

Osing Rituals and Traditions in Novels by Banyuwangi Authors: A Literary Anthropology Study

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World Journal of Advanced Research and Reviews, 2026, 29(02), 780-797

Publication history: Received on 03 January 2026; revised on 10 February 2026; accepted on 13 February 2026

Article DOI: <https://doi.org/10.30574/wjarr.2026.29.2.0366>

Abstract

Most works by Banyuwangi authors represent the Osing culture of Banyuwangi. This study examines selected literary works, namely *Kerudung Santet Gandrung* by Hasnan Singodimayan, *Nawi BKL Inah* by Antariksawan Yusuf, *Agul-Akul Blambangan* by Moh. Syaiful, *Minak Jinggo Sekar Kedaton* by Langit Kresna Hariadi, and *Perempuan Bersampur Merah* by Intan Andaru. This research aims to uncover the Osing rituals and traditions reflected in these works. A qualitative method with a literary anthropology approach was employed. The analysis reveals that in *Kerudung Santet Gandrung*, Hasnan Singodimayan seeks to reconstruct the authentic image of Gandrung dancers, challenging the negative external perceptions by portraying them as both culturally rooted and religiously observant. In *Nawi BKL Inah*, the narrative depicts the *mlayoaken* tradition—a socially and culturally accepted method of elopement to pursue a romantic partner. *Agul-Akul Blambangan* focuses on the historical depiction of the Blambangan kingdom, while *Minak Jinggo Sekar Kedaton* recontextualizes Minak Jinggo as a heroic figure fighting for dignity through tradition. Lastly, *Perempuan Bersampur Merah* illustrates the portrayal of “white magic” shamans (*dukun*) in Banyuwangi.

Keywords: Rituals; Traditions; Culture; Literary Anthropology; Banyuwangi Literature

1. Introduction

Research focusing on literary anthropology has emerged as an engaging field study. The rapid development of information technology has allowed foreign literary works and films to gain significant popularity among Indonesia readers. In this context, novels that represent Indonesian culture possess a distinct strength in enriching the cultural landscape through their ethnic-based background. Authors such as Hasnan Singodimayan, for instance, strive to depict the authentic image of Gandrung dancers in *Kerudung Santet Gandrung*, asserting that these dancers do not carry the negative stigma often perceived by the general public, particularly those outside of Banyuwangi. By modifying existing social conditions with their imagination, these authors ensure that literary works are not merely imaginary narratives about romance but also serve a pedagogical purpose for society, aligning with Wellek and Warren's [1] principle of *dulce et utile* (pleasing and useful).

The research gap is evident in the prevailing tendencies of existing studies, which often stem from different foundational assumptions. Previous research has extensively highlighted themes, narrative structures, genetic structuralism, hegemony, feminism, patriarchal ideology, morality, value education, character education, critical discourse analysis, ecocriticism, stylistics, and sociology of literature. However, these studies tend to focus on a single literary text. In contrast, this study examines multiple works by Banyuwangi authors that reflect Osing culture. The novelty of this research lies in its objective to uncover the representation of Osing culture across several novels by Banyuwangi authors through the lens of Literary Anthropology.

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The objective of this study is to reveal the Osing traditions and rituals reflected in the works of Banyuwangi authors. This objective is addressed through two primary focuses: (1) describing the Osing rituals reflected in the works, and (2) describing the Osing traditions reflected in the works.

The literary works selected for this study are popular among readers and literary scholars. The primary consideration for choosing *Kerudung Santet Gandrung* by Hasnan Singodimayan [34], *Nawi BKL Inah* by Antariksawan Yusuf [35], *Agul-Akul Blambangan* by Moch. Syaiful [36], *Minakjinggo Sekar Kedaton* by Langit Kresna Hariadi [37], and *Perempuan Bersampur Merah* by Intan Andaru [38] are their deep exploration of Osing culture and the high level of appreciation they have received from both readers and researchers.

Previous studies discussing the works of Banyuwangi authors include Maslikatin [2], who analyzed *Kerudung Santet Gandrung* in a paper titled "Kerudung Santet Gandrung: Hegemony and the Tug-of-War of Osing Culture in Banyuwangi"; Maslikatin, et al. [3], who examined the same work alongside the works of Oka Rusmini within the context of the dialectics of locality. Furthermore, Fitri Nura Murti and Elvira Damayanti [4] discussed the "Representation of Osing Culture in the Novel Kerudung Santet Gandrung by Hasnan Singodimayan."

The works of Antariksawan Yusuf, an activist for *Sengker Kuwung Blambangan*, have also garnered significant attention. *Nawi BKL Inah* was analyzed in a thesis by Maulana Affandi [51] titled "The Novel Nawi BKL Inah by Antariksawan Yusuf and Hani Z. Noor: A Humanities Study." Meliasari [40] explored the Osing language in "Word Choice and Stylistics in the Lyrics of the Osing Language Story Nawi BKL Inah," while Dayu Rosinta [41] focused on the diction used by the author.

In addition to these studies, we have track record in investigating religious representations. Studies by Maslikatin [2, 15, 19] and Saputra [20] discussed the works of Hasnan Singodimayan and Moch. Syaiful, showing a consistent effort to promote Banyuwangi culture through literature.

The theoretical framework is built upon the foundations of Osing rituals and traditions and Literary Anthropology. The concept of Literary Anthropology has been discussed by various scholars, including Poyatos [21], Ratna [22-25], Ahmed [26], and Wiles [27], essentially emphasizing the study of humans and cultural manifestations reflected in literature. This concept can be narrowed down to cultural elements involving language, religion, and the community's framework of thinking [28], traditions, rituals, and ancestral cultural performances [29], cultural values [30], and friendship [31]. Wile [32] categorizes literary anthropology into three vital parts: source (using literary texts as ethnographic source material), style (the use of literary ethnographic writing styles), and subject matter (the anthropological examination of cultural practices and literary production). In Poyatos' view [21], literary anthropology serves as a source for documenting human lifestyles, a projection of space and time, and a medium of communication between the present and the future. Ahmed [26] further states that it serves as a tool to uncover various expressions regarding style, technique, and mode, particularly in relation to the analysis of historical, social, cultural, and institutional specificities.

According to Khajavian, et al. [30], literary anthropology is capable of revealing values that transcend the fictional world to meet the real world of the reader. They explain that fictional works, when analyzed through anthropological criteria, can unveil the mysterious layers of meaning within literary narratives. Previous studies by Maslikatin [32] also examined religious discourse in Indonesia novels, showing a prevalence of *pesantren salaf* (traditional Islamic boarding school) backgrounds, similar to the findings in the analysis of Hasnan Singodimayan and Oka Rusmini [3].

2. Material and methods

This study employs a qualitative method with a literary anthropology approach. The material objects of this research consist of several novels by Banyuwangi authors, specifically: *Kerudung Santet Gandrung* by Hasnan Singodimayan [34], *Nawi BKL Inah* by Antariksawan Yusuf [35], *Agul-Akul Blambangan* by Moch. Syaiful [36], *Minakjinggo Sekar Kedaton* by Langit Kresna Hariadi [37], and *Perempuan Bersampur Merah* by Intan Andaru [38]. The formal objects of this study is the theoretical concept of literary anthropology. The units of analysis include anthropological discourses, and other pertinent information representing dimensions of literary anthropology.

The data collection process involved a close reading and examination of discourses related to the rituals and traditions found in the selected novels to uncover Osing Culture. The gathered data were then categorized into two major classifications: ritual discourse and traditional discourse. The classifications were subsequently analyzed using the theory of literary anthropology. This analysis aims to illuminate how these rituals and traditions are reflected within the literary works of Banyuwangi authors.

The analysis and interpretation within the framework of literary anthropology were formulated to address the research questions and achieve the study's objectives. The data analysis specifically focuses on answering: (1) the rituals reflected in the works of Banyuwangi authors, and (2) the traditions expressed by these authors.

3. Results and discussion

3.1. The Structure of Novels by Osing Authors from Banyuwangi

The novel *Kerudung Santet Gandrung* (KSG) revolves around the theme of the struggle to harmonize art and religion. The protagonist, Merlin, is a *gandrung terop* dancer who eventually marries Iqbal, a successful shrimp pond entrepreneur with a *pesantren* (Islamic boarding school) background. Their relationship highlights the social complexities involving political and religious backgrounds, as reflected in the following dialogue:

“Rencana kapan?”

“Kalau tidak ada aral melintang, minggu depan saya suruh Ibu Azizah untuk melamarnya.”

“Langsung dilamar?”

“Ya, langsung saya lamar.”

Kemudian secara lebih jelas Iqbal menceritakan tentang kaitannya dengan dirinya yang bukan pegawai negeri dan bukan pejabat. Jadi tak terkait urusan pemerintahan jika dia kawin dengan perempuan yang bapaknya buronan komunis. (KSG: 58)

(“When is the plan?”

“If all goes well, next week I will ask Mother Azizah to propose to her.”

“A direct proposal?”

“Yes, I will propose to her directly.”

Iqbal explained his situation—that he is neither a civil servant nor a government official. Thus, there would be no administrative complications regarding his marriage to a woman whose father was a communist fugitive. (KSG:58)

Merlin's marriage to Iqbal was initially met with family disapproval due to her background as a *gandrung* dancer. However, she eventually gains their acceptance through her virtuous character. Merlin chooses to retire from professional dancing, transitioning into a singer while supporting her husband's hobby as a songwriter.

Her kindness, however, incites jealousy in Iqbals's former wife, Nazirah. In an attempt to reclaim her ex-husband, Nazirah resorts to seeking the help of a *shaman* (dukun) to inflict illness upon Merlin. Ironically, this practice or sorcery is carried out by a character who claims to have high religious knowledge from her *pesantren* education.

Di hadapan dukun itu, Nazirah mengurai cerita kebohongannya tentang maksud kedatangannya. Dikatakannya sebagai siri yang diduakan suaminya, maka mengharap pertolongan dukun untuk mencabut “sensreng” kecantikan yang dipakai oleh madu suaminya Bernama Merlin. (KSG: 137)

(Before the shaman, Nazirah spun a web of lies regarding her intentions. She claimed to be a wife neglected by her husband and sought the shaman's help to remove the “sensreng” used by her husband's second wife, Merlin.) (KSG:137)

Unbeknownst to Nazirah, the shaman she approaches is the same one who has been protecting Merlin from the malicious intentions of a rival *gandrung* troupe. This rival group had previously attempted to sabotage Merlin's performances by magically detuning the *gamelan* instruments and making her ill. The shaman, who had always ensured Merlin's performances ran smoothly, decides to deflect Nazirah's ill intent. As a result, the curse recoils upon Nazirah herself. Upon hearing that Nazirah is ill, Merlin—unaware of the plot but acting out compassion—asks Azizah to accompany her to visit Nazirah. Overwhelmed by guilt, Nazirah breaks down in tears, leading Merlin to realize what had transpired. In this narrative, Merlin is depicted as a flat character, consistently maintaining her virtuous nature.

The novel *Nawi BKL Inah* focuses on the major theme of a romantic union hindered by social status. Nawi and Inah share a mutual love, but their relationship is opposed by Inah's parents, who have arranged for her to marry a university student from a prestigious institution in Surabaya. This rejection drives Nawi, the protagonist, to venture to Bali, where he works as a cleaning service worker. There, he meets a tourist who eventually sponsors his education in the Netherlands. Nawi utilizes this educational background to secure a professional position back in Banyuwangi. Nevertheless, his efforts remain insufficient to gain the acceptance of Inah's father. Consequently, Nawi—with the

assistance of his uncle—resorts to the tradition of *mlayoaken* (elopement) to secure his relationship with Inah. His uncle provides a safe haven for Inah following the *mlayoaken* act.

Nawi is the central figure of the novel, as he is the character most involved in the plot's conflicts and interactions with other characters, requiring the most narrative attention [45]. The story introduces Nawi first, followed by his meeting and subsequent falling in love with Inah during an inter-school competition. Since their initial encounter, Nawi persistently seeks opportunities to meet Inah. Finding that Inah reciprocates his feelings, the two frequently meet to observe various traditional arts and rituals in Banyuwangi.

Nawi's struggle for love leads him to confront Inah's family directly, only to face disdain from her father, who had already chosen a suitor for her. Feeling belittled, Nawi flees to Bali. During his time there, he works as a guide while continuing his education, eventually meeting a German national (referencing the previous mention of Europe/Netherlands) who facilitates his studies abroad. Nawi is characterized as a "flat character" defined by his persistence. He nurtures his love for Inah by consistently sending letters, intending to prove that he has not surrendered. His pursuit of higher education in Germany is a deliberate attempt to demonstrate his worthiness to Inah's father. However, as the father remains steadfast in his refusal, Nawi ultimately chooses the path of *mlayoaken*.

The novel *Agul-Agul Blambangan* by Moh. Syaiful employs a mixed point of view, utilizing both first-person and third-person perspectives. The first-person narrative is voiced by Pungkas, the son of a widow whose husband died in battle as a Blambangan soldier. The novel follows Pungkas, the protagonist, as he joins the struggle against the Dutch. His late father was a formidable warrior, and Pungkas lives as the caretaker of *Kendali Putih*, the horse belonging to the great leader Wong Agung Wilis. He learned his equine skills from Ki Uthun, his father's companion and a veteran of the Banyualit war. His path as a horse caretaker eventually leads him to a direct encounter with Wong Agung Wilis (also known as Mas Sirna), leading to his recruitment into the Blambangan forces. This prolonged conflict also brings him into contact with other Blambangan royals, namely Mas Rempeg and Mas Ayu Wiwit (Sayu Wiwit).

Aku benar-benar tahu diri. *Kendali Putih* bukan kuda sembarangan, bukan pula kuda milik orang biasa. *Kendali Putih*, sekali lagi adalah milik piyayi Gung Blambangan, kesatria bagi orang-orang Blambangan yang sakti mandraguna. Iya, ia adalah Wong Agung Wilis. (Agul-Agul:12)

(I truly knew my place. *Kendali Putih* was no ordinary horse, nor did it belong to a commoner. *Kendali Putih*, once again, belonged to a nobleman of Blambangan, a warrior for the magically powerful people of Blambangan. Yes, he was Wong Agung Wilis.) (Agul-Agul:12)

Wong Agung Wilis is a heroic figure born as a prince of the Blambangan Kingdom. He is historically recognized as one of the strongest leaders of the Blambangan resistance against Dutch colonization. Born as Mas Sirna, he possesses Balinese lineage from his mother, a concubine of Prince Danureja.

Wilis memang mempunyai perangai yang baik bila dibandingkan dengan anak dari Prabu Tawangalun. Mereka sangat suka menyebut dirinya dengan julukan *Mas* untuk putera, ataupun *Mas Ayu* untuk puteri. Julukan yang juga sebagai pertanda, mereka berkasta dan berbeda dari rakyat biasa. (Agul-Agul:20)

(Wilis indeed possessed a noble temperament compared to the children of Prabu Tawangalun. They preferred to address themselves with the title *Mas* for sons of *Mas Ayu* for daughters. These titles served as a sign of their noble caste, distinguishing them from the common people.) (Agul-Agul: 20)

In the Blambangan Kingdom under Prabu Tawangalun, royal titles were distinct: *Mas* for males and *Mas Ayu* for females, as seen in Wong Agung Wilis's birth name, Mas Sirna. Another pivotal hero mentioned is Mas Rempeg, also known as Prince Jagapati, the nephew of Wong Agung Wilis. He is historically recorded as the leader of the *Puputan Bayu* war—a sacrificial battle unto death against the Dutch [46].

Mas rempeg yang dipercaya titisan Agung Wilis masih lanjut berjuang. Ia bersembunyi di bawah Gunung Raung dan tetap melawan dengan bergerilya. Didampingi oleh Mas Ayu Wiwit—srikandi Blambangan yang telah mempersiapkan prajuritnya untuk melawan Kompeni. (Agul-Agul:149)

Mas Rempeg, believed to be the reincarnation of Agung Wilis, continued the struggle. He hid beneath Mount Raung and maintained a guerrilla resistance, accompanied by Mas Ayu Wiwit—the "Srikandi" of Blambangan—who prepared her troops to fight the *Company* (Dutch East India Company). (Agul-Agul: 149)

Mas Ayu Wiwit, or Sayu Wiwit, was a Blambangan princess skilled in warfare, currently revered as the “War Queen of Mount Raung.” Following in the footsteps of Mas Sirna and Mas Rempeg, she remains a legendary figure in historical folklore for her resistance against Dutch rule.

Consistent with Esten’s theory (45), Pungkas serves as the protagonist because he is the character most deeply intertwined with the major theme, possesses the most interactions with other characters, and occupies the most narrative space. He is a “flat character” characterized by his unwavering loyalty to Wong Agung Wilis from the beginning to the end of the story (33).

“Pungkas...” Ki Uthun berbalik badan dan menyebut namaku.

“Iya, Ki...” jawabku sedikit memperlambat langkah.

“Jangan hanya kau tuntun dia,” ucapnya, dan aku mengerti betul apa maksudnya.

Aku diharapkannya agar menunggangi Kendali Putih. Tapi tak begitu saja kulakuakan. Aku tahu diri. Aku hanya berkewajiban untuk merawat Kendali Putih, bukan untuk menungganginya seperti yang dilakukan Bapak. (Agul-Agul:12)

(“Pungkas...” Ki Uthun turned and called my name

“Yes, Ki...” I replied, slowing my pace slightly.

“Don’t just lead him by the bridle,” he said, and I understood his meaning perfectly.

He expected me to ride *Kendali Putih*. But I did not simply do so. I knew my place. I was only obligated to care for *Kendali Putih*, not to ride him as my father once did.) (Agul-Agul:12)

As the son of a former soldier, Pungkas was born with a profound reverence for Wong Agung Wilis. This respect manifests as deep-seated loyalty. He lacks the courage to ride his master’s horse, feeling he is not as great as his father. As a commoner who had never seen battle, he feels unworthy. However, his admiration for Agung Wilis eventually drives him to join the war when the opportunity to serve the great warrior arises. Despite many acquaintances selling information to the Dutch, Pungkas remains incorruptible. His loyalty persists even after Mas Rempeg takes over the leadership of the resistance following his uncle’s exile.

Menak Jinggo Sekar Kedaton raises the theme of power struggles within the Majapagit royal environment. Whirabumi is the son of Hayam Wuruk, the King of Majapahit, with a concubine from Blambangan. When Hayam Wuruk traveled to Blambangan, he fell in love with a commoner who did not have blue blood, and Whirabumi was born.

Whirabumi is King Hayam Wuruk’s son from concubine, so many people from the royal circle tried to get rid of him. One of the methods used was giving him the nickname Menak Jinggo.

Whirabumi’s status as merelu the son of a concubine made both his mother and Whirabumi himself considered low-born. This condition was accepted by his mother and Whirabumi. The matter began to get complicated when Hayam Wuruk had the desire to appoint Whirabumi as a prince. Many disagreed, considering Whirabumi was only the son of a concubine who lived far from the palace. Many tactics were used, one of which was poisoning Hayam Wuruk’s food so that a replacement would be needed immediately. Hayam Wuruk, who had no power due to illness, could no do anything, the Queen tried to match her daughter (Kusumawardhani) with the son of Hayam Wuruk’s younger sibling name Wikramawardhana. In this way, Wikramawardhana could later be appointed as Hayam Wuruk’s successor.

This Queen’s tactic was perceived by Whirabumi as a scheme to eliminate him. Whirabumi was also labeled with another name, Menak Jinggo, a person with an orange face (short-tempered) and a limp. These tactics and nicknames caused Whirabumi’s character to change. He wanted to rebel and fight for his rights, not just remain silent as he had done before.

“Kukembalikan persoalan ini kepada Paman Mahapatih yang memegang kekuasaan atas Panca Ri Wilwatikta. Panca Ri Wilwatikta lebih berhal menyelesaikan persoalan ini daripada aku. Silakan Paman mengusut tuntas sampai persoalan terselesaikan. Aku yakin, Paman Mahapatih dan Paman Laksamana Nala tak perlu terganggu rasa sungkan meski yang dihadapi adalah kerabat Sapta Prabu.” (MJSK:772)

(“I return this matter to Uncle Mahapatih, who holds power over Panca Ri Wilwatikta. Panca Ri Wilwatikta has more right to resolve this matter than I. Please, Uncle, investigate thoroughly until the matter is resolved. I am sure Uncle Mahapatih and Uncle Laksamana Nala do not need to be hindered by hesitation even though those faced are relatives of the Sapta Prabu.” (MJSK:772)

Whirabumi is a "round character". Initially, Whirabumi accepted any treatment from the royal family. Even Whirabumi seemed not to be recognized as part of the palace, and Whirabumi remained silent. However, as soon as Sri Sudewi's cunning tactic to marry Kusumawardani to her cousin so that the throne would descend to her sibling became clear, Whirabumi rebelled to seek justice. Whirabumi's way was wise, which was by submitting it to the Sapta Prabu.

Perempuan Bersampur Merah raises the theme of the 1998 shaman (*dukun santet*) massacre. Through the main character Sari, Intan Andaru tries to explain to the public (readers) that not all shaman in Banyuwangi perform evil acts (making people sick or killing). *Santet* is divided into two: white magic and black magic. White magic refers to shamans who often help people, heal diseases, ward off misfortune, and so on.

Malam itu, kulihat dengan mata kepalaku sendiri, mereka menyeret Bapak, mengambil Bapak dari kami. Bapak yang melolong meminta tolong tak digubris sama sekali... Waktu tahu Bapak telah meninggal dengan cara yang sungguh mengenaskah, tubuhku seperti kosong. Seolah tak percaya dan tak ingin percaya. Aku hanya menggeleng terus menerus ketika kabar itu sampai di telingaku. (PBM:65-66)

(That night, I saw with my own eyes, they dragged Father, took Father from us. Father, who waited for help, was ignored completely..... When I knew Father had died in such a truly tragic way, my body felt empty. As if I didn't believe and didn't want to believe. I just shook my head continuously when that news reached my ears.) (PBM:65-67)

Sari witnessed with her own eyes when her father was dragged away and turned out to be killed because he was considered a shaman. Sari did not accept her father being considered an evil shaman because her father was a good person. Sari's father actually often helped heal people. Sari looked for ways to find out who killed her father. Together with her best friends, Sari began to search for data and collect evidence. Along with her friends Rama and Ahmad, Sari began searching for data about her father's murder.

In the middle of the way, the investigation could not run well because Rama suddenly disappeared. Rama was Sari's lover, the person who was active in searching for information about the murder of Sari's father. Rama's disappearance turned out to be related to the information he obtained. Rama was shocked; it turned out the mastermind behind the murder of Sari's father was his own father. Rama felt guilty and pity for Sari. That was why Rama avoided Sari and disappeared.

Dari kecil aku selalu menderita melihat sahabatku sendiri tersiksa. Dari kecil aku tumbuh jadi seorang anak yang merasa bersalah atas pembunuhan yang didalangi bapakku sendiri. Dari kecil aku tumbuh jadi seorang anak yang merasa bersalah...atas pembunuhan yang didalangi bapakku sendiri. Merasa bersalah... (PBM:200)

(Since I was little, I always suffered seeing my own best friend tormented. Since I was little, I grew up as a child who felt guilty for the murder masterminded by my own father. Since I was little, I grew up as a child who felt guilty... for the murder masterminded by my own father. Feeling guilty... (PBM:200)

The heaviest conflict faced by Sari turned out to be after hearing a conversation that the killer of Sari's father was Rama's father, the person she loved. An internal conflict occurred within Sari. Sari was very sad, hurt, and angry. Sari did not expect that Rama's father was the one who influenced the community and spread slander that Sari's father was a shaman, and people believed it so that Sari's father was dragged together and killed. Sari's anger peaked, but eventually, Sari chose to let go of (*mengikhaskan*) what had happened. A character change occurred in Sari, who was initially eager to know the facts of her father's murder; after knowing, Sari instead let it go.

3.2. Osing Rituals and Traditions in the Works of Banyuwangi Authors

3.2.1. Osing Rituals in the Works of Banyuwangi Authors

The *Peras* ruteul is a rite a performed for novice *gandrung* dancers. This ritual serves as an examination for new *gandrung* dancers. In front of officials, artists, community figures, and several important people from the city who attend as spectators, their voices and dancing skills are tested.

Hari itu ada upacara peras pada seorang penari baru. Dan seperti biasanya masyarakat desa mengundang beberapa orang penting dari kota. Dalam upacara semacam itu, tidak ada pidato dan sambutan. Sebab begitu Ki Buyut menyiramkan air kembang ke bahu Gandrung baru, maka upacara diteruskan dengan tari-tarian. Para

undangan yang terhormat, seperti Buyoyo dan Iqbal akan menguji coba kemahiran penari baru itu dengan berbagai macam sola dan gending. (KSG:33-34)

(That day, there was a *Peras* ceremony for a new dancer. As usual, the village community invited several important people from the city. In such a ceremony, there are no speeches or welcoming remarks. For as soon as Ki Buyut pours flower water onto the shoulders of the new *Gandrung*, the ceremony proceeds with dances. The honorable guests, such as Buyoyo and Iqbal, will test the new dancer's proficiency with various *sola* (movements) and *gending* (melodies). (KSG:33-34)

The *Peras* ritual is held to test the proficiency of a new *Gandrung* dancers and singers. They are tested by senior artists, officials, and traditional elders. Their skill in fulfilling the requests of the dance and song examiners becomes the benchmark for how in-demand their performances (*tanggapan*) will be after the *Peras* ritual. Although called a ceremony, there is no formal program in the *Peras* ceremony. The only person awaited is Ki Buyut. After Ki Buyut pours the flower water onto the *Gandrung*'s shoulders, the dancing begins immediately. Merlin was asked to perform first because she was the oldest among the new dancers, and her voice and dancing were exceptional.

Sembilan Agung merupakan upacara yang bernilai ritus untuk menolak ketidaknyamanan alam, akibat perbuatan manusia sendiri. Segala macam kesenian akan ditampilkan di saat itu. Barong, *Gandrung*, *Angklung*, *Jemblung*, *Kenterung*, dan lain sebagainya. (KSG:120)

(*Sembilan Agung* is a ceremony with ritual value intended to ward off natural disturbances caused by human actions. Various types of arts are performed at that time, including *Barong*, *Gandrung*, *Angklung*, *Jemblung*, *Kentrung*, and so on.) (KSG:120)

The *Sembilan Agung* ceremony is often carried out by several adjacent villages that share the same needs. Candipuro is part of the Gluguh sub-district, and the neighboring villages that participate in the *Sembilan Agung* ceremony are Candipuro, Candisari, and Candiagung. A long drought is interpreted as nature being unfriendly. Therefore, a ceremony must be performed to ward off natural discomfort. In this ceremony, all kinds of arts are showcased, such as *Barong*, *Gandrung*, *Angklung*, *Jemblung*, *Kentrung*, and others. Displaying various arts results in joy for all residents. This joy is essentially positive energy that builds the spirit to work.

Another ritual in the novel *Kerudung Santet Gandrung* is the *sensreng* ritual performed by Shaman Sawang.

...Dukun tetap berdiri untuk menyalakan api kemenyan yang terletah di atas meja kecil dan semangkok air yang berisi kembang...

Tangan dan jari-jari dukun telan meraba rambutnya dari belakang sambil terucap,"rontoklah rambut perempuan." Suaranya agar serak berat dan tangannya langsung meraba pipi dan wajahnya

..."Kemponglah pipi, kemponglah pipi perempuan," sambil menepuk pipi Nazirah tiga kali...
"Tumbuhlah gondok pada lehernya, *sensreng*"

..."Kempislah buah dada perempuan, kempislah" (KSH:138-139)

(...The shaman remained standing to light the incense located on a small table and a bowl of water containing flower...

The shaman's hands and fingers stroked her hair from behind while saying, "May the woman's hair fall out." His voice was somewhat hoars and heavy as his hands immediately stroked her cheeks and face.

"May the woman's cheeks become hollow, hollow," while tapping Nazirah's cheeks three times

..."May a goiter grow on her neck, *sensreng*"

..."May the woman's breasts flatten, flatten." (KSG:138-139)

The characteristics of a shaman's ritual are incense smoke and rose water. Shaman Sawang lights the incense; the smoke billows as a sign that the ritual is starting. The *sensreng* incantation is recited several times because Nazirah desires the *sensreng* spell to make Merlin unattractive. All of Merlin's virtues, which were fabricated by Nazirah and conveyed to Shaman Sawang, are repeated by Shaman Sawang. The repetition of words is also a hallmark of a mantra. If he desired outcomes is hollow cheeks, the word *kampong* (hollow) is repeated. If the desired outcomes is flat breast, the word *kempi* (flat) is repeated. Likewise, the word *sensreng* is repeated throughout the recitation of the mantra. Saputra [3,

49] explains that *santet* is a science of affection (*ngelmu pengasihan*), involving both red and yellow magic. What Nazirah requested from the shaman to harm Merlin is black magic sorcery, intended to injure or kill.

The novel *Nawi BKL Inah* reveals many rituals and traditions. Kemiren Village is one of the villages explored by the author.

Upacara Barong Ider Bumi di Desa Kemiren terkenal luas.
Dilanjurkan selamatan desa, tak cuma bikin jenang.
Menyala dikira apa, kasur dijemur di matahari yang panas.
Saat tengah hari kasur dipukuli, agar semua bencana hilang. (NBL:41)

(The *Barong Ider Bumi* ceremony in Kemiren Village is widely famous.
Followed by a village feast, not just making porridge (*jenang*).
What is glowing, it's mattresses being dried in the hot sun.
At midday the mattresses are beaten, so all disasters disappear. (NBI:41)

The *Barong Ider Bumi* ceremony is a ritual held after Eid al-Fitr. It is syncretic ceremony intended as an expression of gratitude for the safety of the village community, which can also be called a Disaster-Warding Ritual (*Tolak Bala*). This tradition is routinely carried out in the month of Shawwal, specifically on the second day of the Eid al-Fitr holiday [46] (Banyuwangi Tourism Office). The order of participants in the procession is as follows: it begins with two people carrying the typical Kemiren banners (*umbul-umbul*); the *Barong* arts starts with a pair of *Macan-macanan* (tiger-like) dancers; *Pitik-pitikan* (chicken-like dancers) followed by the performing *Barong*; woman carrying brass offering bowls (*Bokor Kuningan Sesaji*); the *Jebeng-Thulik* Osing group wearing typical Banyuwangi clothing; the *Tumpeng* carriers; the *Jaran Kecak* group; the *Rebana* music group; the Village Officials group; and the final line is filled by the *Kuntulan* music group and the community members participating in the event. The procession ends with a *selamatan* (communal feast) held on mats, starting with prayers in the Osing and Arabic languages. This is followed by a communal meal featuring the typical Osing menu, *Pecel Pithik*. *Barong Ider Bumi* is always crowded with visitors as its schedule is consecutive with the *Seblang Olehsari* ritual.

The mattress-drying tradition (*mepe Kasur*) is also an attraction for tourists, both domestic and foreign. The mattress being dried have the same colors; red and black. The colors red and black (*abang cemeng*) have their own philosophy. Black is a symbol for warding off disaster, while red is a symbol for eternity of the household [43]. The *mepe Kasur* ritual is performed during the day, while at night there is the *Tumpeng Sewu* (a thousand cone of rice) tradition. All community members make *tumpeng* with *pecel pithik*—grilled chicken seasoned like *urap-urap*. Every family places one *tumpeng* in their front yard, and guests or spectators from out of town are welcome to eat together with the families.

Another ritual revealed in *Nawi BKL Inah* is the *Seblang Bakungan* ritual. The *Seblang Bakungan* ritual is held after Eid al-Adha.

Setelah Idul Adha ada upacara Seblang di Bakungan
Yang jadi penari perempuan tua mengitari arena
Orang yang sudah menopause yang jadi penari kesurupan
Menari malam hari supaya desa terhindar dari marabahaya. (NBI:41)

(After Eid al-Adha there is the *Seblang* ceremony in Bakungan
The dancer in an old woman circling the arena
A person who has reached menopause becomes the possessed dancer
Dancing at night so the village is avoided from danger) (NBI:41)

The *Seblang Bakungan* ritual is performed at night after Maghrib. It begins with *Ider Bumi*, where community members circle the village carrying torches. After that, they eat *pecel pithik* provided by every family. Everyone who comes to watch *Seblang Bakungan* is invited to eat with the families providing the *tumpeng pecel pithik*.

The *Seblang Bakungan* dancer is an old woman who has reached menopause and is a descendant of previous *Seblang* dancers [49]. A menopausal woman no longer produces menstrual blood, so she is considered clean or pure. The *Seblang Bakungan* dancer dances around the arena in a state of trance (unconscious). Not having a period makes the Bakungan dancer easily enter a trance because of her purity.

Besides *Seblang Bakungan*, the author also reveals *Seblang Olehsari*. *Seblang Oleharsi* is held after Eid al-Fitr.

Di desa Ulih-ulihan beda lagi nama *Seblangnya*.
Yang menari remaja ditunjuk nenek moyangnya.
Setelah Idul Fitri saat digelar upacaranya
Mata ditutup, asap dupa dihembuskan, dimulailah tariannya. (NBI:42)

(In Ulih-Ulihan village the name of the *Seblang* is different.
The dancer is a teenager appointed by her ancestors.
After Eid al-Fitr when the ceremony is held
Eyes closed, incense smoke blown, the dance begins) (NBI:42)

The performer of *Seblang Olehsari* (also called *Ulih-ulihan*) is a teenager who has not yet menstruated. This state of not having menstruated is also related to purity. A teenager who has not had her period is considered not to have expelled "dirty blood." The *Seblang Olehsari* dancer is appointed by the spirits of the ancestors from the *seblang* lineage through generation [49]. The *Seblang Olehsari* ritual process begins a day earlier with an elder member of the dancer's family.

The novel *Agul-Agul Blambangan* by Moh. Syaiful not only includes *Seblang* as a narrative story but explicitly details the lyrics.

*"Candra Dewi ... Candra Dewi...
Candra Dewi ... Candra Dewi ... Martasiya
Nora mundur ... nora mundur kembang pethetan ..."* (Agul-Agul:22)

(“Candra Dewi... Candra Dewi...
Candra Dewi... Candra Dewi... Martasiya
Won’t retreat... won’t retreat the ornamental flower...”) (Agul-Agul:22)

The data quote above is the lyrics from the *Seblang Olehsari* melodies titled the “Condro Dewi” melody. In the *Seblang* ritual, there are various series of activites, one of which is when the *Seblang* dancer “falls prone” accompanied by the “Condro Dewi” melody [38]. The “Kembang Gadhung” melody is about people who are willing to sacrifice their own relatives for their prosperity, forgetting their origins due to slander surrounding trade.

“Liliran Kantun” is a melody sung in the *Seblang Olehsari* ritual. “Liliran Kantun” accompanies the *Seblang* dancer.

*Liliran Kantun...
Sak kantune lilira yuga
Ya sapanen dayoh ira
Mbok Sur kuba Milu tama*

(Liliran Kantun...
What remain, wake up child
Greet your guests
Mbok Sur kuba Milu tama) (Agul-Agul:98)

“Bangunlah yang tersisa
Kau yang terakhir bangunlah nak
Tegur para tamu yang tak berkuasa itu
Para pengkhianita itu ternama”

(“Wake up what remains
You are the last one to wake up, child
Greet those powerless guests
Those traitors are famous”)

The data quote above is the lyrics from the *Seblang Olehsari* mantra melodies titled “Liliran Kantun.” “Liliran Kantun” is usually chanted after the dancer lies prone on the ground. The is an effort to wake them up. In the ritual on stage, the dancer's assistant receives donations (*saweran*) from the audience placed in a cloth, then tied and given to the dancer; the dancer then wakes up from her prone position (sleep). “Liliran Kantun” is an encouraging melody to remind the younger generation during the colonial period that traitors can be famous people.

Gusti..., Sekar Jenang. Wulan ndadari kuning. Yara, Agung Alit wis kawula njaluk sepura. Orang-orang masih berada di Setra. Samar-samar syair Sekar Jenang menyusup dalam rongga-rongga hari. Syair mohon pengampunan akan dosan dan kesalahan. (Agul-Agul:136)

(Gusti..., Sekar Jenang. The moon is full and yellow. Yara, Agung Alit, I have asked for forgiveness. People are still in the Setra. Faintly, the lyrics of Sekar Jenang seep into the chambers of the heart. Lyrics asking for forgiveness for sins and mistakes.) (Agul-Agul:136)

“Sekar Jenang” is a melody to ask God for forgiveness for all sins, both large and small. With such a plea, life will be peaceful. The data quote above is the lyrics from the *Seblang Olehsari* mantra melodies [38].

“Gendham gendhis ... kurang abyur ... abyur ring ulune keris,” begitulah sesumbar Mas Ayu Wiwit sambil mengacungkan kerisnya ke atas. (Agul-Agul:161)

(Gendam gendhis... not enough splashing... splashing at the hilt of the kris,” boasted Mas Ayu Wiwit while pointing her kris upwards.) (Agul-Agul:161)

The data quote above is the lyrics from the *Seblang Olehsari* mantra melodies titled “Kembang Abang.” The meaning of *Gendam gendhis kurang abyur* is that bitterness and sweetness are mixed together [51].

The novel *Perempuan Bersampur Merah* raises the theme of the murder of shaman is Banyuwangi.

Bapak kemudian bergegas ke belakang, mengambil garam dan air putih. Bapak berjongkok di dapur cukup lama sambal komat-kamit. Lalu keluar dan menyuruh si Ibu untuk meminumnya setengah gelas. Sisanya Bapak oleskan yang sudah didoakannya itu ke dahi, telapak tangan, pusar, dan telapak kaki sang anak yang terus menangis.

(Father then hurried to the back, taking salt and plain water. Father crouched in the kitchen for a long time while mumbling. The he came out and told the woman to drink half a glass. Father applied the rest of what he had prayer over to the forehead, palms, navel, and soles of the feet the child who continued to cry.) (PBM:50-51)

The ritual performed by Sari’s father by mumbling a mantra is a white magic mantra for healing [59]. Saputra [48] states that in the science tradition of the Osing community, they recognize three types of knowledge: the science of *santet*, the science of sorcery, and the science of healing. Each of these three has its own magic, such as *santet* having red and yellow magic—affection magic used to attract others. There is a difference between the colors red and yellow: red is a coarser type of affection magic that tends to have bad social impacts, while yellow is a fine type of affection magic that tends to have negative social effects. Sorcery involves black magic—dark magic used to harm or kill people. Healing involves white magic aimed at curing or neutralizing affection magic and black magic. Saputra [48] notes that the Osing community recognizes sorcery mantras and *santet* mantras. *Santet* and sorcery are two different things; *santet* is affection magis (*ngelmu pengasihan*), while sorcery is magic used to harm/kill.

3.2.2. Tradition in the Works of Banyuwangi Authors

Hasnan Singodimayan is a cultural intellectual from Banyuwangi who demonstrates a strong concern for traditional arts and ritual practices. Through his novel *Kerudung Santet Gandrung*, Hasnan seeks to integrate cultural traditions with religious values. In this work, he attempts to reframe and elevate the social image of gandrung dancers, who are often perceived negatively by society, particularly by groups referred to as kaum aguk melamar amis.

In the matrimonial proceedings between Iqbal and Merlin, Iqbal requested his elder sister to perform the formal proposal. Following the formal proposal, Iqbal intended to request Pak Mantri to visit Merlin’s residence to deliberate and finalize the wedding date.

Iqbal ingin menuakan pak Mantri dengan menyuruhnya datang ke Desa Candipura untuk merundingkan dan menetapkan hari pernikahannya.

“Maaf saya tidak bisa. Sebab menurut adatnya, mereka yang melamar pertama yang harus datang lagi untuk memutuskan. Bukan orang lain seperti saya (KSG:61)

(Iqbal wanted to show respect to Pak Mantri by asking him to come to Candipura Village to discuss and determine the wedding date.

"I am sorry, I cannot. Because according to custom, those who first proposed are the ones who must come back to decide. Not someone else like me." (KSG:61)

The tradition of negotiating wedding dates was evidently misunderstood by Iqbal. Given his status as a prominent figure at his shrimp farm, Iqbal intended to accord Pak Mantri the role of a traditional elder, seeking his assistance in deliberating and finalizing the marriage schedule. According to customary norms, the individual who is required to negotiate and determine the wedding date is the person who first made the marriage proposal, rather than any other party. This understanding may not be widely known.

"Begini Pak Mantri, besok saya sendiri yang datang ke Candipura"
"Itu lebih baik"
"Masalahnya orang desa sana merencanakan adanya upacara Barong gandrung."
"Untuk perkawinan itu? Tanya Mantri tegas
"Betul Pak"
"Tidak benar. Itu tidak benar. Tidak dibenarkan oleh adat", jelas Mantri sedikit meradang
"Mengapa?"
"Tari Barong Gandrung hanya di khususkan untuk keselamatan desa jika kemarau sepanjang tahun
..."
Sebab kalau dipaksakan, bakal terjadi malapetaka di desa itu dengan merenggut nyawa beberapa orang penduduknya" Mata Mantri terlihat merah (KSG:64-65)

("Pak Mantri, tomorrow I will go to Candipura myself."
"That is better."
"The issue is, the villagers there are planning to hold a *Barong Gandrung* ceremony."
"For that wedding?" Mantri asked firmly.
"That is correct, Sir."
"That is not right. It is not right. It is not permitted by custom," Mantri explained, his temper rising slightly.
"Why?"
"The *Barong Gandrung* dance is specifically reserved for the safety of the village during year-long droughts
..."
Because if it is forced, a catastrophe will strike the village, claiming the lives of several residents." Mantri's eyes appeared bloodshot.) (KSG:64-65)

The marriage between Merlin and Iqbal brought joy to their family and the surrounding community. This happiness was intended to be expressed through the performance of the Barong Gandrung ritual, as the bride was a gandrung dancer. However, Pak Mantri, an elder figure respected by Iqbal, forbade the plan. According to Pak Mantri, the ritual must not be conducted arbitrarily. The Barong Gandrung ritual is traditionally permitted only during a year-long dry season. Outside these conditions, forcing the performance of the Barong Gandrung ritual is believed to result in disaster, potentially claiming the lives of members of the village that organizes it.

The novel Nawi BKL Inah reveals many traditions. The character of Nawi is portrayed from early childhood. Various traditions of children's games are extensively described, some of which are even accompanied by illustrations. Nawi's romantic journey begins during his school years, during which he hopes that Inah's feelings will develop naturally. Unlike his peers, Nawi refuses to consult a shaman to employ practices such as Sabuk Mangir and Jaran Goyang.

Aku tak mau ikut teman gunakan orang pintar.
Sabuk Mangir dan Jarang goyang biar perempuan tergila-gila
Kalau Inah menolakku, kuterima dengan jiwa besar.
Mungkin tak berjodoh, takkan membuatku terluka. (NBI:49)

(I refuse to follow friends who seek the help of shamans.
Using *Sabuk Mangir* and *Jaran Goyang* just to make women go crazy for me.
If Inah rejects me, I will accept it with a great soul.
Perhaps we are not meant to be, but it will not leave me broken.) (NBI:49)

Sabuk Mangir is a form of love magic (*ilmu pelet*) intended to subjugate women and is believed to have originated from Mangir Village, Rogojampi. Meanwhile, *Jaran Goyang* refers to another type of love spell commonly used to influence women (NBI: 49). Among the Using community of Banyuwangi, *Sabuk Mangir* and *Jaran Goyang* are widely employed

to attract women who are considered difficult to win over. Nawi refuses to make use of *santet* practices, even those categorized as *yellow magic (pengasihan)*. Instead, Nawi chooses to rely on the power of genuine affection and the belief in destined partnership, rather than seeking assistance from a shaman.

The *mlayoaken* tradition in *Nawi BKL Inah* is employed as a means of uniting Nawi's love, which is obstructed by social status differences. Nawi is considered unsuitable for Inah because his social status is perceived as inferior.

Paman pergi mencari *Colok*, meminta tolong uwak Nan.
Uwak Nan sesepuh di desa Paman, Singotrunan.
Bertiga menemani *Colok*, mengawali pergi ke Biskalan segera
Menemui orangtua Inah, kabarpun disamaikan.
Anak gadis mereka dilarikan anak Lateng, dititipkan pada Paman.
Anak gadisnya masih utuh, keadaannya baik takkurang suatu apa (NBI:98)

(Uncle went to find a *Colok*, seeking help from Uwak Nan.
Uwak Nan is an elder in Uncle's village, Singotrunan.
The three of them accompanied the *Colok*, heading to Biskalan immediately
To meet Inah's parents and deliver the news.
That their daughter had been taken by a youth from Lateng and entrusted to Uncle.
Their daughter remains untouched, in good condition and lacking for nothing.) (NBI:98)

Colok refers to a person who is selected or appointed to formally convey the intention of *mlayoaken* to the family of the young woman who has been "abducted." Nawi seeks the assistance of his uncle to carry out the *mlayoaken* of Inah. *Mayoaken* is a tradition involving the elopement of a young woman, conducted in a respectful manner that upholds dignity and social propriety. This practice typically occurs when a man's romantic relationship is not approved by the woman's parents. In such cases, the male party, with the assistance of an older male relative (such as a maternal or paternal uncle), "abducts" or *mlayoakens* the woman he loves. The young woman is then entrusted to the care of a relative's household (the uncle), where her chastity and honor are safeguarded. Subsequently, the *colok* appointed by the uncle informs the woman's parents that their daughter has been *mlayoaken* by the man she loves.

Bagaimana lagi, orangtuanya parah, tak bisa menghalangi
Kalau keduanya saling mencinta, tak bisa dilarang lagi.
Daripada berdosa, malu tak menuruti anak yang punya niat.
Kalau sudah sepakat, tinggal mencari tanggal yang tepat.
Supaya keduanya bisa menjalani hidup bersama dengan anak.
Supaya hidup mereka selamanya tak banyak gejolak (NBI:98)

(What else could be done, the parents were overwhelmed and could no longer stand in the way.
When two people love each other, they can no longer be forbidden.
Rather than committing a sin, or being shamed by not following the child's intent.
Now that an agreement is reached, it is only a matter of finding the right date.
So that the two may lead their lives together with their child.
So that their lives forevermore will be free from turmoil.) (NBI:98)

The *mlayoaken* tradition is widely accepted by the community, and even the parents of a young woman who has been *payoaken* generally no longer oppose or reject the union. In the case of Inah (*Nawi BKL Inah*), Inah's father ultimately approves the marriage between Nawi and Inah out of concern that undesirable consequences might occur otherwise. In the end, he entrusts his daughter to Nawi, the man she loves, and expresses the hope that their married life will be happy and harmonious.

The tradition depicted in *Agul-agul Blambangan* is the Selametan Bumi. The Selametan Bumi, also known as the Selametan Agung, includes a series of competitions, such as horse racing, Binteian, cricket fighting, and archery.

"Kau ini konyol! Limabelas hari lagi, menjelang Selametan Bumi!" jelasku pada Tulak. Ia mengangguk-angguk. Limabelas hari lagi, Selametan Agung akan dilaksanakan. Selametan juga akan mengundang para raja di Blambangan. Perlombaan kuda, juga merupakan bagian dari Selametan Agung sejak Prabu Danuningrat menjadi raja. Semakin tahun, semakin ramai. Tak hanya pacuan kuda. Ada pula adu jangkrik serta panahan dan yang paling digemari ialah Binteian. (AAB:41)

(You are being ridiculous! Fifteen days from now, we will be approaching the *Selametan Bumi!*” I explained to Tulak. He nodded repeatedly. In fifteen days, the *Selametan Agung* would be held. The feast would also invite the kings of Blambangan. Horse racing has also been a part of the *Selametan Agung* since Prabu Danuningrat became king. Every year, it becomes more crowded. It is not just horse racing; there are also cricket fights and archery, and the most popular of all is *Bintean*.) (AAB:41)

Slametan Agung tradition, accompanied by various competitive events, brings the community together in a shared atmosphere of celebration and joy. The Slametan Bumi, also known as the Slametan Agung, is performed as a ritual of purification intended to cleanse the land, region, or territory from various forms of disturbance, including threats to public health, agriculture, livestock, and all forms of life on earth. The competitions held during the Slametan Bumi are traditionally accompanied by Bintean performances.

Bintean, adu kekuatan antara dua orang di tengah sawah yang dialiri air—tanah lumpur yang tinggi selutut orang dewasa. Panjangnya sepuluh langkah, digunakan untuk tanding. Siapapun yang bisa menjatuhkan tubuh lawan dianggap menjadi pemenang. Pada pertarungan, tidak ada yang boleh menjatuhkan lawan dengan tangan, harus dengan kaki dan badan. Bila tubuh lawan terjatuh dan terendam lumpur, maka ia dinyatakan kalah. Bila lawan jatuh tiga kali dalam permainan, ia tidak diperbolehkan ikut bertanding lagi. (AAB: 41)

(*Bintean* is a contest of strength between two people in the middle of a flooded rice field—muddy earth that reaches the knee height of an adult. The arena, ten paces in length, is used for the match. Whoever can knock down the opponent's body is considered the winner. During the fight, no one is allowed to take down the opponent using their hands; it must be done using only the legs and body. If the opponent's body falls and is submerged in the mud, they are declared the loser. If an opponent falls three times during the game, they are no longer permitted to compete.) (AAB:41)

Bintean has become a popular favorite due to the humorous scenes of opponents falling into the mud, which evoke jubilant cheers from the crowd. This tradition, however, serves more than just a source of amusement; it is a means of maintaining physical resilience. This tradition makes the community closer and more accepting of each other's strengths and weaknesses.

The tradition of consuming traditional beverages is also depicted in the Novel *Agul-agul Blambangan*. One such drink introduced by the author is secang serai beverage, a traditional drink.

“Minum dulu secang serainya, Nak!” Emak meletakkan minuman secang serai hangat yang baru saja selesai ia aduk di meja. Segera kuraih tubuh gelas yang terbuat dari batok kelapa. Meski batoknya berwarna gelap, air merah secang terlihat jelas. (AAB: 17)

(Drink your *secang serai* (sappanwood-lemongrass) first, Son!” Mother said as she placed a warm glass of *secang serai* on the table, which she had just finished stirring. I immediately reached for the glass made from a coconut shell. Despite the dark color of the shell, the red hue of the *secang* water was clearly visible.) (AAB:17)

Warm secang-serai, also known as wedang secang, is a signature beverage of Banyuwangi Regency, believed to alleviate pain and regulate blood sugar levels. Made from affordable and readily available ingredients, this drink serves as a low-cost traditional tonic for the community. Consequently, it is a common practice for families (mothers) to serve secang-serai following any strenuous physical activity.

The tradition of caring for and honoring heirloom objects is also depicted in *Agul-agul Blambangan*.

Tidak aman bila kau disini, kau harus membawa Tumbak Biring Lanangan dari rumah Bapa Rapa. Aku akan pergi ke Grajagan menyampaikan kabar!” (AAB: 73)

("It is not safe for you to be here; you must take the *Tumbak Biring Lanangan* from Bapa Rapa's house. I will go to Grajagan to deliver the news!") (AAB: 73)

The quotation above is a dialogue spoken by Wong Agung Wilis or Mas Sirna, to his nephew, Mas Rempeg. Tumbak Biring Lanangan or Tombak Biring Lanang is a revered heirloom spear that was wielded by Mas Rempeg in his resistance against the Dutch during the colonial period [52].

Novel *Minakjinggo Sekar Kedaton* reveals various traditions practiced within the royal court, one of which concerns the continuity of the royal lineage.

Dari perkawinannya dengan Sri Gitarja itu Raden Cakradara dianugerahi seorang putra dan dua orang putri, mereka adalah Prabu Hayam Wuruk, Dyah Rajasa Duhitundudewi, dan Dyah Nrttaja Rajasaduhiteswari (MJSK, 2013:207).

(From his marriage to Sri Gitarja, Raden Cakradara was blessed with one son and two daughters; they were Prabu Hayam Wuruk, Dyah Rajasa Duhitundudewi, and Dyah Nrttaja Rajasaduhiteswari) (MJSK, 2013:207).

Hayam Wuruk was the son of Sri Gitarja and the grandson of Gayatri. He ascended the throne through his mother, Sri Gitarja. Consequently, even after becoming king, Hayam Wuruk could not treat Gitarja as a subject. While he exercised full authority over the people in matters of governance, within the domestic sphere he remained Gitarja's son. This dual position created a situation in which Hayam Wuruk appeared unable to exercise complete autonomy, including in matters of marriage. Gitarja arranged Hayam Wuruk's marriage to his own cousin, Sri Sudewi.

Sri Gitarja berharap Hayam Wuruk akan mengangkat Kusumawardani sebagai prabu putri. Meski ia seorang perempuan, tidak masalah. Kusumawardani benar-benar mewarisi kekuasaan. Ia anak Hayam Wuruk yang terlahir dari Permaisuri Sri Sudewi yang bergelar *paduka sori*. Sri Sudewi, yang menantu itu, adalah keponakannya sendiri, anak Dyah Wiyat yang bersuami Bhre Pamotan Wijayarejasa Sang Apanji Wahninghyun. (MJSK, 2013:64)

(Sri Gitarja hoped that Hayam Wuruk would appoint Kusumawardani as the regnant queen (*prabu putri*). Even though she was a woman, it was not an issue. Kusumawardani truly inherited the power. She was the child of Hayam Wuruk, born to the Queen Consort Sri Sudewi, who held the title *Paduka Sori*. Sri Sudewi, the daughter-in-law, was her own niece—the daughter of Dyah Wiyat and her husband Bhre Pamotan Wijayarejasa Sang Apanji Wahninghyun.) (MJSK, 2013:64)

The tradition of the queen mother's involvement in the king's domestic affairs is also exemplified by Sri Gitarja. She influenced Hayam Wuruk's decision regarding the determination of his successor. Gitarja wished Hayam Wuruk to designate Kusumawardani as his heir, as Kusumawardani was the daughter of Hayam Wuruk and Sri Sudewi. However, Hayam Wuruk opposed the queen mother's wishes.

"Ayah mencoba melawan arus untuk mempersiapkanmu menjadi raja, Wirabumi." Lanjut Hayam Wuruk. "Ayah berpendapat, apa yang dikatakan mendiang Kakang Gajah Mada itu benar. Seorang raja harus berotot kawat, bertulang besi, dan berjiwa kukuh keras melebihi baja." (MJSK, 2013:37).

("Father is trying to go against the tide to prepare you to become king, Wirabumi," Hayam Wuruk continued.

"Father believes that what the late Kakang Gajah Mada said was true. A king must have muscles of wire, bones of iron, and a soul as steadfast and hard as steel.") (MJSK, 2013: 37).

Hayam Wuruk's decision was once presented to the *Sapta Prabu*, but it was rejected. This issue subsequently prompted Sri Sudewi to arrange the marriage of Kusumawardani to Wikramawardhana. Through this marriage alliance, Sri Sudewi hoped that Hayam Wuruk's successor would be Kusumawardani's husband, Wikramawardhana. This strategy was perceived by Wirabumi as an attempt to marginalize him. Consequently, Wirabumi sought to assert and defend his own claim.

"kukembalikan persoalan ini kepada Paman Mahapatih yang memegang kekuasaan atas Panca Ri Wilwatikta. Panca Ri Wilwatikta lebih berhak menyelesaikan persoalan ini daripada aku. Silakan Paman mengusut tuntas sampai persoalan terselesaikan. Aku yakin, Paman Mahapatih dan Paman Laksamana Nala tak perlu terganggurasa sungkan meski yang dihadapi adalah kerabat Sapta Prabu. Mari kita semua melihat, apakah Kutaramanawa benar-benar bisa ditegakkan terhadap Sapta Prabu." (MJSK, 2013:772).

("I return this matter to Uncle Mahapatih, who holds authority over Panca Ri Wilwatikta. Panca Ri Wilwatikta has more right to resolve this issue than I. Please, Uncle, investigate this thoroughly until the matter is resolved. I am certain that Uncle Mahapatih and Uncle Admiral Nala need not be hindered by hesitation, even though those being faced are relatives of the Sapta Prabu. Let us all see whether the *Kutaramanawa* can truly be upheld against the Sapta Prabu.") (MJSK, 2013:772).

Wirabumi sought to defend his position and rights as a son of Hayam Wuruk and as a rightful heir to the kingdom. He aimed to uphold the law, as there were established legal provisions governing the succession of power. Wirabumi did not wish to act rashly; instead, he intended to entrust the matter to the Mahapatih and Laksamana Nala. Wirabumi intended to see whether the Mahapatih and Laksamana Nala were capable of upholding justice.

Perempuan Bersampur Merah reveals the tradition of santet in Banyuwangi. The year 1998 marked a dark period for local shamans (dukun) in Banyuwangi. The mass killings of suspected sorcerers became rampant.

Kedukaan mengunjungiku setiap hari. Bapakku mati sebagai tuduhan dukun santet yang katanya banyak menjatuhkan korban. Desas-desus itu kudengar dari para tetangga, meski mereka sering kali menutup mulut ketika melihatku lewat. Di toko-toko, di pasar, di teras-teras rumah, berita itu dilayangkan. Aku sama sekali tidak mengerti mengapa mereka melakukan itu pada Bapak. Aku dan Ibu selalu yakin, Bapak tak seperti yang mereka tuduhkan. Bapak tak akan pernah menyakiti orang lain. (PBM:71)

(Grief visits me every single day. My father died under the accusation of being a *dukun santet*—a black magic shaman—who was said to have claimed many victims. I heard these rumors from the neighbors, though they would often fall silent whenever they saw me pass by. In the shops, at the market, and on the porches of houses, that news was spread. I do not understand at all why they did that to Father. Mother and I have always been certain that Father was not what they accused him of being. Father would never hurt anyone else.) (PBM: 71)

Sari believes that her father would never harm others. Within their community, the practice of healing through incantations is considered common and culturally acceptable. Many villagers were treated by Sari's father and subsequently recovered, which led the community to regard him as a dukun. The incantations employed by Sari's father were associated with yellow magic, intended to provide assistance and healing, rather than black magic, which is believed to cause harm or death. However, Rama's father incited those who had previously been cured by Sari's father to collectively seize and kill him after accusing him of practicing santet (witchcraft).

Kabarnya bupati mulai menggalakkan kembali seni gandrung. Akhir tahun 2002 lalu, ketika gandrung sudah dinobatkan sebagai maskot kota Banyuwangi, di jalan-jalan utama bahkan mulai dibangun patung gandrung..... (PBM:132)

(It is reported that the Regent has begun to actively promote the art of *Gandrung* once again. At the end of 2002, when *Gandrung* was officially designated as the mascot of Banyuwangi, *Gandrung* statues even began to be erected along the main roads.....) (PBM:132)

After the wave of killings targeting alleged santet practitioners subsided, the Regent of Banyuwangi undertook efforts to revitalize and develop local traditions, one of which was the gandrung dance. *Gandrung* was even adopted as a cultural mascot of Banyuwangi. Sari, having managed to release her feelings of resentment, joined a gandrung dance studio as a means of channeling her emotions. Her decision received support from her family and friends. For Sari, forgiveness brings far greater peace of mind than dwelling on the causes of her father's death.

Walaupun aku diam, aku tahu, pak. Dari kecil aku cari tahu tentang itu. Aku bahkan tahu gimana Pak Sotar, Pak Ngadino, Pak Tuki, Pak Samian, dan orang-orang lain yang kerabatnya sakit, semuanya Bapak datangi untuk Bapak hasut.....

Bapak ndak hasut mereka. Mereka sudah tahu sejak lama bahwa dia memang dukun santet. Dan kamu harus tahu, Ram. Para dukun santet itu memang harus dibunuh, atau bila tidak, satu per satu warga kampung yang tak bersalah akan menjadi korban dari ilmunya... (PBM:199-200)

(Even though I remained silent, I knew, Father. Since I was a child, I have looked for the truth about that. I even know how Pak Sotar, Pak Ngadino, Pak Tuki, Pak Samian, and others whose relatives were ill—you approached all of them to incite them...

I did not incite them. They had known for a long time that he was indeed a *dukun santet*. And you must understand, Ram. Those *dukun santet* must be killed, or else, one by one, the innocent villagers will become victims of their black magic...) (PBM:199-200)

The massacre of shamans in Banyuwangi occurred from February to August 1998. Those who were killed were not only practitioners of so-called black magic but also various types of traditional healers, including those who had long assisted

the community in curing illnesses. The perpetrators were members of the local population as well as individuals commonly referred to as "ninjas." In the novel, the father of the main character is portrayed as a *dukun suwuk*, a practitioner of *yellow magic* who typically helped heal community members rather than causing harm. Sari's struggle to uncover the identity of her father's killer ultimately reaches an impasse when she inadvertently discovers that the mastermind behind the murder is Rama's father—the man she loves and who had previously helped her search for the perpetrator of her father's death.

4. Conclusion

Kerudung Santet Gandrung seeks to portray the authentic image of Gandrung dancers, emphasizing that they do not embody the negative stereotypes commonly attributed to them by the wider society. Instead, gandrung dancers are depicted as religious individuals who continue to preserve the gandrung tradition. In preserving the *Gandrung* tradition, dancers utilize the services of shamans (dukun) who practice 'yellow magic' (*magi kuning*) for protection. These shamans also perform rituals intended to heal individuals, while simultaneously possessing the capability to retaliate against the malice of others.

Numerous rituals are revealed in *Nawi BKL Inah*, including the Seblang Olehsari ritual, Seblang Bakungan, Barong Ider Bumi, Batokan stall tradition, ramadhan traditions, and children's traditional games. However, the tradition most closely connected to the main narrative is *mlayoaken*, a practice involving the elopement of a beloved young woman. The *mlayoaken* tradition is widely accepted by the community and is conducted in a manner that preserves dignity and social propriety.

In *Agul-agul Blambangan*, the rituals most prominently depicted concern the care and maintenance of the *keris* in order to preserve its spiritual potency. Another tradition introduced in the novel is the preparation of medicinal herbal drinks (*jamu*) believed to have therapeutic benefits.

Minakjinggo Sekar Kedaton reveals the tradition of royal lineage within the Majapahit and Blambangan courts. This exploration of lineage serves to rehabilitate the image of Minak Jinggo, who has long been perceived negatively by the public as a buffalo-headed figure with an orange complexion. In contrast, the novel presents Minak Jinggo as a handsome man.

Perempuan Bersampur Merah portrays the tradition of *dukun* practices in Banyuwangi, distinguishing between shamans who employ *yellow magic* for healing purposes and those who use *black magic* spells to cause harm or death. The father of the main character *Perempuan Bersampur Merah* was a shaman with yellow magic, who used healing rituals, but was also massacred in the 1998 massacre of black magicians.

Compliance with ethical standards

Acknowledgements

This article was written by the Research Team at the Literary Analysis in Cultural Context Research Group (KeRis PERSADA). Therefore, the Research Team would like to thank the Rector of UNEJ and the Chair of LP2M UNEJ. All the contents of the article are our responsibility.

Disclosure of conflict of interest statement

The authors declare that there is no conflict of interest for this article.

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