The moral and religious values contained therein are cultural institutions inherited from previous generations and will continue to be preserved until future generations. Community trust has always been consistent up to now that the sacred texts and *Seblang* rituals are a means to respect ancestral heritage while carrying out values that uphold safety, harmony, and harmony. Starting from such a context, as reported by Saputra, Maslikatin, and Hariyadi, (2018) that sacred texts and rituals in the context of *Using* syncretic tradition can be interpreted as a reflection of the worldview (*weltanschauung*) of *Using* people; that is, an understanding of reality as a whole cosmic, which concerns the nature, values, meanings, and purpose of life, and human existence.

The locality values which become the worldview of the *Using* people are not limited to the sacred texts and *Seblang*rituals, but also the sacred texts and rituals of *Barong IderBumiand Keboan/Kebo-kaboanas* seen in Figures 5 and 6. This illustrates that *Using* ethnic's literature contained in various rituals is a reflection of the worldview as well as being a traditional social institution of the local community. This following quote shows such notion.

The same thing applies to other forms of existence, especially the sacred. The existence of safety (peace) is not controlled by oneself (coarse nature) but is determined in relation to other dimensions (soft nature). The existence of fertility (prosperity) is determined by the *cikalbakal*(forerunner), *dhanyang*(keeper), and ancestors. The essential purpose of life in *Using* tradition is the achievement of harmony and cosmic balance, which forms social harmony. Such understanding and appreciation illustrate that the treasures of experience and knowledge applied by *Using* people in the natural and supernatural realm, leading them to beliefs that can determine the existence of life. The worldview of *Using* people reflects the cosmological relationship of the *Using* community with the universe and mystical power, both at horizontal and vertical levels. The rituals of *Barong IderBumi*, *Seblang*, and *Keboan/Kebo-keboanand* sacred texts become articulate and persuasive media in expressing fragmentary views of their world (Saputra, Maslikatin, and Hariyadi, 2019b).



Figure 6. *IderBumi*procession in *SeblangOlehSari*(photograph by the authors)



Figure 7. *IderBumi* procession in *SeblangBakungan* (photograph by the authors)

The values of the sacred text locality in the context of the *Seblang* ritual which empties into the traditional social institution and worldview of the *Using* people apparently are not timeless in time, situation and condition. That is, the belief in the texts and rituals which are inherited from the ancestors has been preserved until now, that is an age that is not only advanced but has reached the era of the industrial revolution. As is known, the era of the industrial revolution is a trend in the industrial world that combines automation technology with cyber technology. In this context, social communication has been dominated by computing technology. In this era local traditions and culture seem to have been abandoned. Thus, local traditions and culture are perceived as extinct. However, this is not the case with *Using* ethnic literature. The existence of *Using* ethnic literature, especially sacred texts and *Seblang* rituals, still receives good appreciation from the local community because it is still functioned in daily life. Although the era has advanced rapidly until reaching the era of the industrial revolution, when people still functionally interpret the values of the locality as an integral part of their social life, then the tradition will never die. Evidently, the *Using* ethnic literature (sacred texts and *Seblang* rituals) still exist and are meaningful until now and the values of locality become social institutions and worldview of the *Using* community. This is reflected in the view of the *SeblangBakungan* handler, Mbah Ruslan (interview 24 October 2019) below.

Sakatbengentutugsaiki, ritual SeblangBakunganya kaya gedigiiki. Mantra- mantraneuga kaya gedigi. Bengen pas wongdurungbisa maca-nulis, mantraneya kaya gedigi. Katonehing ana bedane. Saiki zaman wis modern, canggih-canggih, taping wong Using yateteppercayaambekrituale. Kabehyateteppercayaambekmantrane. Wis dadikepercayaane awake dhewek. Iki kaya wis dadiaturan hang diwarisaken para leluhur. Ikiugadiwarisakenteruskangoanakputune awake dhewekkabeh. Supayabisalestari, tetepplanggeng. Iki kabeh hang awakdedhewekbutuhakenterus. Ikitetep ana gunanekanggouripe awake dhewekkabeh, supayatentremlanharmonis.

[From the beginning until now, the *SeblangBakungan* ritual is like this. The spells are also like this. In the past people did not know how to read and write, the spell was like this. There doesn't seem to be any fundamental change. Now, times are modern, highly sophisticated. But *Using* people still believe in rituals. They also continue to believe in spells. This has become our belief. This is a kind of rule that was passed down by the ancestors. We also gave this to our children and grandchildren. Let it last, so it lasts. This is all we need until whenever. It still functions for our lives, so that it is peaceful and harmonious]

Mbah Ruslan's views illustrate that mantras and rituals will still be preserved, even though the times have changed from traditional to modern. They still need spells and rituals in their life, so they feel the peace of life and harmonious social relationships. This can be interpreted that even though the times have changed, even into the era of the industrial revolution, the traditional and modern *Using* traditional belief in spells and rituals remains strong. The existence of traditional social institutions is maintained because they need and function in social life as Arrington (2019) says that "as long as the story is still being told, as long as the words are still used, as long as the memory of the event is still there, and as long as the song is still being sung, oral traditions are still valuable to society".

V. Conclusion

The results of the study concluded that in *Using* ethnic literature, ritual discourse includes the entire speech which is a unity, both concerning the ritual text in the form of *ujub*, sacred text in the form of a mantra, and narrative text in the form of discourse delivered by traditional leaders or local officials in the Seblang ritual procession. Ethnic literature is related to oral literature (oral traditions), which reflects cultural ideology in the form of salvation in the union of microcosm and macrocosm. Ethnic literature contains genealogical discourse concerning the forerunner, *Dhanyang*, and local ancestors.

The ritual discourse in ethnic literature contains beliefs, thus reflecting the religion of active heirs and indigenous peoples. The rituals and various discourses that accompany it have become traditional social institutions and worldview of the *Using* community. This does not only apply to the past but until the era of the industrial revolution today. Thus, the existence of local wisdom values in *Using* ethnic literature is still relevant in today's social life so that it is still functioning until now. The results show that the dominant of *Using* ethnic literature is the formation of traditional social institutions that lead to safety and social harmony, both in vertical relations (microcosm) and horizontal relations (macrocosm).

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