

USING LITERATURE: EXPRESSION OF ORAL TRADITION AND LOCAL CULTURE IN THE SOCIAL MEDIA

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ABSTRACT

Local cultural products, whether in the form of Using (or Osing) arts, traditions, or literature, are always experiencing dynamics along with technological developments. This study aims to discuss the condition of local cultural products, especially Using literature, in the context of the development of social media. The method used is a qualitative method with an oral approach and cultural interpretation. The results of the study show that social media has become an important platform for Using literary expression. Social media plays a crucial role in preserving Using literature. This digital platform has expanded the reach of Using literature beyond geographical and generational boundaries. This study underlines the importance of synergy between traditional preservation and the use of digital technology. This study also has important implications for various parties, including the Banyuwangi local government, Using cultural figures and artists, and the younger generation. Wise and strategic use of social media can be the key to ensuring the sustainability of Using literature as an important part of Banyuwangi's cultural heritage.

Keywords: Banyuwangi, local wisdom, secondary orality, social media

INTRODUCTION

Banyuwangi, located at the eastern tip of Java Island, is known as an area rich in cultural heritage. Among its diverse cultural expressions, Using (or Osing) literature stands out as an important representation of the oral tradition of the Using people. Using literature comes in various forms, from basnan spoken with rhythmic rhymes, mantras uttered in sacred rituals, to folk tales containing moral messages. On the other hand, Using literature is also contained in rituals, performing arts, and traditional games. Its social functions are also diverse, from entertainment to character education.

Oral expressions, ranging from oral literature, oral traditions, to secondary orality [1], including Using literature, have so far been perceived as minor, subordinate works, and not considered important in the world of literary or cultural scholarship, because they tend to be considered as a legacy of the past that is closely linked to traditional perspectives and mindsets. Such an understanding is indeed a common tendency related to oral literature in various regions and ethnic groups in the archipelago. However, now in its development, orality has become a portrait of the dynamics of civilization, from primary/pure orality, written tradition, print culture, to secondary orality, aka orality supported by technological devices. The development of social media has become the main supporter of the rise of orality.

Orality is no longer a stepchild that must be looked down upon, let alone removed from the scientific and academic world. If observed carefully and clearly, oral literature actually contains high social, cultural, and moral values and can be used as an educational medium. If narrowed down more focused, then it can be understood that

oral literature is one of the ideological expressions for the community that owns the oral literature. Oral literature becomes a medium for its owners to express ideological messages that contain local values and cultural discourses.

Using literature as part of the oral literature that lives and develops in Banyuwangi is an important part of the oral tradition and the development of social media. Using literature can be broadly divided into two orientations, namely sacred and profane. Sacred Using literature originates from oral literature, old literature, traditional literature, oral traditions, or folklore that cannot be separated from rituals and contains the intention of local wisdom or Using locality [2][3][4][5][6] This is believed by the Using community as an integral part of the cultural mechanism in carrying out daily life, in addition to being a form of cultural expression of the treasures they have. However, Using oral literature does not always represent sacred areas, because some accommodate profane expressions and even become inspirations to transform them into popular products [7] [8]

Oral tradition plays a crucial role in maintaining the continuity of a society's cultural identity. It functions as a container for storing and disseminating collective memory, noble values, and local wisdom. The development of technology and social media has changed the landscape of communication and information globally. Social media, with its wide reach, offers great potential for the preservation and dissemination of culture.

The topic of the expression of Using oral tradition and literature through social media is quite urgent to study, considering that social media is now one of the social forces that is able to mobilize the masses, is able to drive change, and is able to drive social dynamics. The development of social media is a portrait of the development of society's civilization. Oral tradition, Using literature and the issue of orality with old patterns, now have a new space that is able to change social conditions because of the power it has, with the support of the wider community.

This study focuses on the central question: How does social media influence the expression, preservation, and even transformation of Using literature in the digital era? This study aims to deeply analyze the role of social media in promoting, distributing, and revitalizing Using literature amidst the development of digital technology.

To discuss this, a supporting theoretical concept is needed, including those related to the basic theory of orality, cultural transmission, and digital media. Ong explains important issues in the study of the differences between oral and written cultures [9]. Ong also explains that the transmission from orality to literacy changes the way humans think, communicate, and understand the world. The characteristics of orality according to Ong have nine characteristics: (1) additive, (2) aggregative, (3) redundancy, (4) conservative, (5) closeness to human life, (6) agonistic, (7) empathetic, (8) homeostatic, and (9) situational.

According to Lord [10], orality is characterized primarily by a parallelistic repetition pattern, which is different from written culture. Lord introduced the concept of "formulaic composition" to explain how oral epics are structured. The same issue was also raised by Vansina [11], Finnegan [12], Bauman [13] Foley [14], Honko [15], Henrich, & McElreath [16], Mesoudi [17], and Claidière & André [18]. In addition, the development of social media has implications for cultural evolution and cultural transmission strategies from one generation to the next. On the other hand, it is also expressed about cultural changes over time [19][20][21] In the development of the digital era, the communication medium itself (both Facebook and YouTube) is more important than the content it conveys [22] [23][24][25] [26] [27] [23].

METHOD

The research stages begin with a study of the existence and potential of literature and oral traditions of the Using community, the expression of literature and oral traditions of the Using community in the development of social media, and the dynamics of the Using community civilization reflected in oral traditions in social media packaging. The method used in this study is a qualitative method with an ethnographic approach.

Data collection techniques were carried out by means of participant observation, in-depth interviews, and literature studies. The research location was in the area Banyuwangi & social media. The social media that are the focus of the study are Youtube, Facebook, and Instagram.

The material object in this study is Using literature in the form of oral texts, both in society (in the field) and on social media. Data collection techniques were carried out through literature studies, participant observation, open-in-depth interviews, and focus group discussions (FGD). The analysis was directed at exploring the potential of Using literature and oral traditions in the context of the development of social media. The results and discussion were directed at understanding the development of Using literature, from primary orality to secondary orality with the medium of social media. Interpretation was carried out to reveal how social media influences the expression, preservation, and even transformation of Using literature in the digital era.

RESULTS AND DISCUSSION

The results and discussion are presented in three points, namely secondary orality, social media activists, and the role of social media. The three points are a series that form a unity in the effort of literary existence in the context of media development. Media is no longer a complementary tool, but has implications for meaning. The three points are described as follows.

Secondary Orality

As an area that developed outside the palace, the literary tradition in Banyuwangi uses a lot of oral media. However, before the fall of the Blambangan kingdom as mentioned in the Indonesian Encyclopedia [28] until the 18th century there was a literary school called the "Banyuwangi School". For example, the Sri Tanjung manuscript and the Sang Satyawan manuscript came from that school. After the Puputan Bayu War in 1772, there were a number of literary works in Blambangan, namely *Babad Blambangan*, *Babad Tawang Alun*, *Babad Wilis* and stories about the Macan Putih Kingdom. In further developments, especially due to the ongoing war with Mataram and then the Netherlands, Using literature returned to the oral tradition. The most prominent oral Using literary work from that time was Podho Nonton, which is now always performed during the Seblang dance ritual and Gandrung dance art performances.

In general, oral traditions are divided into primary oral traditions and secondary oral traditions. Primary orality [9] is pure orality before the existence of printing (written culture) and literacy. The ability to remember is the main key to primary orality to store, convey, and repeat. Orality that implies sound, has the characteristic that once it exists, so does it disappear; its nature is momentary, impermanent and cannot be stopped. In fact, this nature in certain nations gives magical power to spells that must be memorized without error in order to be effective. There is no shaman who memorizes spells by reading them from books or writings (which did appear after people knew the alphabet).

Secondary orality [9] was born as a phenomenon of the post-literacy era (wikipedia). Secondary orality was initially orality that depended on a culture of literacy and the existence of the writing world such as news readers on television or on the radio. Secondary orality then occurred in culture and technological developments that created a new orality supported by radio, television, telephones, and other electronic devices, especially social media such as Facebook, Instagram, and YouTube.

Oral literature and traditions in the Using community, both in the context of primary or secondary orality, continue to live and exist until the current digital or social media era. Using literature in its relation to the development of social media, that social media is able to transform from primary oral tradition to secondary oral tradition, while also depicting the dynamics of Using cultural civilization. Oral literature and traditions are integrated with local cultural products, both in the context of daily communication, art (vocal art, dance art, music art, performing arts), folklore, and rituals/customary ceremonies.

Oral literature and traditions, both primary oral traditions (basanan, wangsalan, mantras, fairy tales, traditional songs, etc.), and secondary oral traditions (utilizing electronic media or means) have implications for various cultural domains, including the use of social media to voice primary orality, or the packaging of Using oral literature and traditions into creative industries. In addition, local language (Using) can also be maintained with social media or historical education of Using/Banyuwangi through social media. This context has given rise to new professions, namely YouTubers, endorsers, or social media activists. This can improve the economic level of families, especially through monetization or endorsement.

Social Media Activist

In the digital era or the era of social media, social media activists have a significant contribution in socializing or promoting certain issues to gain public attention. In this context, the issues expressed are related to culture, tradition, art, rituals, and various cultural treasures in Banyuwangi. The creativity of social activists is the main key to making the work delivered attract attention. This creativity is supported by suitability with the community's perspective and market tastes. This means that content related to culture or art in Banyuwangi needs to be packaged in such a way as to attract the attention of the audience.

Here are some popular social media activists in Banyuwangi. For social media in the form of YouTube, among them are Arweter Cak Ndut, Munawir BTD Channel, Kang Ipul, Akbar, Ainur Rofiq, Kholiql Ridha, and Land of Osing Banyuwangi. For Facebook, there are Kang Pur Budaya Osing, Sinar Lintang, and Sengker Kuwung Blambangan. Meanwhile, for Instagram, there are Imam Baihaqi (also on YouTube and TikTok) and Mas Say Laros.

The existence of social media activists is important for the Banyuwangi Regency government. For this reason, as an effort to appreciate and support these social media activists, the Banyuwangi Regency government

facilitates an arena for the growth of social media utilization in supporting tourism. It is stated that in supporting the world of tourism, the Banyuwangi Regency government has the principle: all locations are destinations, all activities are attractions, and all agencies are Disbudpar. This support is manifested, including Banyuwangi Regency becoming the host for the East Java Social Network activity, Meet Up 2021 (the 4th) which was held in Banyuwangi. The Culture and Tourism Office, and the Fisheries Office, 29 mediagram activists each with 10-155 thousand followers exchanged ideas for the progress of Banyuwangi Regency in the cultural, tourism, agriculture, fisheries, and creative economy sectors. In such a context, oral traditions or local cultures have a strong bargaining position, namely by utilizing social media to voice their mission, which has a positive impact on the economic sector. In this context, the oral work of social activists has a pattern as expressed by Ong[9], including orientation towards additive, aggregative, closeness to human life, and situational patterns.

As mentioned, one of the social media activists is Sinar Lintang. Sinar Lintang or also known as Kenong, is the creator of the lyrics for the song Using. In an interview, he said that the process of creating song lyrics is basically done without a specific purpose. The inspiration for his song lyrics comes from everyday words, with a poetic and symbolic style. The process of creating song lyrics appears instantly, stored in memory if the place where they appear is not/ not yet possible to be recorded directly. Then, when you get home, you engineer it with your mind. This means, intending to work with your mind and feelings. The lyrics for the songs created by Sinar Lintang, for example: "Kembang Langit" sung by Candra Banyu; "Kupu", "Widodari", "Jangget", "Cemeng Kopi", and "Ali-Ali Moto Putih" sung by Catur Arum; while "Gambang Kiwo" is sung by Sindi. The public's response to the lyrics of these songs can be seen from the number of viewers on YouTube, comments, and the daily lives of people who admire these songs.

In the song "Widodari" in the refrain there is a verse excerpt: "Sing koyo srengenge (Not like the sun) // Hang bakal lingsir wengi (Which will fade out in the afternoon) // Padange raino mung sak wetoro" (The light of the day is only temporary). In the verse, the comparison of love with symbolic language is depicted.

On his Facebook account, Sinar Lintang, who has 3.6 thousand friends, uploaded a poem in Using language that he created during the commemoration of National Batik Day in Banyuwangi "Godho Batik Banyuwangi" with the title "Sisik Selarik".

Table 1. Sisik Selarik (Misteri Sebaris)

<i>Sisik Selarik</i>	Mystery of One Line
<i>Larik-larik sisik Kauukir nong jarit batik jejer-jejer melik-melik alak emas nggawe ati umik</i>	Mystery lines You are carved on a sheet of batik kebaya lined up neatly that makes the heart attracted
<i>Gebyare lembaran mori dadi riwayat hang lestari tandange buyut wis ngawiti jebeng thulik hang nguri-nguri</i>	The excitement of the cloth sheets become a lasting history the actions of the great-grandchildren have already begun young people who preserve
<i>Larik-larik Sisik, eman Sing mung nyandang kaendahan larik-larik sisik, yoro Duwe doyo lan perbowo</i>	Mystery lines, darling Not just a form of beauty mystery lines, for sure Have power and authority
<i>Iku minongko perlambang guyub rukun bebarengan abyure tekad dadi siji kanggo rumango Banyuwangi</i>	The right becomes a symbol harmonious together the unification of determination into one to build Banyuwangi
<i>Larik-larik sisik dudu mung ukiran batik</i>	Mystery lines not just batik carving

The poem can be interpreted as a reminder to the public that batik is not just a decoration or painting on cloth. Batik has a philosophy as a cultural symbol, which contains the spirit of togetherness, belonging to all, guarded together. Batik is also a cultural identity that represents the ancestral heritage that must be preserved by

future generations. Batik is a symbol of social harmony.

In another phenomenon, when the flood hit the city of Banyuwangi on October 17, 2022, Sinar Lintang immediately spontaneously created a poem in Using by reading it on a video clip of the flood from various sources of citizen videos circulating on Whatsapp. If other video clips are filled with the backsound of natural disaster videos, they generally use Ebiat G Ade's song "mungkin alam mulai bosan melihat tingkah kita..."(maybe nature is starting to get bored of seeing our behavior...) by Sinar Lintang, it was replaced with his poem, entitled "Dikempung Belabur". Here is the complete verse.

Table 2. Dikepung Belabur (Surrounded by Floods)

<i>Geludug tengah wengi Cepretan kari medeni Ngiring tebluge udan Derese sing ukuran</i>	Midnight lightning Thundering so scary With the falling rain The density is beyond belief
<i>Belabur banyu mili Kutah ring endi-endi Ngembeng sakdalan-dalan Banyu sing nemu liwatan</i>	River flood flows Pouring everywhere Flooding the streets The river does not find its way
<i>Podo bingung uwong-uwong podo bingung Belabur melbu nerak kampong Podo bingung uwong-uwong podo bingung Yaduh eman sopo hang biso nulung</i>	Everyone is confused, everyone is confused Flash floods hit the village Everyone is confused, everyone is confused Oh dear, who can help?
<i>Banyuwangi kuthane riko lan isun Jare wis berahi, wis dibangun Banyuwangi kuthone riko lan isun Saikine yoro dikepung Kaubeng kedung liwang-liwung belabor</i>	Banyuwangi is your city and mine He said it was good, it had been built. Banyuwangi is your city and mine Now surrounded by flood Surrounded by holes everywhere

Another phenomenon is the child singer- Farel. The fame of Farel Prayoga, a child singer from Banyuwangi who performed at the State Palace during the commemoration of August 17, 2022, is enough of a magnet to attract people outside Banyuwangi to like Banyuwangen songs even more. The Farel Prayoga Official YouTube account has 350 thousand subscribers with only 6 videos. In one of the video posts titled Farel Prayoga "TIARA"-NGAMEN 5, it was watched 1.1 million times. Even seasoned singers like Catur Arum also use YouTube social media to publish their songs, to get direct monetization from their fans or subscribers which reached 29.6 thousand on the Catur Arum Official account with 9 videos. The songs on his official account include: "Kembange Ati" (2.8 thousand views), "Surup" (1.4 million views), and "Weleg" (1.2 million views).

On other social media, such as Instagram, there is the name Imam Baihaki who has gone viral. An example of content on Instagram on the account imambaihaki_90 "imam baihaki labu" who claims to be a comedian with the tagline "Panjang Usia Putune Minak Jinggo" (Long Live Minak Jinggo's Grandson) and "Dadio wong apik, tapi ojo ngaku apik" (Be a good person, but don't call yourself a good person). This account contains 1,147 posts, 30.6 thousand followers. In the development of his posts, it was recorded that there were 1,186 posts, 30.7 thousand followers. With this large number of followers, Imam Baihaki receives advertising endorsement orders from various products, ranging from housing companies, restaurants, cafes, fishing ponds, to tourist attractions. The rates he sets with his team vary depending on negotiations with the company or business actor who hires him to endorse their products. In addition, Imam Baihaki also has YouTube and TikTok accounts. Imam Baihaki's content on YouTube includes titles such as: "Urip iki Yoo kalah, Yoo menang" (Life is like losing, winning) 1.4K views; "duuuh, noleh lare goncengan zaman saiki" (Gosh, seeing today's freeloaders) 1.1 views; "pikirono po Yuh kancane iki" (Think about your friend) 1.1K views; "karepe wes dek karepe" (Whatever, whatever) 2.1K views; "kelendi lurr" (How is my brother) 1.8K views.

In addition to Imam Baihaki, there is also the name Mas Say on Instagram. The Mas Say Laros Banyuwangi account on Instagram has 15.4 thousand posts, 27.4 thousand followers, claiming to be an artist, Banyuwangi arts and culture activist, and as the Chairperson of the NU Ringin Mulyo Pesanggaran Branch. In

addition to having an account on Instagram, Mas Say Laros also has an account on YouTube. Mas Say Laros Banyuwangi YouTube has 93.3K subscribers, with 8,956 videos, and 4,931,951 viewers.

In another social media format, namely Facebook, there is a very popular name, namely Kang Pur Budaya Osing. The name of the account owner is Adi Purwadi, a traditional elder in Kemiren Village who has a strong concern in preserving the culture and traditions of Using. With extensive and critical knowledge, Kang Pur is often a stopover for researchers to explore knowledge and information about Using and Banyuwangi. In essence, Kang Pur is often an informant for researchers or a source for journalists and is involved in other academic activities.

Adi Purwadi's account with the account name Kang Pur Budaya Osing on Facebook very often posts basanan (pantun). For example, during the month of Ramadan, Kang Pur reminds his Facebook friends to wake up before imsak time, and closes it with "cultural greetings". In the post, there is a comment that replies with a basanan too from Nanang Yuswanto Zuniar. Here is the excerpt.

Table 3. Basanan Kang Pur, Osing Culture
(Kang Pur's Pantun, Osing Culture)

Kang Pur Budaya Osing <i>Kelambi galur sukur wangio Lurung-lurung digawe sasak Hee dulur-dulur podo tangio Pumpung durung waktune imsak</i> Salam budaya	Kang Pur Osing Culture Striped clothes may smell good The alleys are used as bridges Hey brothers, wake up! When it is before the time of imsak Cultural greetings
Nanang Yuswantoro Zuniar <i>Man Emis manggon Kopen langi Belarak sepet mula dudu janur Iya wis isun mula nak tangi Iwak mung sak pangget kelendi dhung saur?</i>	The Story of Nanang Yuswantoro Man Emis lives in Kopen Langi Old coconut leaves not young coconut leaves Yes, I will wake up soon. Fish is just a piece, how can you eat sahur?
Kang Pur Budaya Osing <i>Nanang Yuswantoro Zuniar yo diincit-incit makne cukup</i>	Kang Pur Osing Culture Nanang Yuswantoro Zuniar yes, eat a little bit so it's enough
Kang Pur Budaya Osing <i>Kelendi kabare dulur?</i> <i>Nyang Talun tuku jeruk Ogo² nggowo kelaras Pirang taun sing kecaruk Mugo² podo seger waras</i> Salam budaya	Kang Pur Osing Culture How are you, my brother? Go to Talun to buy oranges Don't forget to bring a suit How many years have we not met? Hopefully all are in good health Cultural greetings

Some other supporting information, including the "Using Language & Literature" Group on Facebook, has 5.5 thousand followers. The "Basanan lan Wangsalan" Group on Facebook managed by the Banyuwangi Blambangan Arts Council (DKB) which is followed by 141 members, aims to preserve the culture of basanan (Using language pantun). The "Sengker Kuwung Blambangan" account on Facebook has 4.6 thousand friends. The "Wangsalan, Basanan Banyuwangian" Group on Facebook is followed by 108 members. On its homepage, examples of basanan are displayed, namely: Lonthong-lonthong thok // Ketane ning Srono // Ngomong-bicara thok // Nyatane sing ana. (Just Lontong-lonthong // Ketane in Srono // Just talking // In reality, there are none.) Banyuwangi cultural activist, Wiwin Indarti, whose account has a thousand friends, also uses YouTube to campaign for lontar mocoan activities, as well as her books on ancient Banyuwangi manuscripts, including *Babad Tawang Alun, Lontar Sri Tanjung, Lontar Hadis, and Lontar Yusup*.

In communication and social criticism on social media, there is often a reciprocal wangsalan (a Malayan form of repetitive poetry), namely one person makes a statement, satire, or criticism to someone or to the general public, then is answered or satirized back by the audience. An example of a reciprocal wangsalan occurs between Pi'i and Janakim. Here are the wangsalan.

Table 4. Pi'i versus Janakim Wangsalan battle
(The Puzzle War of Pi'i versus Janakim)

Pi'i: <i>Potih-potih adone sumping Jajan jongkong tumpuk-tumpukan Sun tolih-tolih kari pangling Iki uwong opo sublukan</i>	Production Pi'i: White-white sumping dough Stacked bar cookies I looked around and looked around Is that a human or a prisoner?
Janakim: <i>Potih-potih kain sleyer Kain bolong dinggoh asah-asah Sun tolih-tolih kari sing tenger Iki uwong opo welasah</i>	Janakim: White-white sleyer cloth Perforated cloth is used for washing I looked around and didn't recognize it Is that a human or a fishing rod?
Pi'i: <i>Capil galur aranono blangkon Nganggoh blangkon sing dipuket He iluurrr, isun milu takon Iku weteng opo wadahe dekat</i>	Pi'i: The striped hat is called a blangkon Wearing a blangkon without tying it Hi brother, I also have a question Is that a stomach or a junkyard?
Janakim: <i>Kain kandel digawe blangkon Kethune dinggoh madrusan He umbel, isun oleh ta takon Iku lambe opo kukusan</i>	Janakim: Thick cloth is used for blangkon Headgear is used for protection Hi snot, can I ask? Is that a lip or a steamer?

Next, the YouTube content data is presented, which focuses on cultural expressions, arts, rituals, oral literature, and other traditional cultural products. As mentioned earlier, many Banyuwangi YouTubers care about preserving traditional cultural products by disseminating them through YouTube (in addition to other social media). From hundreds of YouTubers, 40 YouTube channels were selected, both owned by individual YouTubers, local government representatives, travel agents, and others. The table displays data related to channel names (not always using personal names), joined, information about themes, YouTube addresses, subscribers (in thousands), videos, and views. The following is the table.

Table 5. Youtube with the Theme of Using Arts, Culture, and Literature, Banyuwangi

No.	Name	Joined	Theme Information	Youtube Address	Subscribers	Videos	Views
1.	OSING SAVANA	Oct 23, 2011	Osing Culture	www.youtube.com/@osingsavana	664	1,050	367,691
2.	I AM INFUEL	Dec 4, 2011	Information, knowledge and art of	http://www.youtube.com/@SYaINFUEL69	131K	4,482	122,395,658

			Banyuwangi				
3.	Banyuwangi Ethnic	Dec 28, 2011	Culture and traditions of Banyuwangi	www.youtube.com/@BanyuwangiEthnic	18.2K	500	4,028,401
4.	Bwi Poultry	Apr 13, 2012	Culture and traditions of Banyuwangi	http://www.youtube.com/@BWICHANNEL	1.04K	34	63,070
5.	Mr. Say Laros Banyuwangi	Apr 14, 2013	Mas Say Laros Banyuwangi Padepokan, preserving the arts and culture of Banyuwangi	http://www.youtube.com/@MasSayLaros	93.3K	8,956	4,931,951
6.	Kang Ju	Dec 31, 2014	Culture and arts of Banyuwangi	http://www.youtube.com/@kangju3692	11.7K	131	5,593,477
7.	ISUN BANYUWANGI	Feb 9, 2015	Travel, food, culture, art, events, news, jokes	http://www.youtube.com/@isunbanyuwangiofficial	3.15K	129	580,557
8.	BTD channel	Jun 11, 2015	Banyuwangi in the past, about culture, arts, traditions and history	www.youtube.com/@BtdChannel	222K	3,037	39,660,579
9.	Discovery Banyuwangi	Jul 14, 2015	Presenting videos of art, culture, tourism, entertainment, vlogs, events, news, funny, which are entertaining. Discovery Banyuwangi, sharing to the whole world about Banyuwangi.	www.youtube.com/@DiscoveryBanyuwangi	300K	8,656	95,579,087
10.	Let's Go	Mar 9, 2016	Culture, language and arts of Banyuwangi	http://www.youtube.com/@AyongLarosBwi	5.15K	515	1,069,063
11.	NOVA OFFICIAL BANYUWANGI	Aug 28, 2016	Banyuwangi music, arts, and traditions. Please support the talented teenagers in Banyuwangi music and	http://www.youtube.com/@novabanyuwangi	4.78K	1,261	1,312,9111

			arts.				
12.	chanel nizwa	Jan 8, 2017		http://www.youtube.com/@nizwachanel9624	2.21K	1,665	863,923
13.	Uncle Kampling	Feb 25, 2017	Preserving Banyuwangi culture with the art of sea and land tourism. Come on, visit Banyuwangi, you will definitely want to come back again.	www.youtube.com/@cakkampling	30.3K	4,637	9,062,104
14.	Cak Rizal Official bwi	Apr 9, 2017	Culture and traditions of Banyuwangi	http://www.youtube.com/@kangrizal1208	1.51K	944	311,522
15.	Arweter Cak Ndut	Apr 30, 2017	Traditional music and arts (especially Jaranan Barong), and tourist attractions in Banyuwangi. If not us who preserve them, then who? If not now, then when?	www.youtube.com/@ARWETERCAKN DU	112K	3,037	29,825,014
16.	Banyuwangi Tourism	May 29, 2017	Official YouTube Account of the Banyuwangi Regency Culture and Tourism Office	www.youtube.com/@banyuwangitourism1	14K	368	975,247
17.	Media	Jun 15, 2017	Nusantara Culture, from arts, culture, to cultural information at the eastern tip of Java Island	www.youtube.com/@MediaBlambangan	2.46K	789	576,704
18.	SUNRISE OF JAVA	Jul 23, 2017	Culture and traditions of Banyuwangi	www.youtube.com/@sunriseofjava2595	54	30	12,782
19.	SUNKABARI CHANNEL	Sep 2, 2017	Culture and traditions of Banyuwangi	www.youtube.com/@rizalmrq	5.37K	3,127	4,513,626
20.	BWI24HOURS	Nov 22,	Culture and traditions of	www.youtube.com/@Bwi24jam	111K	1,241	19,626,219

		2017	Banyuwangi				
21.	Sayu Wiwit Studio	Jun 7, 2018	Dance, song, music, customs and cultural activities	http://www.youtube.com/@SanggarSayuWiwit	5.07K	383	1,143,726
22.	Banyuwangi Waterfall	Dec 16, 2018	Music, Art, Culture, and Social	www.youtube.com/@embongbanyuwangi	256K	6,004	206,724,980
23.	Mase Hady	Mar 9, 2019	Banyuwangi art lovers	http://www.youtube.com/@masehady	11.7K	2,821	2,702,740
24.	Crew Head Jelaring	Jul 16, 2019	Banyuwangi Arts Channel	http://www.youtube.com/@kadekcrewjelaring1048	19.3K	865	5,876,908
25.	I LOVE BANYUWANGI	Dec 1, 2019	Keep watching Banyuwangi events, Indonesian festivals and cultural events in Banyuwangi	www.youtube.com/@ilovebanyuwangi8902	1.88K	1,256	411,183
26.	Let's go to Banyuwangi	Mar 6, 2020	Culture and traditions of Banyuwangi	www.youtube.com/@yukbanyuwangi7910	775	175	299,093
27.	World Day	Apr 14, 2020	Starting from the jaranan buto make-up tutorial, the jaranan buto performance, to the events behind the scenes of the jaranan buto performance. Then continuing to the arts, music, culture, customs, festivals, and events in Banyuwangi.	www.youtube.com/@dunia_hari	4.21K	1,309	1,999,062
28.	BANYUWANGI EDUCATION OFFICE	Apr 28, 2020	Culture and traditions of Banyuwangi	www.youtube.com/@dispendikbanyuwangi	5.52K	164	225,753
29.	HOW TO BANYUWANGI	Jun 7, 2020	Arts, traditions, music and art performance locations	www.youtube.com/@propertibanyuwangi123	34.4K	3,155	12,703,310
30.	CHARM 99	Jun	Janger	http://www.youtube.com/	15K	1,119	2,395,861

	OFFICIAL	19, 2020	Karisma Dewata, Jaranan Agung Lestari, Jaranan Agung Wilis, Jaranan Banyuwangi, Jaranan Buto, Janger Krisna Buana, Janger Sri Pangestu Budoyo, Janger Sastra Dewa, Janger Banyuwangi	com/@PESONA99OFFICIAL			
31.	Official Blegendong	Aug 9, 2020	Official YouTube channel for Indonesian content creators	www.youtube.com/@BlegendongOfficial	11.7K	1,928	3,600,331
32.	Banyuwangi is good	Oct 28, 2020	Culture and traditions of Banyuwangi	www.youtube.com/@banyuwangibagus5833	4.18K	148	211, 827
33.	LAND OF OSING BANYUWANGI	Jan 29, 2021	LANDOS Group's network that discusses all things Banyuwangi: vlogs, tourism, culture, and music.	www.youtube.com/@landosbanyuwangi	308K	2,784	30,882,839
34.	beautiful	Feb 8, 2021	Cute kids, Banyuwangi kids, Banyuwangi culture	http://www.youtube.com/@banyuwangifu11969	12.7K	762	11, 904,109
35.	THE BANYUWANGI SIDE	Feb 21, 2021	Arts, jaranan, janger, culture, social, music, artists, religious tourism, tourism, live streaming, spiritual, traveling, and entertainment	http://www.youtube.com/@sadewabanyuwangi	9.17K	114	105, 453
36.	Fatwa of Banyuwangi Drums	May 21, 2021	Traditional art	http://www.youtube.com/@fatwakendangbanyuwangi7728	5.04K	646	1,336, 167

37.	Wowok - Back To The Village	Oct 26, 2021	Productive, fun, income-generating activities that contribute to empowering the village economy, promoting and preserving arts, culture and traditional customs.	www.youtube.com/@wowokreturntodesa	975	291	87,917
38.	IJEN CRATER	Nov 15, 2021	Ijen Crater Tour	http://www.youtube.com/@ijenexpedition	6.22K	382	4,027,871
39.	Good Osing Deles	Jul 5, 2022	Culture and traditions of Banyuwangi	www.youtube.com/@bagusosingdeles3775	1.17K	156	309,473
40.	BANYUWANGI CULTURE CHANNEL	Aug 10, 2023	Culture and traditions of Banyuwangi	www.youtube.com/@kulturBanyuwangi channel9	3.55K	180	849,767

The data in Table 5 shows the enthusiasm of social media activists to document, disseminate, and promote the arts, culture, and literature of Using, Banyuwangi to the public. This is based on the spirit of love for local wisdom and efforts to preserve the noble values of ancestral heritage. The data shows the beginning and end of the year of joining YouTube, namely the period 2011-2023. However, the dominant year is 2017. The data cited also shows a variety of backgrounds, ranging from individual social media activists (including Arweter Cak Ndut, LAND OF OSING BANYUWANGI, Wowok - Kembali Ke Desa, SYa INFUEL), local government agencies (including Banyuwangi Tourism, DISPENDIK BANYUWANGI, BTd channel), to tourism agents (including OSING SAVANA, KAWAH IJEN) who focus on cultural tourism in Banyuwangi. Based on the description of the content theme, most of it highlights Banyuwangi's local culture, through jaranan, janger, dance, rituals, culinary, and various other local cultural products.

From the comments on various YouTube channels, they can be broadly classified into three parts, namely (1) Banyuwangi people (updates on developments in arts/culture, exchanging information and joking), (2) Banyuwangi people living away from home (updates on developments in arts/culture, curing homesickness), and (3) people from outside Banyuwangi who understand Banyuwangi (updates), and (4) people from outside Banyuwangi who don't understand Banyuwangi (new knowledge). **This can provide an illustration that social media has become an important platform for expression in the form of Osing art, tradition, and literature, in preserving these cultural products. Digital platforms have expanded the reach of local culture beyond geographical and generational boundaries. On the other hand, the wise and strategic use of social media can be the key to the sustainability of Osing art, culture, and literature as an important part of Banyuwangi's cultural heritage.**

The Role of Social Media

Social media plays a significant role in preserving Osing literature, both in terms of expanding reach, documentation, interaction with the public, and educational media. Social media allows Osing Literature to reach a much wider audience compared to traditional methods. Not only the people of Banyuwangi, but also people in other regions, even abroad, can access and study Osing Literature. Osing Literature content uploaded on social media functions as documentation and digital archives. This is important to preserve Osing Literature from extinction. Social media facilitates public interaction and participation in Osing Literature content. Users can comment, like, share, or even create their own content related to Osing Literature. This creates an online community that cares about preserving Osing Literature. Social media can be used as a means of education and learning about Osing Literature. For example, through video tutorials, explanations, or online discussions.

On the other hand, the rise of social media has created challenges and opportunities for the development and preservation of Osing literature. These challenges include distortion of meaning, commercialization, and

copyright issues. Adaptation of Osing Literature on social media can sometimes lead to distortion of meaning or excessive simplification. Osing Literature content is sometimes exploited for commercial purposes without considering the cultural values contained therein. Content uploaded on social media does not always go through a strict curation process, so its quality varies. Copyright issues related to Osing Literature content on social media need to be considered.

Meanwhile, the opportunities offered by the use of digital media are quite promising, both in relation to the public interest of future generations, as well as tourism promotion. Social media can facilitate collaboration between the older generation who have in-depth knowledge of Osing Literature with the younger generation who are tech-savvy. Social media encourages innovation and creativity in the presentation of Osing Literature, making it more attractive to the younger generation. Osing Literature content on social media can be used to promote Banyuwangi cultural tourism. Social media facilitates the formation of online communities that care about the preservation of Osing Literature.

With the use of social media, Osing literature has undergone a transformation, both in terms of format and function. Osing literature has undergone a transformation in its form and content in the digital era. For example, *basanan* which used to be spoken directly as a means of communication or social criticism, is now written on Facebook or WhatsApp. *Jaranan art*, *jaran goyang* dance, *janger* performing arts, and various other arts, which used to be performed live on stages, are now recorded and can be enjoyed on social media TikTok and YouTube. Thus, new forms of expression of Osing literature have emerged with interesting visual effects. The function of Osing literature has also changed in the digital era. In addition to being entertainment, moral education, and ritual, Osing literature also functions as a means of cultural promotion, online education, and the formation of online identity.

4. CONCLUSIONS

Social media has become an important platform for expression in the form of Osing arts, traditions, and literature. Social media plays a crucial role in preserving these cultural products. This digital platform has expanded the reach of Osing literature beyond geographical and generational boundaries. The uploaded content serves as important digital documentation and archives to prevent extinction. Although it offers great opportunities, the use of social media for preserving Osing literature also faces challenges. Distortion of meaning, excessive commercialization, lack of content quality control, and copyright issues are some of the challenges that need to be anticipated and overcome.

Osing arts, traditions, and literature have undergone significant transformations in the digital era. The form, content, and function of these cultural products have undergone changes and adaptations. This study underlines the importance of synergy between traditional preservation and the use of digital technology. This study also has important implications for various parties, including the Banyuwangi Regional Government, Osing cultural figures and artists, and the younger generation. Wise and strategic use of social media can be the key to ensuring the sustainability of Osing Literature as an important part of Banyuwangi's cultural heritage.

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