

# Local Wisdom of Indramayu Community in Transforming Islamic Values through Bujanggaan Tradition

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## ABSTRACT

This study aims to explore the religious values contained in the Bujanggaan tradition in the village of Jambak, Cikédung, Indramayu, West Java. One important part of this tradition is the reading of the Lontar Yusuf. The lontar contains several verses which are divided into several parts that tell various aspects. The method of this research was descriptive qualitative using an oral tradition approach. The data collection techniques were interviews, observation, and document review. This study concludes that the verses in Lontar Yusuf contain many religious values, especially those derived from Islamic teachings, such as the rights and obligations of husband and wife.

**Keywords:** Local Wisdom, Bujanggaan, Oral Tradition, Lontar Yusuf

## 1. INTRODUCTION

Indramayu is one of the regencies included in the West Java Province which is strategically located because it is located on the north coast (*pantura*) route. Based on data from the Regional Government of Indramayu Regency, geographically, Indramayu is bordered by Subang Regency in the West, Java Sea and Cirebon Regency in the East, then with Majalengka Regency, Sumedang Regency and Cirebon Regency in the South, and the Java Sea in the North. Indramayu is a dynamic region economically, socially, politically and culturally. Various forms of culture come and go, affecting the valley of the Cimanuk estuary. All art forms, traditions and value systems, none truly Javanese or Sundanese, nor are they truly Hindu or Islamic. Everything was born from the process of hybrid (mixing) cultural history. Indramayu culture undergoes a dialectical process between culture and religion (Nugroho, 2016: 101).

This uniqueness makes scholars interested in researching the richness of these cultures and civilizations. Some of the previous results studies related to the traditions and culture of the Indramayu community include the writings of Mochamad Fikri Yasin, AT Sugeng Priyanto and Setiadji (2017) which discusses "Symbolic Interactions in the *Ngarot* Culture

of the Jambak Village Community, Cikédung District, West Java Province. This study discusses the *ngarot* culture that is still trusted and preserved by the people of Jambak Village, Cikédung District in order to inherit noble values and agricultural systems through traditional performing arts. According to data from the Center for the Preservation of History and Traditional Values, which maps culture in Indramayu Regency, there are more than seventy-seven folk tales of Indramayu, including the history of Indramayu, Juntinyuat, Sage, Sampuyung, Ki Panganjung, Pulau Mite, Demang Bei, Palguna Palgunadi, Pangeran Surapati, Adipati Aria Wira Lodra III, Raden Kartawijaya and Raden Welang, the origin of Sukahaji Village, the origin of Sukra Village and so on (BPSNT, 2008: 88).

The typical art forms of Indramayu are *Ronggeng Bujang* (sintren), *Berokan* (sisingaan, reog, barong), *burok-burokan*, *jaran lumping*, *genjring*, *gleknong*, *rudat*, *tarling*, *trebang randu kentir*, *theatrical*, *wayang golek cepak*. Meanwhile, traditional ceremonies in Indramayu include the *mojoki* ceremony, *sedekah bumi*, *mapag tamba*, *mapag sri*, *baritan*, *memitu/tingkeban*, and *ngarot* (p. 102). At the same time, the oral traditions of Indramayu that still exist today are *maca sheikh/manaqiban*, *tahlilan/marhabanan*, *nadzoman* (praises before

prayer), *mantra* (*jangjawokan*), *wayang golek cepak*, *wayang kulit*, *brai*, *genjring umbul/rudatan*, *bobotan* (*ruwat*) and *bujanggaan* (*macapatan*).<sup>1</sup> One part of the tradition that is unique and interesting to study is the *macapatan* tradition which is usually better known as "bujanggaan" and its composer is called "Pujangga". The poet sang his *tembang* based on texts written in *cacarakan* script in ancient manuscripts made of palm leaves or *dluwang*.

The Javanese texts commonly developed by poets such as *Lontar Yusuf*, *Kasan-Kusen*, *Prophet Musa and Pharaoh*, *Prophet Muhammad*, *Prophet Sulaiman*, *Sheikh Madekur*, *Dewi Murtasiyah*, *Babad Cirebon*, *Babad Dermayu*, *Song of Faith*, and *Insan Kamil*. This *bujanggaan* tradition is usually carried out at "puputan" events for babies, "puputan" houses, at night of seven months, "melekan" on someone's celebration night (wedding night or circumcision night). The texts developed by the poets contain advice, noble character, and history of certain regional figures, religious leaders, and values of religious education. One of the actors of the proud tradition, Ki Lebe Warki, is known to the local community as having the expertise to develop *Lontar Yusuf*. Definitely, it will be interesting if we examine further how it is related to the *Mocoan Lontar Yusuf* tradition in Banyuwangi which is recognized as an Intangible Cultural Heritage (WBTH) in August 2019 by the Ministry of Education and Culture (Kemdikbud) of the Republic of Indonesia. We can find information about the *Yusuf lontar mocoan* tradition in Banyuwangi from several studies which were conducted by Ben Arps in 1998, Wiwin Indarti and Nur Hasibin (Arps, 1990; Indarti & Hasibin, 2019).

## 2. RESEARCH QUESTIONS

Therefore, this study is conducted to answer several questions as follow: 1) how is the description of the *bujanggaan* tradition in Indramayu carried out; 2) how the procession contained in the *bujanggaan* tradition; and 3) what are the values of religious education in the *bujanggaan* tradition. This research aims to describe the *bujanggaan* tradition that still survives in Indramayu. The next objective is to reveal and explain the values of religious education contained in the *bujanggaan* tradition. This research is expected to be useful both academically and practically. Academically, it provides additional information and data regarding to oral traditions that still exist in Indramayu today. Meanwhile, practically can be used as a policy consideration for related parties such as the Indramayu Culture and Tourism Office and the Indramayu Regional Archives and Library Service.

## 3. THEORETICAL FRAMEWORK

### *Religious Education Values*

Based on Indonesian Dictionary, the word "value" means a) price; b) the price of money; c) figures of intelligence, how much content, content, quality; d) characteristics or things that are useful to humanity (KBBI, 2008). According to Horton and Hunt as quoted by Wignjosoebroto, value is the idea of whether an experience or thing is meaningful or insignificant, valuable or not. Value essentially directs one's behavior and judgment. Values are an important part of culture. An action is considered valid, meaning that it is morally acceptable, if it is in harmony with the values agreed upon and upheld by the society in which the action was carried out. For example, when the prevailing values state that the piety of worship is something that must be upheld, then if there are people who are lazy to worship, they will certainly become the subject of gossip (Wignjosoebroto, 2006: 55). In relation to religion, values can be useful in three ways, namely as a basis for obligations or commandments, as a framework for cultural orientation and thought, and as specific moral traditions. There are religious values that act as commands and prohibitions, sometimes in the form of moral guidelines that regulate the relationship between humans and the almighty, humans with others and humans with nature. All of this is based on the belief in a substance that is almighty (Howell et al, 2003: 915).

Meanwhile, the word education comes from the basic word (verb) 'educate' which means to maintain and provide training (teachings, guidance, and leadership) regarding morals and intelligence. Education (noun) is the process of changing the attitudes and behavior of a person or group of people in an effort to mature humans through teaching and training efforts; process, way, act of educating. If forming the phrase religious education, the Indonesian Dictionary defines it as an activity in the field of education and teaching with the main goal of providing religious knowledge and instilling a religious attitude. The phrase religious education according to Government Regulation Number 55 of 2007 (Article 1 paragraph 1) is the meaning of education that provides knowledge and shapes the attitudes, personalities and skills of students in practicing their religious teachings. In the PP (Article 1 paragraph 1), it is stated that the function of religious education is to form Indonesian people who believe and fear to God and have noble character and are able to maintain peace and harmony in the inter-religious relations. Meanwhile, the purpose of religious education (Article 1 paragraph 2) is the development of the ability of students to understand, appreciate, and

<sup>1</sup> Interview with Ki Tarka Sutarahardja, Wednesday 7 August 2019.

practice religious values which harmonize their mastery in science, technology and art.

The word "religion" in the Indonesian Dictionary is defined as teaching, a system that regulates the system of faith (belief) in God, the system of worship, and the rules relating to the association of humans and their environment based on these beliefs. At the same time, the word "religious" means everything about religion. In English, the word religion corresponds to the word "religion," which comes from the Latin *religio*. Modern scholars, as proposed by Smith, use this term to refer to a power outside humans that obliges humans to carry out behavior under the threat of sanctions, or refers to human feelings in dealing with powers outside of humanity. Therefore, the value of religious education can be interpreted by the rules of life that are accepted as knowledge to shape attitudes, personalities and skills in practicing their religious teachings to become Indonesian people who believe and fear to God Almighty and have noble character and are able to maintain peace and harmony in relationships inter and between religious believers. These values have three kinds of content: (1) worship according to beliefs; (2) doing good deeds; (3) maintaining peace and harmony.

#### *Oral Tradition*

Oral tradition according to Jan Harold Brunvand as quoted by Danandjaja as oral *folklore* and/or partially spoken. The term folklore itself comes from the English language 'folklore,' which comes from two words, namely *folk* (a group that has the same physical or cultural identifiable characteristics and has an awareness of personality as a community unit and *lore* (part of a culture or tradition that is inherited). Included in the oral tradition include: (1) folk language, such as accents, nicknames, traditional ranks and aristocratic titles; (2) traditional expressions, such as proverbs, proverbs and bywords; (3) traditional questions, such as riddles; (3) folk poetry, such as *pantun*, *gurindam* and *syair*; (4) folk prose stories, such as myths, legends and fairy tales; (5) folk songs; (6) folk beliefs; (7) folk games, folk theater, folk dances, customs, ceremonies and people's parties.

#### **4. METHOD**

The type of research was descriptive qualitative using an oral tradition approach. The data collection techniques were interviews, observation, and document review. Interviews were conducted with traditional actors, cultural observers, village officials and local residents who supported the *bujanggaan* tradition. Meanwhile, observation was used to see the oral tradition, from outside to inside and to describe exactly what is seen. The observations were (1) the physical environment of a form of oral tradition being

carried out; (2) the social environment a form of oral tradition; (3) the interaction of the participants is a form of oral tradition; (4) showing the form of the oral tradition itself; (5) the period or time of the said oral tradition. After all data was collected and analyzed, then it was submitted in a research report. This report consisted of an introduction, a description of the socio-cultural background of the research area where the oral tradition was the focus of the research, a description of the ritual tradition itself, and further analysis of the values of religious education in the oral tradition. In the description of oral traditions, of course, there was part or all of these oral traditions, which should be transcribed. This transcription could become evidence in analyzing and evidence in the part of the values of religious education in the oral tradition. The data were analyzed using content analysis to reveal the values contained therein. According to Endraswara, content analysis departs from the axioms of cultural studies which examine the process and content. Cultural behavior is considered as a discourse that can be examined through its form and content (Endraswara, 2017: 81).

#### **5. RESULTS AND DISCUSSION**

##### *Jambak Village Profile*

Geographically, this village is located in Cikedung District, Indramayu Regency, West Java Province. Based on the profile book about the village, there was a legend about the origin of Jambak Village where there was a fierce war in the Karang Anyar forest. The war pitted against a kanuragan between Cirebon troops was led by Nyi Gede Krpyak. She was a student of Mbah Kuwu Sangkan Ki Gendeng. Cimanggung's son with Bogis Bogiana troops were led by Ki Koang. The war was quite tiring because they were both strong and all were skilled Kanuragan. Even though Nyi Gede Krpyak was a woman, she could match Ki Koang who was powerful and brave. The war between the two army leaders used horses as weapons of war, Ki Koang's horse was named Brama Tunggal while Nyi Gede Krpyak was named Turangga Deling. Both horses were trained to fight. Once upon a time, it was said that Nyi Gede Krpyak's horse was hit by a terrible blow from Ki Koang, which was named Brama Sentaka's punch, so that Nyi Gede Krpyak's horse died and was then buried in a place called Putat Payung.

Based on various folk tales and the remnants of past life in the form of stumps / stumps of various large trees, it was concluded that the area around Jambak village at the beginning of its growth was a grove of forests. The formation of Jambak Village as narrated from its history, namely the hamlet where Ki Koang grabbed Nyi Gendeng Krpyak's hair by Ki

Koang. Then, the hamlet was known as Pedukuhan Jambak or now the Jambak Village.

*Description and Excerpt of Yusuf's Lontar Text*

The manuscript with the title “Wawacan Yusuf Indramayu” is one of the collections of Ki Lebe Warki. The location is in Jambak Village Blok 2, Cikedung, Indramayu Regency. This manuscript has 192 pages with manuscript dimension; length 21 cm x width 17 cm, text size; 19 cm long x 14 cm wide. The script uses Javanese script or *Carakan* using Javanese Indramayu dialect. This type of manuscript paper is in the form of lined paper with a fairly good condition. This manuscript tells about the son and daughter of the Prophet Jacob As. There was a love story of Siti Juleha, the daughter of a king from the country of Temas. The story of the long journey of the little Yusuf, who was full of misery and sorrow, after being bought into a slave by Ki Juragan Malik, he was then used as a spectacle to the public in exchange for gold dinars. Ki Juragan became very rich. At the request of Siti Juleha, the ownership of his slavery was transferred to King Kadmirul Ajid in Egypt with an abundance of ransom property. Ki Juragan Malik finally found out that his former slave was a prophet, he finally converted to Islam along with his followers.

At that time Siti Juleha had become a “garwa” of King of Egypt and she still worshiped idols. This time she felt that she had full of the ideal man who had been present in her dreams many times a long time ago. That way he always tried in various ways to get sympathy from the Prophet Yusuf As. The gift of good looks given by Allah to the Prophet had made the kingdom unstable. Finally, it was decided by the King based on a request from Siti Juleha to put him in prison with the intention of avoiding continuing slanders. At that time, many of the wives of relatives and court officials became crazy about the prophet. In the prison the prophet awakened and converted as many as one thousand four hundred prisoners who were shackled by his accomplices with iron chains. From a nightmare interpretation, the King of Egypt finally freed the Prophet Yusuf and his followers from prison, and crowned his adopted son as the successor to occupy the throne in the country of Egypt. The elderly king himself and his subordinates eventually embraced the Abrahamic religion, while Siti Juleha still persisted in worshiping idols and chose to leave the palace. The Prophet Yusuf As became a king not because of the inheritance of the king's line or obtained by seizing power by means of war, he became king because it was destined by Allah and ruled the country by carrying out the law of god.

*Pupuh Kasmaran (p. 6-8)*

1. *Halannè wong wadon niki, hingkang hala kang ngutama, hala sedheng hutamannè, wuruk kisun maring sira, pomma-pomma lakonnana, hing pungkur milu kasebut, hiku wurukkè pun bapa.*
2. *Nènèm halanè pawèstri, hingkang dhingi[n] kawruhanna, harannè wong wadon blèrèh, hucappè cènthullang, wanni ngetokkaken sabda, kayannè kudu dènnaku, ngrasa holiyè priyangga.*
3. *Ping kalih halanèng pawèstri, harannè wong wadon trabas, gawè semu maring lakinnè, wong wadon nora prècèca, sapungkurè nuli ngucap, halannè laki dèn tutur, dèn catur maring tetangga.*
4. *Ping telu halanèng pawèstri, kang ngaran wadon gumiwang, kang marèntah hing lakinnè, yèn suwè hora tumandang, nuli ngosok maring wong lannang, hulattè sarta marengut, ngudhal-ludhal kaki moyang.*
5. *Ping pat halannè pawèstri, wadon nilok dhèmèn kekaca, wadon dhemen pepahès bahè, hing lungannè lakinnira, hanna niyat dhèdhèmennan, yèn wis tèka lakinipun, nganggo tapih gegomballan.*
6. *Ping lima halannèng pawèstri, wadon kesit doyan dora, wadon goroh hing lakinnè, gorohè salawassira, colong pangan hadol namma, dhèmèn ngê[n]thit lan calimud, hari tangga hola-holah.*
7. *Ping nèm halannèng pawèstri, wadon sok doyan lèlungan, lunga sanja lan nenongton, lakinnè dèn gawè gundhal, gawènnè hora karuwan-ruwan, yèn ngundhang kudu rungu, yèn dènungang bubudheggan.*

*Free Translation of Pupuh Kasmaran (p. 6-8)*

1. The badness of this woman, the main bad, the bad, the medium and the main nature. My advice to you is to remember and to be carried out. In hindsight, it's a father's advice.
2. There are six kinds of badness, the first is *blereh* woman. She said sassy, dare to say words. His possessions must be recognized, feel the results themselves.
3. The second badness of the woman, its name is *trabas* woman. Making behavior to her husband, women are not *prececa* (*praceka*, open). Behind the husband is spoken, the badness of the husband is spoken to the neighbor.
4. The third badness of women is called *gumiwang* women. It is the one who tells her husband, if it is not done for a long time, then rubs it on the husband. The romance of his face whining, procrastinating with his ancestors.

5. The fourth badness of the woman is the woman who likes to be in the mirror. Women love to be decorated only, when her husband is away there is an intention to play love with others. If her husband has come, wear a rag.
6. The fifth badness is *kesit* woman. She is happy to lie to her husband. Lie forever, steal food and selling names, happy to steal (items that are not very valuable) and *calimud* (take) something food if neighbors cook.
7. The sixth badness of women is the women who love to walk around. Play *sanja* (visit to other men) and watch. Her husband is considered a horse herder, his job is not certain. If she calls, he should be listened to. But if she is called, she pretended to be deaf.

*Pupuh Sinom (p. 8)*

1. *Hiki wadon kang hutamma, kathahè patang prekawis, hambrapharum kang hutamma, nurut saprèntahhèng laki, hulatè ngembang melathi, yèn dèn kongkon hiku nurut, hingkang cegah milu cegah, hingkang hasih milu hasih, hingkang sengit miluwa sesenggitan.*
2. *Kapindho wadon hutama, hamrapsari kang ngatiti, kang sregep nyambut karya, hapa kang dèn garap dadi, lawan nora dèn wuruki, tur gelis tur bagus, lawan nora winancènnan, lan ning laki wedi hasih, yahiku hamrapsari nyatannira.*
3. *Kaping telunnè punnika, hamrapkayon kang ngendi, wadon kang rumaksa, sabarang doyan nèng laki, la[n] milu gemi gumanti, sabab tunggal nyata nipun, hatas tunggalling ngiman, tan bèda pangèstun ning laki, hado parèk tan bèda pangèstun nira.*
4. *Kaping pat wadon hutama, kang wasta hambarungsari, wadon kang hol[r]a jendhingan, rêmèn muji mambu wangi, nyenyapunnè hawan bengi, gumanti hing tilam mipun, hawan bengi kinebasan, sumawono hanak laki, barang parèntah sakèhè linakonnan.*

*Free Translation of Pupuh Sinom (p. 8)*

1. There are four things of main nature of women. *Hambrap Arum* is the main one, obey to the husband's orders. The romance of his face is like jasmine. If she gets command of husband, she always obeys it. What is prevented, she prevents it. What is loved, she loves it. What the husband hates, she also hates it.
2. The second main nature of woman is the acting of *Hamrapsari* that is deft at work. Whatever the job, she could make it and not being taught anymore.

The work is fast and the results are good and unhinged. And to the husband feeling afraid – compassion, that is *Hamrapsari* woman.

3. The third is called *Hamrapkayon* woman that is a woman who looks after anything, and likes husband. And to be frugal- replacing the single real cause of faith, no different obedience to the husband, whether distant or near husband is no different devotion.
4. The forth main nature of women is named *Hambarungsari*. That is a woman who does not feel disgusted. Diligently praising the fragrant smell, sweeping in day time, replacing the bed at night, clean-up day and night. Loves to the husband and children. Always obeyed what husbands' order.

## **6. PRIDE PROCESSION AND RELIGIOUS EDUCATION VALUES**

The *bujanggaan* tradition in every appearance goes through three stages, namely first, the opening stage. Usually, the *dalang bujanggaan* reads the prayers first and reads the letter al Fatihah, whose reward is given to the family who is holding a celebration. Second, the implementation stage, which is filled with developing stanzas of the text in Yusuf's lontar. Third, the closing stage. After reading Yusuf's lontar, he continued by developing Rahayu's song and closed with prayer readings.

Some advices and advice found from the developed verses of the text are advice to be a good woman or in the language of the text is called the main woman. A main woman must have four important criteria, namely: 1) *Hambrap Arum* is a woman who is obedient and obedient to her husband. Showing a face like a jasmine flower in crossing the household ark and appreciating what her husband likes and hates. 2) *Hamrapsari* is a woman who is adept at work. There is no need to be taught what to do and the results are good and beyond reproach; 3) *Hamrapkayon*, is a woman who maintains honor and obedience to her husband, both when the husband is near and far; 4) *Hambarungsari* is a woman who is diligent in keeping her house and herself clean. Always love her husband and children. (Lontar Yusuf, Sinom, p. 8). In addition to advice on how to be a good woman, this text also develops teachings and knowledge to always have faith in Allah Almighty, eliminate arrogance and always give alms to the poor and religious scholars so that we get forgiveness for all the sins and mistakes we have committed. (Lontar Yusuf, Pucung, p.26-27).

If we look at the verses of the Lontar Yusuf text above, we will find that there are strong Islamic values contained in it, such as those contained in Lontar Yusuf Pupuh Kasmaran, third point. Behavior to her

husband, women do not prececa (praceka, open). Behind the husband's words, the husband's badness is told, told to the neighbors. Basically, Islam has stipulated that husband and wife must take care of each other and not reveal their disgrace. Allah reminded that "... *they (your wives) are clothes for you and you are clothes for them*" (Surah al-Baqarah: 187). This verse implies that husband and wife are like clothes that cover each other. The husband is the clothes for the wife and the wife is the clothes for the husband. If a husband or wife exposes their partner to shame, it is the same as stripping themselves. Husband and wife are a complementary unit.

In the hadith it is also stated that Rasulullah SAW said, "*surely a man whose position is the worst on the Day of Judgment is a man (husband) who mingles (intercourse) with his wife, then reveals the secret of his wife.*" (Reported by Muslim). Although it is meaningful in a husband and wife relationship, actually protecting a partner's disgrace includes many aspects. Syekh Abdullah al-Bassam when commenting on the above hadith explained that the disgrace that exists in a partner can be in the form of a husband and wife's body. Including it, the secret between the two of course both husband and wife do not like it if their secret is known by others. If general disgrace is prohibited from spreading, this is even more so regarding the extremely private relationship between husband and wife. The Prophet SAW labeled a husband or wife who exposed their partner's shame as the ugliest human being in the sight of Allah. The reason is, those who open disgrace have denied the mandate that he should have held.

Furthermore, in the fifth point of Lontar Yusuf Pupuh Kasmaran it is said that "The worst thing about women is a woman who likes to look in the mirror. Women just love to make up, when their husbands leave there is an intention to make love with other people. When her husband comes, wears a ragged/worn cloth. "Islam basically prohibits tabarruj, which is excessive attitude in displaying jewelry and beauty, such as: head, face, neck, chest, arms, calves and other body parts, or displaying additional jewelry. Imam Ash-Shyaukani said, "At-Tabarruj is with a woman showing some of her jewelry and beauty which (should be) obliged to cover her, which can provoke men's lust (desire). Allah said: "And you must remain in your house and do not be decorated and behave like the people of the past Jahiliyah ..." (Surah al-Ahzab: 33). Shaykh 'Abdur Rahman as-Sa'di when interpreting the above verse said that the verse forbids women to often go out of the house decorated or wearing fragrances, as was the custom of ancient ignorant women, they did not have knowledge

(religion) and faith. All this in order to prevent badness (for women) and its causes.

## 7. CONCLUSION

From the above description, it can be concluded that the *bujanggaan* tradition still exists today in Indramayu with its supporting community and be a part of local wisdom of Indramayu. The existence of this tradition on the one hand could be threatened by developments in information technology such as television and the internet. The pride tradition also has the values of religious education that the wider community needs to know and study, such as the criteria for being a good human being and also human obedience as a servant of God. Therefore, its existence needs to be supported by related agencies such as the Culture and Tourism Office and the Regional Archives and Libraries Service, both material and non-material support.

## AUTHORS' CONTRIBUTIONS

Rosadi drafted the article, Reza completed the necessary data, satria translated the article into English

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