



P-ISSN 2355-2794
E-ISSN 2461-0275

Ethnomulticultural Dimensions in Osing Literature of Banyuwangi: An Analysis of *Samar Wulu* and *Lintrik*

Akhmad Taufiq^{*1}
Sukatman¹
Budi Setyono²

¹Study Program of Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Universitas Jember, Jember 68121, INDONESIA

²Study Program of English Language Education, Faculty of Teacher Training and Education, Universitas Jember, Jember 68121, INDONESIA

Abstract

This study explores the ethnomulticultural content in Osing literature, highlighting how it expresses the Osing ethnic identity through its unique characteristics and traditions. Through a qualitative-interpretative-anthropological method, this study examined data in the form of words, sentences, and paragraphs extracted from two short stories. The short stories under investigation included a short story entitled Samar Wulu (Dusk; the time when the Sun is about to set) by Andika Fitriyah and Lintrik (Love Spell) by Dyah Agustin Wulandari. In this literary anthropology research, the data in the two short stories were analyzed based on their ethnomulticultural content. The ethnomulticultural analysis explored cultural phenomena and traditions, which included worldviews and local wisdom. The researchers conducted a three-stage reading process of the short stories for the representation of Osing cultural content: receptive reading, repeated readings to gather data on ethno-multicultural elements, and interpretive reading using a literary anthropology approach to analyze the worldview and local wisdom of the Osing community. The results revealed the significant role rituals play in expressing Osing cultural identity. Rituals like Kebo-Keboan, for overcoming plagues, and Lintrik, for warding off misfortune, are deeply rooted in Osing society and reflect themes of magic and tragedy. These rituals embody the Osing

* Corresponding author, email: akhmadtaufiq@unej.ac.id

Citation in APA style: Taufiq, A., Sukatman., & Setyono, B. (2024). Ethnomulticultural dimensions in Osing literature of Banyuwangi: An analysis of *Samar Wulu* and *Lintrik*. *Studies in English Language and Education*, 11(3), 1767-1781.

Received November 1, 2023; Revised May 29, 2024; Accepted August 24, 2024; Published Online September 30, 2024

<https://doi.org/10.24815/siele.v11i3.35033>

worldview, where harmony between the micro and macro cosmos is essential. The presence of magical realism in these rituals affirms the local identity of the Osing people in postcolonial society. The findings suggest potential avenues for integrating cultural insights into pedagogical approaches at the junior high school level.

Keywords: Banyuwangi, ethnomulticultural, *Lintrik*, local literature, Osing literature, *Samar Wulu*.

1. INTRODUCTION

As part of social institutions, literary texts serve as a medium for sociocultural reality. Through literary texts, all the details of sociocultural life are represented and interpreted. In that context, ethnomulticultural content is one of the important parts worth studying. Ethnomulticultural content is one form of such sociocultural representation. Taufiq (2017) points out that ethnomulticulturalism is one of two important segments in multicultural literary studies, one of which emphasizes its study based on religious diversities. From a multicultural perspective, the two bases of study are deemed equally important and lend credence to exploring multicultural entities. Studies on multiculturalism encompass three core areas, *inter alia*, ethnic-, gender-, and religion-based multiculturalism (Parekh, 2002). In this study, the authors specifically define ethnomulticulturalism as an exploration of cultural diversity grounded in ethnic variation. This study adopts this perspective to scrutinize the manifestation of Osing ethnicity in two pieces of local literature.

In this regard, local literature is a treasure of Indonesian literature that has local characteristics and colors in it. Several studies concerning local literature view local literature as a literary work that reflects locality in a society that has a positive contribution to the development of a literary work (K. Brooks, 1998; Donavan, 2007; Hawkins, 2008; Ismawati, 2020; Warfel, 1970). In the context of local literature in Indonesia, Ratna (2005) specifically defines local literature as a treasure of Indonesian literature, which can strengthen the position of Indonesian literature with its strength and elements of locality. Local colors with so many treasures and cultural wealth have extraordinary potential to maintain the dynamics of Indonesian literature. For this reason, local literature is not essentially regional literature, but it is a part of the national literary treasure, which has a special color with its strength and locality (Reksa, 2016).

Local literature, due to its locality, can provide energy for the creative power of Indonesian literature (Sulaiman et al., 2020). Diverse local issues, ranging from aspects of mythology, rites, historicity, and peculiarities of nature, to the people in it are local forces that can generate great energy for the dynamics and sustainability of Indonesian literature. Indonesian literature, positioned here as national literature, undoubtedly serves both as a source and a foundation for its ongoing development (Kobis, 2019). Authors with all ethnic backgrounds have a great opportunity to continue to explore those issues of locality, to be presented and transformed in such a way with their respective authorship styles.

The transformation of local literary works must consider how the author integrates elements of local culture into the literary creation (Hou et al., 2022). This

process assumes that these cultural elements are embedded within a specific cultural context. However, the influence of the literary work may extend beyond its original cultural sphere. As a result, local literature continues to serve as a framework for literary works that reflect a distinct local culture (Lum, 2008).

It is in this context that Ratna (2005) and Taufiq (2017) argue that local literary works become part of the multicultural literary treasure. These works reflect on a particular local culture, amid a more macro-cultural sphere. Such a perspective is important to put forward as an attempt to prevent mistakes and misunderstandings of local literature. Local literature remains part of the national literary treasure, Indonesian literature with all its richness and local cultural treasures, amid the multicultural sphere of Indonesian culture. Therefore, local literature can be understood as part of multicultural literature, as national literature in Indonesian.

In this regard, Osing local literature is part of the Indonesian literary treasures that reflect the Osing locality. Some of the local elements reflected in local literary works pertain to mythology, rites, historicity, peculiarities of nature, and humans as ethnic members are prevalent elements of locality in Osing local literature. These local elements were elaborated and transformed in such a way by their authors into constructed literary works. Concerning the Osing ethnic group, the Osing ethnic group is located in the Banyuwangi region, East Java, Indonesia. The ethnic group is a treasure of the cultural heritage of the Blambangan Kingdom in Banyuwangi (Saputra, 2001).

Moving forward, these elements of locality can be further divided into three aspects of the study: worldview, values, and local wisdom. These three aspects are appealing areas worthy of investigation. For example, a study conducted by Saputra et al. (2020) found that worldview and local wisdom can be traced to the language spoken by certain local people. Language is not only a means of communication but also a means of expressing the perceptions, attitudes, and worldviews of the owner of the language. In harmony, Sudikan (2013) argued that these local values, which influence the attitude, viewpoint, and knowledge of a community, serve as the foundation for how they survive.

Therefore, this research distinguishes itself from previous studies by examining the representation of Osing's worldview and local wisdom through an anthropological lens. The study seeks to identify the implications of Indonesian literature instruction in the ninth grade of junior high school. These theoretical and practical dimensions underscore the unique contributions of this study compared to existing studies. For example, in the realm of multicultural research, Taufiq (2017) emphasized the development of Indonesian literature, while (Setyono & Widodo, 2019) focused on multicultural and intercultural issues in school reading texts. In contrast, this study focuses on ethno-multicultural issues, specifically examining how to read and analyze multicultural phenomena within the Osing Banyuwangi ethnic group.

Moreover, this research diverges from other studies on the Osing tradition. Anoegrajekti et al. (2015) focused on Gandrung dancers, and Saputra et al. (2020) emphasized language as a form of local communicative expression. This study, however, emphasizes the fundamental cultural aspects of the Osing, particularly their worldview and local wisdom, with special attention to the dimension of magical realism in Osing Banyuwangi rituals as reflected in literary works, specifically the short story *Osing Banyuwangi*. This research is significant because it broadens the understanding of how the Osing Banyuwangi tradition is expressed across cultural

contexts. In this scenario, this research explores magical realism through two central questions:

1. How is the worldview of the Osing Banyuwangi community reflected in the short stories *Samar Wulu* and *Lintrik*?
2. How is the local wisdom of the Osing Banyuwangi community depicted in these stories?

By extension, this research investigates the implications of these findings for Indonesian language education, particularly for teaching literature in the IX grade at the junior high school level. The rituals performed by the Osing Banyuwangi community are instrumental in creating and maintaining harmony. These findings can be effectively incorporated into junior high school curricula within the context of the 2013 Curriculum to enhance literary education.

2. LITERATURE REVIEW

2.1 Ethnomulticultural Concept

There are two important things in the study of multicultural literature that have been carried out. First, the study of multicultural literature emphasizes the reflection of the text on the study of multicultural interactions between two or more groups in a particular society in a particular literary text. Second, studies that emphasize multicultural values in the form of respect between cultural groups contribute to the integration of particular societies or nations. These have been acknowledged in previous studies by Imron (2007), Taufiq (2014), Endraswara (2016), Taufiq (2017), and Setyono and Widodo (2019), each of which has attested to the urgency of investigating multicultural literature.

This study exemplifies and signifies an opportunity for the elaboration of research-based studies so that the multicultural literary studies that have been maintained so far can continue to develop. The studies of multicultural literature on a variety of life, history, traditional backgrounds, and local wisdom are worthy of continued development (Louie, 2015; Morrel & Morrel, 2012; Osorio, 2018; Taufiq, 2014). For example, the study of multicultural literature has begun to focus on more specific studies on the ethnomulticultural space. Literary studies in the ethnomulticultural space may have the academic power to articulate new concepts and propositions concerning these multicultural literary phenomena and content. Admittedly, the literary treasures in Indonesia with a variety of ethnomulticultural content are very diverse. Therefore, as part of the local literary treasure, the ethnomulticultural dimension certainly needs to get its lines of inquiry. Such literary works, according to Ratna (2005), reflect the diversity of tribal/ethnic customs and play an important role in introducing and developing national cultural treasures.

The existing ethnomulticultural literature along with its contents constitute the literary treasures that have been developing relatively well. Worldview, values, and local wisdom are always open to further studies, from the results of studies that have been running so far. By borrowing the term used by Anoegrajekti et al. (2015), Osing's local literature can also be perceived as an affirmation of Osing identity amid the macro phenomena in society. The treasures of Indonesian literature require the

enrichment of new concepts and propositions regarding the content of Osing's ethnomulticultural-based literature.

The proposed assertion is that the phenomenon of magical realism is an integral aspect of Osing Banyuwangi literature. Within the context of Osing as a postcolonial society, the presence of magical realism in Banyuwangi's literary works serves as an affirmation of local identity. This is particularly evident in the analysis of the two short stories, *Samar Wulu* and *Lintrik*. Such studies provide a framework for universally understanding magical realism, emphasizing that locality and magical realism are inseparable in postcolonial societies (Anderson, 2016; Siemon, 1995).

2.2 Ethnomulticultural Content in Literature

As a miniature of the world, literature has a scope of dimensional content that emulates the actual world. From this perspective, the literary text becomes a medium in accommodating the reality represented in literary texts. It is also through the literary text that all the details of life are represented and interpreted. In that context, ethnomulticultural content is one of the important parts worth paying attention to. Ethnomulticultural content is a form of social representation. Taufiq (2017) contends that ethnomulticulturalism is one of two important segments in multicultural literary studies: the study of multicultural literature that emphasizes its study based on religion.

For this reason, in conjunction with developing the multicultural paradigm, ethnomulticultural content has academic urgency as one of the important objects of study. Parekh (2002), for example, underscores that in multicultural studies, cultural diversity based on the subcultural features of a society is one of its main concerns. As such, ethnomulticulturalism is intended as a multicultural study that positions worldviews and issues of ethnic local wisdom (subcultures) as the discussion point of its study. These two issues are the focal concerns in the study of ethnomulticulture in the local literature of Osing. In the same vein, Sudikan (2013) states that local wisdom is the attitude, view, and ability of a community to manage its spiritual and physical environment, which enables the community to prevail as represented in its worldviews reflected in literature.

In that regard, the Osing literary text is presumed to convey local worldviews and wisdom. Through the literary text of Osing, the worldview and local wisdom of Osing can be unearthed, described, and interpreted as a meaning-making process. This academic process is embedded within the framework of reading, understanding, and interpreting the cultural phenomenon of a particular ethnic community through literary texts (W. Brooks and Brown (2012).

2.3 Local Literature of Osing

Local literature is a treasure of Indonesian literature that has local characteristics and colors in it. Ratna (2005) mentions that local literature is a treasure of Indonesian literature, which can strengthen the position of Indonesian literature with its strength and elements of locality. Local colors with so many treasures and cultural wealth have extraordinary potential to maintain the dynamics of Indonesian literature. For this reason, local literature is not essentially regional literature. Instead, it is part of the

national literary treasure that has a special color associated with its strength and local elements.

These elements of locality can further be drawn into three aspects of the study, *inter alia*, worldview, values, and local wisdom. With regard to these three aspects, there are interesting academic studies that are worth paying attention to. For example, a study conducted by Saputra et al. (2020) states that worldview can be traced from the language spoken by certain local people. Language is not only a means of communication, but also a means of expressing the perceptions, attitudes, and worldviews of the speakers of the language.

Meanwhile, in another study related to Osing local wisdom, Saputra et al. (2017) found that sacred rituals contained the awakening of a suggestive and functional spirit, in addition to a sense of communal and mutual cooperation. Both studies focused on the oral traditions of the Osing people. In the context of local literature, the ongoing study of oral traditions is evident in its transformation in modern literary texts, such as works of the prose genre, which involve local literary novels and short stories. In this context, the two short stories examined in this research, *Samar Wulu* and *Lintrik*, can be interpreted and positioned as Osing Banyuwangi short stories that express local culture. For the Osing Banyuwangi people, *Samar Wulu* embodies the concept of transitioning from day to night, a time believed to be when 'other' creatures emerge. During this period, Osing people exercise heightened caution. Meanwhile, *Lintrik* refers to a ritual performed by a woman who has experienced menopause. This ritual involves the use of spells and specific media, namely, *Lintrik* cards. In this ritual, a woman performs supernatural practices using incantations and the medium of the *Lintrik* cards.

3. METHODS

This research used a qualitative-interpretative-anthropological method, which presupposed a pattern of analysis and interpretation in the form of descriptions based on cultural data in literary texts (Miles & Huberman, 2009; Ratna, 2004, 2011). In literary anthropology research, data are obtained from cultural phenomena in literary texts. The data for this study were collected from two short stories in the anthology of *Samar Wulu: Samar Wulu* by Andika Fitriyah and *Lintrik* by Dyah Agustin Wulandari. In 2014, the short story anthology *Samar Wulu* was published by Lentera Creation. The book involved 27 short stories by different authors that raised themes about locality, one of which was the Osing of Banyuwangi. Both *Samar Wulu* and *Lintrik* were written within the context of Osing literature.

The researchers performed a series of related reading processes. The first stage involves an initial, receptive reading that captures and makes sense of the anthology's content. This led to the conclusion that the anthology warranted further, more in-depth inquiry. Consequently, the researchers selected specific short stories for closer examination, specifically *Samar Wulu* by Andika Fitriyah and *Lintrik* by Dyah Agustin Wulandari. These selections were based on their strong representation of the local Osing content, which significantly highlights the rituals and traditions of the Osing Banyuwangi cultural model. In the second stage, the researchers conducted repeated readings of selected short stories by *Samar Wulu* and *Lintrik*. This stage explored information and data related to ethno-multicultural content, including the embedded

worldviews and local wisdom of the Osing community. Likewise, the third stage rereading, specifically interpretive reading, to analyze and interpret the content in the short stories. Using a literary anthropology approach (Ratna, 2011), this interpretive reading focused on understanding the data about the worldview and local wisdom of the Osing community to facilitate cultural interpretation.

The data were identified and tabulated according to the research focus. Following identification and tabulation, the data were presented, analyzed, and interpreted using a literary anthropology approach, emphasizing two key research areas: worldview and local wisdom. The following describes the analysis process.

The first stage of data analysis was to identify ethnomulticultural details in the short stories. This study aimed to capture the worldview and local wisdom of the Osing community. Subsequently, these data were categorized and tabulated according to their foci: worldviews and local wisdom in the Osing community. The third stage involved categorizing and tabulating the data, which involved initial analysis and interpretation through cursory reading guided by a literary anthropology approach. This analysis was devoted to identifying the intertextual relationships between the results of the analysis, thereby facilitating a rigorous process to obtain rich and in-depth findings. This research focuses on two significant issues: the worldview and local wisdom of the Osing Banyuwangi community, as reflected in the two short stories. Within this context, the phenomenon of magical realism, as a manifestation of worldview and local wisdom, plays a crucial role. This helps in understanding the traditions and cultural expressions of the Osing Banyuwangi people and contributing to the creation and maintenance of harmony.

4. RESULTS AND DISCUSSION

The results of this study explain several important findings. First, this ethnomulticultural study uncovered cultural phenomena, especially ethnomulticultural content in Osing's local literature, which included Osing's worldview and local wisdom. Moreover, the worldview Osing in the findings acknowledged the harmonious micro-relationship between the cosmos and the macrocosmos. Finally, local wisdom portrayed how the ethnic group addressed their socio-cultural challenges. In this study, amid their ritual treasures, the Osing community tried to face that socio-cultural reality by maintaining the micro-harmony of the cosmos and the macro cosmos. Their endeavors to maintain both dimensions express their attitude while maintaining their local wisdom.

4.1 Osing Worldview

The Osing worldview becomes an integral part of better understanding how Osing society treats the cosmological world. For the people of Osing (read: *Wong Osing*), the invisible and invisible world is a connected world. Therefore, the real and unreal in the perception of the community is read and interpreted concomitantly. Mustamar et al. (2013) state that cosmology in this context is a conceptual construction of individual or collective knowledge that is hidden because it is considered sacred. This knowledge is socialized, studied, understood, and applied. Therefore, something hidden exists in the totality of life that continues to

prevail toward harmony. Thus, harmony between the macro universe (the universe) or the universe and the micro-universe, that is, the little universe or humans. B. Arianto et al. (2021) stated that humans and nature have a reciprocal relationship. This has become a kind of worldview for the people of Osing.

Such a process of positioning has implications for the cultural relationships and attitudes of the Osing community for almost the entire ritual of giving place to that invisible world. Invisible creatures are not uncommon to be presented in ritual processions like this. The presence of other invisible creatures inevitably affects their magical power.

- (1) At 8:00 in the morning all the equipment was ready. Marwi recited the spell Jin Kebo had already given. Quickly, the mediator, who had been dressed like a buffalo, entered a trance so that he lost control and rolled around in the rice field. After the ritual was completed the next day, the residents were shocked that their once-festering skin and smell had immediately returned to normal. The residents also expressed their gratitude and accepted Marwi as a citizen. They were also afraid that one day, the disease would return. Marwi quickly gained Rodiah's approval's parents, which also drove her to become elated. However, Marwi remained worried. Every night, Marwi always dreamed about Jin Kebo, who asked for a beautiful girl who could dance. Meanwhile, the only beautiful girl good at dancing in her village is Rodiah. (Fitriyah, 2014, pp. 27-28).

The presence of *Jin* (genie) *Kebo* (buffalo) in the *Kebo-Keboan* (the buffalo) ritual denotes an interesting and magical event. The presence of that invisible creature (*manjing*) in humans, then results in the possessed human becoming an appealing view with its magical atmosphere, which oftentimes gives goosebumps among its viewers. However, this event demonstrates how much the people of Osing gave a separate place to an invisible being (read: *Jin*) in life. The Osing people are fully aware of the fact that they do not live in their solitude as human beings; they are aware that in life they coexist with other beings (Saputra & Edy, 2016).

This awareness impact on their lives to strive to create and maintain harmony with other invisible beings. However, sometimes it can also be detrimental to themselves. For example, the invisible creature (genie) asks for a *tubal* (sacrifice). In the data, it happened to Rodiah. Rodiah is a young, beautiful, and virgin woman. The occurrence of a *tubal* becomes something that is not only magical but also tragic because such a sacrifice would cause great loss for those who love her, at least Marwi and her family.

The next data in the short story *Lintrik* by Dyah Agustin Wulandari demonstrated how the Osing people not only believed in the *Kebo-Keboan* ritual, as in the short story *Samar Wulu*, but also believed in *lintrik*. *Lintrik* is a kind of high-level science that uses the medium of check cards or playing cards (Dutch cards) to make someone fall in love and always remember a certain person, usually a *lintrik* shaman is an old woman (Wulandari, 2014, p. 83).

- (2) The atmosphere was rather calm, although Nono's wife was still busy with patients at Wiwik's house. I did not know what motivated Nono to suddenly return to his home. Like chicks lose their broods. It is like a confused person. His movements were increasingly discovered by his wife. Wiwik was even more confused about what had happened to the man she loved. It was unusual for her husband to pretend to be a person with no purpose in life. He remained silent, rarely talking or cracking jokes, and his behavior completely changed. His face looked very old. That was how Wiwik felt. When he was at his house, Nono always quarreled with his wife. He did not want to see his wife's face. He turned angry when he saw her and wanted to slap Wiwik in the face. However, Nono can still control his emotions. (Wulandari, 2014, p. 78).

- (3) Dizziness appeared again in Nono's head. Suddenly, he remembered a woman named Yanti. The less time he stayed in his house, he became even more angrier with his wife. Every time I went home, I did not know why my dizziness was getting stronger. He is like a person who escapes his consciousness. Money was taken from his savings. Just to fulfill Yanti's wish. Every time he met her, Nono bought her, although it was his wife's money. Nono did not realize how much he had spent on Yanti, which had already been tens of millions. Day by day, Nono's thoughts about the woman strengthened. (Wulandari, 2014, p. 79).
- (4) Wiwik was surprised when Mr. Kyai told her that her husband had been hit by a *lintrik* with a woman named Yanti. Wiwik's heart was broken when he heard all that. Pak Kyai encouraged Wiwik to be patient and pray to Allah the almighty so that the *lintrik* would fade quickly. A package filled with sugar was received from Mr. Kyai for mixing into Nono's drink when he returned home. Wiwik was carrying out Mr. Kyai's mandate. Before going home, Mr. Kyai said to him, "In a while, it will fade the *lintrik* of this midwife's husband. If Nono has no money anymore, he will leave her. Since then, he has suddenly realized and remembered his family again, if it had faded later. No wonder her family has been wasted so far because a woman named Yanti is draining her husband's wealth." Such was the saying of Mr. Kyai, who was well known for his effectiveness. (Wulandari, 2014, p. 81).

In the next data, a phenomenon was found in local people who used *Lintrik* as a ritual to subdue a person of the opposite sex with the science of assimilation. *Lintrik* is a type of assimilation science often used by a person under certain conditions. The data show a phenomenon when Nono, who works as a doctor, suddenly fell in love and became interested in Yanti. What happened to Nono was suspected to be unnatural, the head suddenly dizzy and suddenly wanted to see Yanti.

This was strange and unusual. Wiwik was certainly very sad. Nono was exposed to *Lintrik Pengasih* (love curse) after Wiwik asked Kyai for help. The Kyai then showed that Nono was exposed to *Lintrik*. It is a mystical practice that uses a medium called the Dutch card. A shaman, who is usually a woman, performs rituals with this medium to help a person subdue someone with a certain intention. This form of curse is believed to manipulate emotions and influence behavior, often causing emotional turmoil in the affected family.

This ritual was an interesting local phenomenon to look at. A form of local expression that used the medium of cards to attract a person. There are three important things to read about the *Lintrik* phenomenon as an expression of this magical realism: women, cards, and others. This magical expression of locality is played entirely by women. First, women who fully control the ritual have a decisive position. Usually, this is played by women who are old and do not menstruate anymore. Second, the card used as a medium in this *lintrik* ritual is the cheque card. The Osing society also refers to it as a *lintrik* card. Through the medium of the *lintrik* card, the *Lintrik* Shaman does something as desired by the person who asks for help. The third is others. It is called *Others* or other forces because actually through the medium of the card, the Shaman performs a ritual of *pengasih* to connect with *jin* that is used by the Shaman through the medium of *lintrik* cards to attract someone.

Departing from these two ritual events, the *Kebo-Keboan* ritual to overcome the disease that afflicts the Osing community, especially in the village of Licin, and the *Lintrik* ritual for assimilation, it shows that the people of Osing share a worldview that manifests in the form of cultural recognition, as well as a belief that has implications for efforts to harmonize the macro world of the cosmos and micro cosmos (Saputra & Edy, 2016). On the other hand, for the people of Osing in the macro world, the cosmos, is not infrequently deliberately presented to help the profane life of the Osing society.

4.2 Local Wisdom in Osing

Osing local wisdom is a manifestation of how the Osing community expresses various forms of anxiety and expectations toward all kinds of life problems. Saputra et al. (2020) refer to it as a form of cultural expression. In the context of the expression of locality, the expression is carried out with various cultural mediums, be it tradition-based or various works, including in this case the literary works of local literature. Local wisdom contributes to the community through its culture and traditions (T. Arianto and Simanjuntak, 2020).

The expression of locality in the local literature of Osing is shown in the short story *Samar Wulu*, in which the villagers experience diseases or plagues that afflict almost all villagers. In this case, Marwi, a village youth, felt challenged to solve the plague that befell the villagers. Under such conditions, Marwi initiated a ritual that was believed to overcome the plague. This ritual was later referred to as the *Kebo-Keboan* ritual.

- (5) The village of Licin had been attacked by an incurable skin disease. Many residents came here and there and asked for a cure for their skin diseases. However, the result was nil. Hearing the news of the terrible disease that had hit her village in the past, Marwi not only stood idly by her soul but was agitated for the safety of her favorite girl. Finally, he also did some meditation on the hill of Tumpangsari village in Alasmalang, where he was running. (Fitriyah, 2014, p. 26).
- (6) “Where are you going Wi?” asked Mr. Rodiah, who was chopping firewood beside his house. “Errrr...” Marwi replied nervously and embarrassedly. “What? Speak clearly! Don’t hesitate to talk to me,” said Mr. Rodiah. “Look, Sir, I have good news, to recover from this skin disease, we must hold a ritual of *Kebo-Keboan*.” (Fitriyah, 2014, pp. 26-27)
- (7) Finally, because there is no other way. The residents gave Marwi a chance to prove what he was doing. They also did not want this disease to continue to affect their village. Marwi was invited to prepare offerings for the ritual was carried out. (Fitriyah, 2014, p. 27).

At first, the villagers who objected to the idea finally allowed Marwi to hold the ritual. In this context, the ritual can be interpreted as an expression of the locality of the Osing community’s ability to overcome an outbreak of disease that afflicts the villagers. The ritual can henceforth be referred to as a form of locality expression involving the magical world.

There is another force involved in humans to participate in overcoming the problem of disease outbreaks. This other force is considered to have power that exceeds that of humans. He was presented deliberately to intervene to treat the plague that afflicted the residents of Licin village. Presenting another creature in the form of *Jin Kebo* in the context of the *Kebo-Keboan* ritual, for the Osing community is seen as a form of local wisdom. For the Osing community, this method is a way for the local people, which is relatively acceptable. For them, the priority is the recovery and safety of the village community.

Therefore, what Marwi did as a slippery village youth was acceptable to offer a solution by carrying out the ritual. However, at first, the community doubted the offer of a solution from Marwi. In such a context, the ritual can be seen as a form of local wisdom of the community, as a manifestation of its belief in other forces that can be asked for help to overcome disease outbreaks in the village.

Saputra et al. (2017) state that sacred rituals, including the *Kebo-Keboan* ritual, have an awakening of a suggestive and functional spirit, in addition to a sense of communal and mutual cooperation. Sudikan (2013) further substantiates this ritual as a form of local wisdom. In the case of the short story *Samar Wulu*, there is a cultural attitude of how Marwi as an Osing person manages to survive in a certain condition. However, in the case of the occurrence of the *Jin Kebo* asking for sacrifice, of course, this is magical and tragic, which implies further concern that in managing and maintaining the continuity of culture (life), it is necessary to pay attention to the nature of the principle of salvation. Therefore, from the perspective of the Osing worldview, the *Kebo-Keboan* is a form of local wisdom, which deserves appreciation because it presents socially positive values. Nevertheless, it is worth a cultural attitude that is carried out carefully so as not to bring tragedy to the lives of Osing's citizens.

Furthermore, the excerpts below exemplify the local wisdom of Osing as a form of expression of locality. This is expressed in the social attitudes of Nono's wife, who was greatly affected by *Lintrik's Pengasih*.

- (8) While at home, Wiwik waits for her husband. He had not been home for weeks. Worry, anxiety, and suspicion had always haunted Wiwik's mind. The next day after day Wiwik lived her life alone, and she became impatient. (Wulandari, 2014, p. 80).
- (9) Cuddling them all up until unconsciously the tears shed wet the floor of her house. "Dear! Say it!". Wiwik held Nono's hands together. "Never abandon your Muslim obligations!" We must start all over again. We can always gain wealth, except for family, because family is the way home for stray love. (Wulandari, 2014, p. 80).

Another form of local wisdom demonstrated in the context of the Osing society is the attitude that arises as a form of expression of the awareness of something that is viewed as a test of life. The two attitudes are patience and obedience to the Omnilife. These two attitudes are also a manifestation of an attitude based on the value of patience that the subject who seeks to accept the event is a test of life. Wiwik in this case, as a wife puts forward patience to maintain a family with Nono her husband, who is seduced by another woman. A form of expression of female attitudes Osing that shows an attitude of wisdom in the face of the realities of life (T. Arianto and Simanjuntak, 2020).

In the next data, it appears that Wiwik, as a wife, is very moved and grateful by Nono's return to the family. With this emotion, Wiwik gave a deep message so that his husband would not abandon his obligations as a Muslim. A message for his husband to obey the religion he had embraced. Such a religious message becomes important, so that those who go and far stray from God's way can return to His ways. This is important because these values must be implemented to make humans virtuous (Nafiah, 2020). In doing so, Wiwik emphasizes the significance of faith as a guiding principle in restoring moral and familial harmony.

Such wisdom has a positive effect on both parties, especially for children and in general for families. The attitude of wisdom is shown by his ability to restrain himself, full of patience, and in the next process comes a heightened awareness of being more obedient to God. This attitude can be an example for every Osing family and society when it comes to life tests, no matter how severe the test of life is. By practicing this wisdom, individuals are more likely to foster harmony and resilience within their families and communities.

4.3 Implications for Language Learning

The results of this study offer positive implications for students' learning, especially in junior high school. This study identified several important aspects. First, the local literature on *Samar Wulu* and *Lintrik*, which contained ethnomulticultural content, manifested Osing's worldview and local wisdom. In addition, the worldview reflects the ideal life in the form of harmonies between the micro world (little universe) and the macro world (*jagad gedhe*). The two universes of the Osing community must be harmonious. Finally, in the context of Osing local wisdom, the two short stories provide an overview of a way of life that tries to harmonize with the two universes as the practice of cultural rituality. In addition, the manifestation of a way of life that balances the two realms is the birth of an attitude based on the value of patience and obedience to God (religious values). This study affirms that various factors, including colonization, significantly influence the lives of local people. This influence can be correlated with their cultural practices, including the concept of *takhayul* (refers to superstitions or irrational beliefs that are not based on logical reasoning or scientific evidence).

The findings of this study can be used in learning in the IX grade of junior high school, especially in relation to Basic Competences 3.5, i.e., identifying elements involved in building short story texts by reading and listening. Another example is integrating the findings with Basic Competences 4.5, that is, concluding elements of building literary works with supporting evidence (data) by reading and listening to short stories. Some of the important findings that concern ethnomulticultural content, in the form of worldview and local wisdom of Osing, can be used to learn short story texts in the IX grade.

The rationale for applying the results of this study to junior high school education, particularly for third-grade students, lies in enhancing their competency in reading and listening to short stories. This educational approach develops students' ability to understand the cultural phenomena around them. Through this process, cultural transformation and enculturation are anticipated to occur among students. Incorporating literature that reflects local cultural heritage, such as Osing Banyuwangi literature, is expected to be both effective and contextually relevant, thereby providing significant educational and cultural benefits to students. Developing learning materials such as these holds significant importance within the context of culturally responsive teaching in schools, a practice that is currently being actively promoted and encouraged.

5. CONCLUSION

In this study, the local literature of the Osing people, as seen in the short stories *Samar Wulu* and *Lintrik*, illustrates how rituals play a significant role in expressing Osing cultural identity. These rituals include the *Kebo-Keboan*, which is performed to overcome plagues, and the *Lintrik* ritual, which is conducted to ward off misfortune, illness, or evil spirits. Both rituals are deeply embedded in Osing society and often reflect themes of magic and tragedy.

Furthermore, the ethnomulticultural content reflected in the form of rituals essentially shows the worldview of the Osing with all its local wisdom, placing the

invisible world and becoming an integral part of the lives of the Osing people. For this reason, maintaining harmony and coexistence between the micro cosmos (little universe) and the macro cosmos (*jagad gedhe*) for the Osing people is a necessity. The presence of various rituals in Osing Banyuwangi society demonstrates that magical realism is an integral part of their cultural life. Within the context of postcolonial societies, this magical realism phenomenon serves as an affirmation of the local identity of the Osing Banyuwangi people.

This research is limited to ethno-multicultural studies of two short stories *Samar Wulu* and *Lintrik*, focusing on the worldview and local wisdom and their manifestations in the phenomenon of magical realism within various Osing Banyuwangi rituals. Future researchers are encouraged to expand this field by exploring other Osing Banyuwangi literary works, such as other short stories and novels, with alternative research foci.

ACKNOWLEDGMENTS

We would like to thank *Lembaga Penelitian dan Pengabdian kepada Masyarakat* (LP2M, Institute for Research and Community Service), Universitas Jember for providing support for this research, with the Decree of the Chancellor of Universitas Jember, Number 7575/UN25/KP/2023.

REFERENCES

- Anderson, S. (2016). *A new definition of magic realism: An analysis of three novels as examples of magic realism in a postcolonial diaspora* [Document]. Honors Program Project. <https://jstor.org/stable/community.37867746>
- Anoeagrajekti, N., Sudartomo, M., & Prasetyo, H. (2015). *Kebudayaan Using: Konstruksi, identitas, dan pengembangannya* [Using culture: Construction, identity and development]. Penerbit Ombak.
- Arianto, B., Suminto, A. S., & Efendi, A. (2021). A study of ecocriticism on the representations of ecological conditions in *Rawa Gambut*. *Studies in English Language and Education*, 8(3), 1267-1284. <https://doi.org/10.24815/siele.v8i3.19816>
- Arianto, T., & Simanjuntak, D. S. R. (2020). Representation of ecocriticism in the folklore of *Mak Ungkai* spirit. *Studies in English Language and Education*, 7(2), 576-591. <https://doi.org/10.24815/siele.v7i2.16822>
- Brooks, K. (1998). Alice Dunbar-Nelson's local colors of ethnicity, class, and place. *MELUS: Multi-Ethnic Literature of The United States*, 23(2), 3-26. <https://doi.org/10.2307/468009>
- Brooks, W., & Brown, S. (2012). Towards a culturally situated reader response theory. *Children's Literature in Education*, 43, 74-85. <https://doi.org/10.1007/s10583-011-9154-z>
- Donavan, J. (2007). Local-color literature and modernity: The example of Jewett. *Tamkang Review*, 38(1), 7-26. [https://doi.org/10.6184/TKR.200712_38\(1\).0001](https://doi.org/10.6184/TKR.200712_38(1).0001)
- Endraswara, S. (2016). *Sastra multikultural: Sebuah pendekatan teori dan aplikasi* [Multicultural literature: A theory and application]. Magnum Pustaka Utama.

- Fitriyah, A. (2014). *Samar Wulu*. In *Antologi cerpen Samar Wulu* [The anthology of the Samar Wulu short story]. Lentera Creation Yogyakarta.
- Hawkins, S. (2008). Savage visions: Ethnography, photography, and local-color fiction in National Geographic. *Arizona Quarterly: A Journal of American Literature, Culture, and Theory*, 64(2), 33-63. <https://doi.org/10.1353/arq.0.0001>
- Hou, L., Kang, J., & Xu, Y. (2022). A study on the influence of human cultural environment on literary creation from the perspective of eco-criticism. *Advances in Social Science, Education and Humanities Research*, 635, 69-75.
- Imron, A. (2007). *Pembelajaran sastra multikultural di sekolah: Aplikasi novel burung-burung rantau* [Multicultural literature learning in schools: Application of *burung-burung rantau* novels]. *Kajian Linguistik dan Sastra*, 19(1), 60-75. <https://journals.ums.ac.id/index.php/KLS/article/view/4410>
- Ismawati, E. (2020). The culture *sumarah* and *tirakat* in Indonesian literature of local literature of Java: Ethnography study. *Kasetsart Journal of Social Sciences*, 41, 507-512. <https://doi.org/10.34044/j.kjss.2020.41.3.08>
- Kobis, D. C. (2019). Indonesian literature position in world literature. *Lingua: Jurnal Ilmiah*, 15(1), 29-42.
- Louie, B. (2015). Development of empathetic responses with multicultural literature. *Journal of Adolescent & Adult Literacy*, 48(7), 566-578. <https://www.jstor.org/stable/40017543>
- Lum, D. H. Y. (2008). What school you went? Local culture, local identity, and local language: Stories of schooling in Hawai'i. *Educational Perspectives*, 1&2, 6-16.
- Miles, M. B., & Huberman, A. M. (2009). *Analisis data kualitatif* [Qualitative data analysis]. UI Press.
- Morrel, E. & Morrel, J. (2012). Multicultural readings of multicultural literature and the promotion of social Awareness in ELA Classrooms. *New England Reading Association Journal*, 47(2), 10-16.
- Mustamar, S., Marwoto, & Saputra, H., S. (2013). *Pandangan dunia orang Osing Banyuwangi* [The world view of Osing people in Banyuwangi]. Lemlit Universitas Jember.
- Nafiah, U. (2020). Developing English modules with integrated Islamic values and Jambi local wisdom. *Studies in English Language and Education*, 7(1), 96-112. <https://doi.org/10.24815/siele.v7i1.15138>
- Osorio, S. L. (2018). Multicultural literature as a classroom tool. *Multicultural Perspectives*, 20(1), 47-52. <https://doi.org/10.1080/15210960.2018.1408348>
- Parekh, B. (2002). *Rethinking multiculturalism: Cultural diversity and political theory*. Harvard University Press.
- Ratna, N. K. (2004). *Teori, metode, dan teknik penelitian sastra* [Theory, methods, and literary research techniques]. Pustaka Pelajar.
- Ratna, N. K. (2005). *Sastra dan cultural studies: Representasi fiksi dan fakta* [Literature and cultural studies: Representation of fiction and facts]. Pustaka Pelajar.
- Ratna, N. K. (2011). *Antropologi sastra: Peranan unsur-unsur kebudayaan dalam proses kreatif* [Literary anthropology: The role of cultural elements in the creative process]. Pustaka Pelajar.
- Reksa, A. F. A. (2016). Digital generation, literary works, and the spirit of locality. In *Proceedings of International Conference on Language, Literary and Cultural*

- Studies (ICON LATERALS)* (pp. 88-99). Study Program of English, Faculty of Cultural Studies Universitas Brawijaya.
- Saputra, H. S. P. (2001). *Tradisi mantra kelompok etnik Osing di Banyuwangi* [Tradition of mantra among Osing ethnic groups in Banyuwangi]. *Jurnal Humaniora UGM*, 13(3), 260-267.
- Saputra, H. S. P., & Edy, H. (2016). *Ritual kejiman: Manunggaling alam kasar dan alam alus untuk menuju harmoni sosial dalam persepsi orang Osing, Banyuwangi* [Kejiman ritual: The unification of alam kasar and alus towards social harmony in the perception of the Osing people, Banyuwangi]. LP2M Universitas Jember.
- Saputra, H. S. P., Maslikatin, T., & Hariyadi, E. (2017). *Merajut kearifan lokal: Tradisi dan ritual dalam arus global* [Weaving Local Wisdom: Traditions and rituals in global flow]. In *PIBSI XXXIX* (pp. 1242-1256). Fakultas Ilmu Budaya Universitas Diponegoro.
- Saputra, H. S. P., Sariono, A., Maslikatin, T., Hariadi, E., Umniyyah, Z., Wardani, L. D. P., Suharijadi, D., & Zamroni, M. (2020). *Lokalitas: Pandangan dunia dan ekspresi kultural masyarakat pemiliknya* [Locality: World views and cultural expressions in the owner's community]. *UNEJ E-Proceeding*, 1(1), 359-368. <https://jurnal.unej.ac.id/index.php/prosiding/article/view/19999>
- Setyono, B., & Widodo, H. P. (2019). The representation of multicultural values in the Indonesian Ministry of Education and Culture-Endorsed EFL textbook: A critical discourse analysis. *Intercultural Education*, 30(4), 383-397. <https://doi.org/10.1080/14675986.2019.1548102>
- Siemon, S. (1995). Magic realism as postcolonial discourse. In L. Zamora & W. Faris (Eds.), *Magical realism: Theory, history, community* (pp. 407-426). Duke University Press. <https://doi.org/10.1515/9780822397212-022>
- Sudikan, S. Y. (2013). *Kearifan budaya lokal* [Local cultural wisdom]. Damar Ilmu.
- Sulaiman, Mintowati, & Ahmadi, A. (2020). Literary planning and development in indonesia through the Local Literature Community (LLC): A challenge. *Journal of Development Research*, 4(2), 119-124. <https://doi.org/10.28926/jdr.v4i2.110>
- Taufiq, A. (2014). Multicultural literature: The identity construction in Indonesian novels. *Jurnal Humaniora UGM*, 26(1), 22-31.
- Taufiq, A. (2017). *Sastra multikultural: Konstruksi identitas dan praktik diskursi negara dalam perkembangan sastra Indonesia* [Multicultural literature: Construction of identity and practice of state discourse in the development of Indonesian literature]. Beranda Kelompok Intrans Publishing.
- Warfel, H. R. (1970). Review: Local literature and literary artistry: Mary Noailles Murfree's in the Tennessee Mountains. *The Southern Literary Journal*, 3(1), 154-163. <https://www.jstor.org/stable/20077407>
- Wulandari, D. A. (2014). *Lintrik dalam antologi cerpen Samar Wulu* [Lintrik in the short story anthology of Samar Wulu]. Lentera Creation Yogyakarta.