

Chanting Manuscript: Positions, Functions, and Virtue Values of Lontar Yusup in Banyuwangi

Mendengarkan Manuskrip: Kedudukan, Fungsi, dan Nilai Kebajikan Lontar Yusup di Banyuwangi

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Abstract

Ancient manuscripts still alive in the community are both tangible and intangible cultural heritages since they take form of manuscripts and oral tradition. Lontar Yusup in Banyuwangi manifests as a wealth of manuscript and a ritual of the mocoan (chanting) Lontar Yusup which is a cultural representation of the Osing community. This paper aims at identifying the roles, functions, and virtue values of Lontar Yusup and the accompanying oral tradition. The results of this study indicate that Lontar Yusup and the traditional ritual of mocoan have positions and functions that is full of virtue values. The values can generally be categorized into two, namely virtues related to human relations with God and those related to human relations with others and the environment. This positions, functions, and virtues make Lontar Yusup and the ritual of mocoan a representation of the cultural identity of the Osing community in Banyuwangi.

Keywords: *Lontar Yusup; Mocoan; Osing; Virtue Values*

Abstrak

Naskah kuno yang masih hidup di tengah masyarakat bukan hanya menjadi warisan budaya benda berupa manuskrip namun juga menjadi warisan budaya tak benda yang hidup berupa tradisi lisan yang menyertainya. Lontar Yusup di Banyuwangi tidak hanya menjadi kekayaan manuskrip namun juga mewujud dalam ritual tradisi mocoan Lontar yusup yang menjadi representasi kultural masyarakat Osing. Tulisan ini bertujuan untuk mengidentifikasi kedudukan, fungsi, dan nilai-nilai kebajikan dalam Lontar Yusup beserta tradisi lisan yang menyertainya. Hasil dari penelitian ini menunjukkan bahwa Lontar Yusup dan ritual tradisi pelantunannya, bagi masyarakat Osing di Banyuwangi, memiliki kedudukan dan fungsi yang sarat akan nilai-nilai kebajikan. Nilai kebajikan dalam Lontar Yusup secara umum dapat dikategorikan ke dalam dua hal, yaitu kebajikan yang berkaitan relasi manusia dengan Tuhan dan kebajikan yang berkaitan relasi manusia dengan sesamanya dan lingkungan. Kedudukan, fungsi, dan nilai-nilai kebajikan tersebut menjadikan Lontar Yusup dan ritual tradisi pelantunannya sebagai representasi identitas budaya masyarakat Osing di Banyuwangi.

Kata Kunci: *Lontar Yusup; Mocoan; Osing; Nilai Kebajikan*

Introduction

The eastern tip of Java, most of which is now the territory of the Banyuwangi Regency, is one of the enchanting parts of the island of Java with its unique landscape. To the east, stretches the Bali Strait, a narrow sea that divides the islands of Java and Bali, sweeping to the south it is bordered by the South Sea, to the north by Situbondo, and to the west by Bondowoso and Jember, surrounded by upstream waters, a group of towering mountains: Ijen, Raung, and Baluran. Banyuwangi region in the past was part of the territory of the Blambangan kingdom, the last Hindu kingdom in Java, and became the center of the kingdom in its late twilight period in the late 1770s.

As a crossroads of nations and commerce at the eastern tip of Java, Blambangan became the only surviving fortress of the Hindu kingdom on the island of Java, after the dimming of the banner of Majapahit's greatness in the 1530s. Banyuwangi has been inhabited by various ethnic groups since the past; Osing (Using), Madura, wong kulonan (Java), Bali, Bugis, Mandar, China, Arab (Moors) and Europe. It is this diversity that makes Banyuwangi actually have a multicultural identity, which is represented in the variety of cultures, arts and traditions in Banyuwangi today. However, Wong Osing in Banyuwangi, believed to be the cultural heir of the past Blambangan, is an important actor in shaping the identity of today's Banyuwangi.

The Osing people are the natives of the area. They speak a distinctive language and have other cultural characteristics that are different from other Javanese cultural areas. The Kulonan people and Madurese are relatively recent arrivals from the west and north. The influx of Madurese and Kulonan people actually began after 1870 and reached its peak in the early 20th century (Kumar, 1979: 192).

The original inhabitants of Blambangan then today are known as wong Osing. It is among the people of Osing that ancient manuscripts in Banyuwangi are still used as a means of ritual chanting of songs. One of the most popular ancient manuscripts as a means of ritual in Banyuwangi is Lontar Yusup.

As a living cultural heritage in the Osing community in Banyuwangi, Lontar Yusup gave birth to a ritual tradition of reading songs all night long known as the ritual of mocoan Lontar Yusup. The existence of mocoan tradition of Lontar Yusup in Banyuwangi which is still sustainable has made this traditional ritual designated as one of the National Intangible Cultural Heritage (WBTB) in 2019.



Figure 1.

Ratification of Mocoan Lontar Yusup as one of Indonesia's Intangible Cultural Heritage in October 8, 2019 (doc. researcher)

Among Osing community in Banyuwangi, Lontar Yusup has a sacred role. This institution is related to the life style, way of thinking, and way of life of the Osing people in the cycle of life from birth to death. The institution is manifested in the form of a ceremony to seek safety and maintain harmony with the universe. The ritual of mocoan Lontar Yusup is not used in all Osing society institutions, but only in part. These rituals usually revolve around pregnancy, birth, circumcision, and marriage ceremonies. In a number of Osing villages in Banyuwangi, the mocoan Lontar Yusup is also held at the annual communal village cleansing ceremony or village salvation. The chanting of Yusup's song lasted all night, singing nearly 600 stanzas of the poetic-biographical story of the Prophet Yoseph.

Several previous studies have examined Lontar Yusup and the accompanying mocoan tradition. Arps (1992) specifically examined the form of the text and the variety of readings of Yusup's song between two different regions, Yogyakarta and Banyuwangi. Estriana (2017) studied the history of the Lontar Yusup manuscript as a propaganda medium for the Osing Banyuwangi community. Indiarti (2018) wrote a book on transliteration and translation of the manuscript of Lontar Yusup of Banyuwangi. Miftahussa'diyah (2019) examined the internalization of Lontar Yusup's hermeneutics as a tradition of the people of Kemiren, Banyuwangi. Indiarti and Hasibin (2019) examined the local colors and variations of the text of Lontar Yusup. Rakhmi (2020) examined the value of pupuh kasmaran religiosity in Lontar Yusup and its relevance to life in a disruptive era. Indiarti and Hervina (2021) examined the values of local wisdom in Mocoan Lontar Yusup. From these various studies, no one has

specifically examines the positions, functions, and virtue values of Lontar Yusup, both as a text and as an oral tradition of singing the songs.

It is known that every society develops and teaches virtue values from generation to generation. In this case, there are virtues that are universal and some are specific according to a particular cultural context (Oudenhoven, Raad, Timmerman, Askevis-Leherpeux, Boski, Carmona, Choubisa, Domingusez, Bye, Kurylo, Lahmann, Mastor, Selenko, Slezackova, Smith, Tip, & Yik, 2014). In other words, each ethnic group may develop different virtues so that certain virtue values are more prominent in certain ethnic groups /nations than others (Seligman, 2002).

It is from this background that this article was written to discuss the positions, functions, and virtue values of Lontar Yusup both as a text and as an oral tradition of chanting the songs among the Osing community in Banyuwangi. This is a part of efforts to maintain the nation's cultural heritage in order to strengthen the nation's identity (sense of identity), national solidarity (sense of solidarity), sense of belonging, and national pride (sense of pride).



Figure 2.

The ritual of Mocoan Lontar Yusup in a wedding procession in Olehsari Village, Banyuwangi Regency (doc. researcher).

Methods

To support the input of data information, this research uses a qualitative approach. According to Bogdan and Taylor (Moleong, 2000: 3), a qualitative approach in research is a procedure that produces descriptive data in the form of written or spoken words from people and observable behavior.

This type of qualitative research is intended as a research the findings of which are not obtained through statistical procedures or other forms of calculation, but using procedures that produce findings obtained from data collected using various methods. Data collection methods in this study include observation, interviews, and document analysis. The important characteristics of this research are: giving the main attention to the meaning and message, according to the nature of the object, namely as a cultural study.

The data analysis model in this study follows the concept given by Miles and Huberman. Miles and Huberman (2007) reveal that activities in qualitative data analysis are carried out interactively and take place continuously at each stage of the research until it is complete. The qualitative data analysis technique used, following the Miles and Huberman model, is in the form of data triangulation which includes data reduction, data presentation, and conclusions.

Results and Discussion

A. Positions and Functions of Lontar Yusup in Banyuwangi

Lontar Yusup in the Osing community can be grouped as a literary work in the form of a song (poetry), namely an essay that uses poetry with a macapat meter consisting of several pupuh. Pupuh in traditional Javanese poetry has a certain number of syllables and rhymes in each line. There are 11 types of pupuh commonly known in Javanese literature, each of which has its own characteristics and is used for different story themes. Pupuh has a sequence that describes the human journey from being in the womb to death, starting from Maskumambang to Pucung. Maskumambang (fetus floating in his mother's womb), Mijil (born), Sinom (youth), Asmaradana (time of making love), Gambuh (achieving compatibility between male and female), Dhandhanggula (time of becoming an adult human), Kinanthi (the period of educating children), Pangkur (the period of holding principles and making priorities in life), Durma (giving charity), Megatruh (separation between spirit and body), and Pucung (died).

In Lontar Yusup of Banyuwangi there are only four kinds of pupuh; namely Kasmaran (Asmaradana), Durma, Pangkur, and Sinom. The four pupuh are used repeatedly in the text: Kasmaran occurs 3 times, Durma occurs 2 times, Pangkur occurs 4 times, and sinom occurs 3 times. The total of which is 12 pupuh.

As a literary work, Lontar Yusup is built by the unity of story elements. These elements include: theme, setting, and characterizations. The theme in Lontar Yusup is closely related to religious issues, especially faith. The plot of the story can be described as follows: At the age of nine, Joseph was thrown into a well by his brothers - Joseph was brought by Merchant Malik to Egypt - The journey of Joseph and merchant Malik to Egypt - Princess Jaleha had a dream about Joseph - Princess Jaleha was married to the King of Egypt - Merchant Malik sells Joseph to the King of Egypt - Joseph becomes

the favorite servant of the King of Egypt - Joseph's encounter with Jaleha - Jaleha seduces Joseph - Joseph is accused of having a relationship with Jaleha - Joseph is thrown into prison - The King of Egypt has a dream - Joseph interprets the dream of the King of Egypt - Joseph is released from prison - Joseph becomes a confidant of the King of Egypt - Joseph is crowned King of Egypt - story ends.

The setting of time in Lontar Yusup is indicated by the mention of prayer times (dawn), namely on pupuh Kasmaran I: 82 (*sédhêngira waktu subuh*), during the day and night (*siyang latêri*), namely on pupuh Pangkur X: 41 (*siyang latêri tansah agêng kapirangu*), and the ancient time marker (*kina*), namely in the pupuh Kasmaran XII: 6 (*ing kina atur pawêkas*). The setting of place in Lontar Yusup is marked by the mentions of countries, cities, villages and mountains such as: Egypt, Mecca, Tesan, Kanahan, Sham, Kudus (Jerusalem), Besarah (Basra), Temas, and Mount Tursina.

In Lontar Yusup there is a model of framed storytelling. The main story and as a story frame is the story of the life of Prophet Joseph while the story insert is a fragment of other stories, such as the story of Prophet Moses, the story of Prophet Muhammad, the story of Prophet Ibrahim, the story of Usman, the story of Ali, the story of Fatimah, the story of the hermit of Judah, the story hermits of the Children of Israel, and others. The stories inserted in Lontar Yusup are used to reinforce the values to be conveyed in some fragments of the story of Prophet Joseph.

The characterizations in Lontar Yusup consist of the characters in the main story of Lontar Yusup and the characters in the insert story of Lontar Yusup. The characterizations in the main story of Lontar Yusup consist of: Joseph, Jaleha, Jacob, Jabrail, the Hermit Yahuda, Tiger, Janeh, Semaun, Rubil, Yahuda, Merchant Malik, King Kudus, King Jiyan, King Temas, King of Egypt, Merchants from Syria, *Patunggu Lawang* (gatekeeper), and interpreter (one who acts as waitress). The characterizations in the insert story of Lontar Yusup consist of: Prophet Muhammad, Fatimah, the hermit of the Children of Israel, Sheikh Akim, Prophet David, Prophet Moses, Sultan Ali, Sultan Usman, and Sheikh Ibrahim.

As a literary work, Lontar Yusup provides an entertainment function to its audience, either by reading the text directly or by listening to the chants from the readers. Therefore, Lontar Yusup has a consolation or recreational function. Regarding this function, it is explicitly stated in the following stanza.

*Wang iki miléwa kumawi
carita Yusup ginita
marmane ginurit mangko
carita sinungan têmbang
arum-arum asmara
dahat bêrangtaning wong ngêrungu
tutur Nabi Yusup ika*

Let this self contributes in
reciting the story of Joseph
which has been written
The story of the song
in the fragrance of romance
People are interested to hear
the story of the Prophet Joseph

Lontar Yusup consists of 12 pupuh and almost 600 stanzas (*pada*). There are four types of pupuh in Lontar Yusup, namely kasmaran, durma, sinom and pangkur. Although the textual structure is a Javanese song meter, but the song tone in mocoan Lontar Yusup in Banyuwangi has its own uniqueness that is different from other areas. Each pupuh has a variety of songs. Variations of songs in Lontar Yusup in Banyuwangi include; Kasmaran (samudana, gleyong, selobob, pinangsangan, sinalenggeng, and artati), Durma (sumadiya, arum-arum, cahyanira, and cahyanira wadon), Pangkur (timbang and jungut), and Sinom (kedenda, gleyong /glengseran, kere, onang-onang, and kunjara). Variations of such songs only exist in Banyuwangi. the richness of tones and variations of Osing's typical songs implicitly show the richness of cultural values in mocoan Lontar Yusup in Banyuwangi.

Observing the content of the Lontar Yusup manuscript which is full of religious teachings, the ritual tradition of mocoan Lontar Yusup is a product of the acculturation process or cross-culturalism between Islam and local beliefs and culture, in this case the culture of the Osing people (Arps, 1992; Mumfangati, 2009; Beatty, 2012; Indiarti, 2015). From this it can be seen about the purpose and function of the creation of this story, namely as an educational or teaching material (didactic function) of Islamic values.

In addition to the function of the text (as the content or content of a manuscript) as mentioned above, the function of the text (as a concrete object) can also be traced. The function of the manuscript in its day can be considered as a prestige object, namely an object that can increase the prestige of its owner. This is understandable considering that at that time people who had reading and writing skills were still very limited. Therefore, people who have manuscripts are those who have the ability to read or write, and such people are respected people in society, they are educated people, intellectuals, community leaders, religious leaders, or other influential people. For example, the oldest copy of the Lontar Yusup manuscript written in the 1890s was Pak Janah, a *carik* (village secretary) from the village of Cungking Banyuwangi. Likewise other manuscript owners, they are generally public figures who have their own reputation in their fields.

Manuscripts are also often considered as sacred objects, which are passed down from generation to generation. De Stoppelaar (1926) in his study in the early 20th

century on customary law in Blambangan noted that lontar or ancient manuscripts are heirlooms and become heirs of the Osing people in Banyuwangi. The term *lontar* in Banyuwangi means "ancient manuscript" or "story" and does not refer to lontar leaves as the material or material for which the manuscript was written. The mention of this *lontar* is also generally intended for various other ancient manuscripts in Banyuwangi, including Lontar Yusup, Lontar Juwarsah, Lontar Tawangalun, Lontar Hadis Dagang, Lontar Ahmad, Lontar Rengganis, Lontar Damarwulan, and others. The term *lontar* for mentioning every ancient manuscript for the Banyuwangi people is more or less a bit confusing for people who are familiar with the term *lontar* as a manuscript that is stamped on lontar or rontal leaf sheets whose strands are referred to as *lempir*. However, researchers of ancient manuscripts since the colonial era actually have long recorded the mention of the term *lontar* which has a different meaning in Banyuwangi.

Culturally and functionally, ancient manuscripts in Banyuwangi have a role as heirlooms and inheritance, ritual facilities (marriage rituals, circumcision, birth, nylameti sawah, village cleansing ceremony, etc.), and media for traditional art of chanting songs. These three functions are currently only owned by a few ancient manuscripts in Banyuwangi. Some ancient manuscripts have lost their function as a means of ritual chanting of songs, for example Lontar Sri Tanjung and Lontar (chronic) Tawangalun. Lontar Yusup is an ancient manuscript that still has all three functions. It is in this context that the Lontar Yusup script in Banyuwangi occupies a special position because it is most popularly used as a ritual tool in the form of chanting songs all night, known as mocoan Lontar Yusup.

The existence of the Lontar Yusup in Banyuwangi is, one of them, supported by the ongoing tradition of mocoan Lontar Yusup. Because the mocoan tradition of Lontar Yusup Banyuwangi still continues today, the copying of this manuscript has also continued to this day in the form of a handwritten manuscript (manuscript). This copying continues to meet the needs of people who want to learn mocoan Lontar Yusup, as well as for private collections. It is estimated that there are hundreds of manuscripts of Lontar Yusup Banyuwangi currently circulating in the Banyuwangi community, both old and new manuscripts. Carik Janah (Cungking), Juri (Cungking), Amri (Banjarsari), Rahim (Kopencungking), Antri (Kemiren) and Senari (Kemiren) are among the names of the copyists of the Lontar Yusup manuscript in Banyuwangi. Carik Janah from Cungking Village is a copyist of Lontar Yusup who lived in the second half of the 19th century to the beginning of the 20th century. Until now, two manuscripts of Carik Janah are still well preserved. One manuscript is a collection of Adi Purwadi from Kemiren Village, while the other is a collection of Jam'i Abdul Gani from Cungking in Mojopanggung Village. The manuscript by Carik Janah from Adi Purwadi's collection is the oldest manuscript of Lontar Yusup found to date (Indiarti, 2018). Carik Janah, Juri, Amri, Rahim, and Antri are not known to have copied how many of the Lontar Yusup manuscripts. Only a few of their manuscripts of Lontar

Yusup have been found and kept by the mocoan readers and their families. Meanwhile, Senari was the copyist who produced the most manuscripts of Lontar Yusup. He also in an orderly manner always writes down the copy number of the Lontar Yusup manuscript in the colophon (the copyist's note at the end of the manuscript). Until 2020 Senari has produced 202 manuscripts of Lontar Yusup. Unfortunately, the regeneration process in copying the manuscript did not go well. At his advanced age, Senari is the only person who is still actively copying the Lontar Yusup manuscript at this time, and it is his copy that is most often used for the ritual of mocoan Lontar Yusup.

B. Virtue Values in Lontar Yusup in Banyuwangi

Virtue values are a theme that was originally developed in many philosophical studies. By philosophers virtue values are believed to be stable and reliable, this derivation of virtue values is more accurately referred to as character (Annas, 2003; Fowers, 2012). According to Dahlsgaard, et al (2005), every virtue value is manifested in the main character that can be adopted by every human being and poured into daily behavior.

Lontar Yusup is categorized as a religious text because it contains a description of religious issues and virtues that are conveyed as advice and inserted through the story of the Prophet Joseph. This can be traced by looking at the content of the story in each episode, which as a whole contains religious teachings, especially those related to faith and human virtue.

Many virtue values are found in Lontar Yusup, both as a text and in the oral tradition of singing the songs. Lontar Yusup in Banyuwangi has three main elements, namely the Lontar Yusup manuscript with Perso-Arabic script (pegon), variations of tembang, and rituals. These three elements are interrelated and contain virtue values that are very useful for future generations. The virtue values of Lontar Yusup, both textually and in the oral tradition of singing the song, can generally be categorized into two things, namely virtues related to human relations with God and those related to human relations with others and the environment. More specifically, Lontar Yusup virtues consist of; prayer, faith, love for God, surrender to God, keeping promises, honesty, humility, filial piety, helping parents, respecting ancestors and caring for culture.

B.1 Virtue Values Related to Human Relations with God

a. Prayer

In Islam prayer is the essence of worship. Worship is intended solely to be done only to Allah. Praying is done with submission and full of fear to Allah. For Osing people in Banyuwangi, Mocoan Lontar Yusup tradition is considered a form of prayer

which is a manifestation of gratitude to God the Almighty. Islamic prayers are requested at the beginning and end of the ritual of mocoan Lontar Yusup. All this implicitly describes the religiosity of Osing people who always rely on the power of God.

Textually, Lontar Yusup also contains an opening prayer at the beginning. Prayers of hope are offered to God, to avoid harm due to magic (*tulah serik*), to be kept away from evil, to be closer to God, to be strengthened in religion, to be avoided from doing evil, and to get salvation by keeping away from all thoughts (*nimakêning sarwacipta*) (pupuh Kasmaran I: 2).

b. Faith

Faith in Islam is the basis or principal belief that every Muslim must believe. If do not have faith, then a person is considered invalid to follow Islam. Instilling the value of faith in Lontar Yusup is the main message of this story. The following are some excerpts from Lontar Yusup which contain the affirmation of faith.

In one of the episodes (pupuh Kasmaran III: 52-55) it is narrated about Sheikh Akim who once said that God has placed all glory mixed with worthless things (*kang mulya ing jêro tan mulya*). As the faith that is located in the chest (*iman pinarneng dhadha*). Similarly, God only glorifies (evaluates) faith and does not glorify (evaluates) the intellect of a servant (*tan ngamuleni Yang Manon, ing nala nira punika*). So it was with Joseph mixed with merchandise. God has glorified Joseph (*ngamuleni Nabi Yusup*), not glorified merchandise. This section shows how great the value of a servant's (human) faith is before God.

In another part of Lontar Yusup (pupuh Kasmaran I: 88-90) there is a description when a person has true monotheism in his faith in God (*kawula bènêr tuhidnya*), he will be removed from all sadness and sorrows. When he realized that in his heart he already had faith, his worries and sorrows disappeared (*ilang pêriyatining kalbu*) because he believed in God's love.

Lontar Yusup also narrates the part when Joseph taught faith to King Jiyan. Joseph commanded the king not to worship idols and not to pray to God to be freed from the fire of hell (*ayêwa nêmbah bêrahala, ayêwa maru Pangeran suṣaya luṣut, sireki api nêraka*). After saying this, the idols prostrated and melted in front of Joseph, the King immediately embraced Islam (pupuh Pangkur IV: 36-40).

c. Love of God

A believer will not necessarily feel the sweetness of believing. Meanwhile, the sweetness of believing alone can only be obtained if a servant loves God more than his love for everything else. In Islam, love of God is a consequence of faith. There will be no perfect monotheism (oneness) to God until a servant loves his God perfectly.

Love of God is one of the values contained in Lontar Yusup. In one part (pupuh Kasmaran III: 22) it is stated that if a person desires to face God, he will never

be able to meet God, if his heart has not released his love for the world dunia (durung ilang sihing dunya) and turns his love to the afterlife.

In another part of Lontar Yusup (pupuh Kasmaran III: 27-28), it is stated that God can never be addressed if someone praises himself. Verily, all praise belongs to God. That is the real compliment (*iku sestuning pangunggung*), the clearest praise (*wênênging panglêmbana*).

In another section of Lontar Yusup it is also explained that whoever loves and earnestly seeks God, s/he will find him. And whoever has found God, s/he will get the sight of a sharp inner eye (*waspadeng tingal*) and be loved by others (pupuh Kasmaran III: 14-15).

Even so deep is the feeling of love for God that makes the pleasures of heaven incomparable to the pleasures of longing and meeting with God (*lêladate sêwarga tan nana kahetung, dening liwat unênging Yang, lêladate aningali*) (pupuh Pangkur IV: 47).

d. Surrender to God

In Islam there is the term *tawakkal* which means to surrender completely to God in facing or waiting for the results of a job, or waiting for the consequences of a situation. Surrender is a mental attitude of a person which is the result of his unanimous belief in God, because in monotheism s/he is taught to believe that only Allah has created everything, who controls and regulates this universe. This belief prompted her/him to leave all her/his problems to Allah.

In one of the stories in Lontar Yusup, it is told when God rebuked Jacob for not surrendering to God who had the power to protect Joseph. Because Jacob always remembered his son (*pijêr amêngêting anak*), Jacob forgot to surrender to God. In the sorrow of his heart, Jacob repented (pupuh Kasmaran I: 45-46).

In another part in Lontar Yusup, it is also narrated that in the forest the brothers surrounded Joseph while wielding their swords. Joseph is the one they want to destroy. There was no brother to protect him. They all wanted to kill him. When his sadness peaked, Joseph smiled. When asked by his brother why he was smiling, Joseph said that he had been rebuked by God. He trusted too much and relied on the protection of his brothers and sisters, but did not rely on God's protection. That's why Joseph smiled, because now he is bearing the consequences for his mistake. Hearing this, the brothers did not kill Joseph, but would put him in a well (pupuh Kasmaran I: 58-67).

Some examples of the contents of the text of Lontar Yusup above show the relationship between poetic aesthetics and religious values in the text of Lontar Yusup. He is able to awaken a sense of submission to God's greatness and grow a longing for God. Explicitly and implicitly the verses of Lontar Yusup encourage people to serve God (*bakti ing Pangeran*).

B.2 Virtue Values Related to Human Relations with Others and Environment

a. Keeping Promises

The attitude of keeping promises is shown, in Lontar Yusup, for example when the King of Egypt promised that Joseph would later succeed him as king. The King of Egypt also said to Joseph with a parable, I am you (*iya ingsun iya sira*), you are myself (*iya sira iya kami*), if the king does not exist then Joseph as his successor (*lamun tanana sun sira*). The King of Egypt finally fulfilled his promise to make Joseph King of Egypt. Joseph was also crowned by the king as King of Egypt (pupuh Kasmaran XII: 29-42). While the attitude of disobedience (*anguwahi pangubaya*) was shown by the brothers of Yusuf who had the courage to throw him into the well, even though they had promised their father, Jacob, to take care of Joseph during the hunt (*babedag*) in the middle of the forest (pupuh Kasmaran I: 37-44). The attitude of human beings who do not keep promises or break promises in Lontar Yusup is termed as *anguwahi jangji* or *anguwahi pangubaya*.

b. Honesty

The behavior of honesty as opposed to lying is shown in Lontar Yusup, for example, when Joseph is reluctant to lie (*ingsun tan arsa linyoka*) when his brothers urge him to tell him his dream and the meaning of his dream. Hearing the dream prophecy, Joseph's ten brothers agreed to get rid of him. Although his honesty endangered his life, Joseph had strong principles not to want to lie (*ingsun tan arsa linyoka*) or become a liar (pupuh Kasmaran I: 30-35). In another fragment, it is also narrated about the warning of Prophet Ibrahim about the magnitude of the sin of a liar (*wong linyok agung panarka*), a liar whose charges are very large (pupuh Kasmaran I: 100).

c. Humility

Humility is shown, in Lontar Yusup, for example when Joseph was admonished by God to be humble or not arrogant. In one story, it is narrated that Joseph showed his pride in his beauty which is unmatched in the world. He thinks that no human being equals him (*tan ana madha ringwang*). But when Joseph with the trading caravan entered a village, all the villagers looked as handsome and like Joseph. When they met Joseph, none of the villagers were amazed by his beauty. Joseph then heard God's voice: "Do you think there is no one like you, there are many of my servants who are above you, just as the villagers are all like you" (pupuh Pangkur IV: 48-51). The same thing happened to Moses. In one fragment of Lontar Yusup, it is narrated about Moses' arrogance, when he conversed with God. He said that there was no servant of God like him, who was so close to God and dared to speak to Him. God also rebuked Moses. God sent down a thousand men who were identical to the figure and appearance of Moses, both in clothes and even to the same staff that Moses wore. God said that many of His servants who were like Moses were close to Him (*kang*

amadha ing sira paréking ring Yang). Moses repented and asked forgiveness for his pride (pupuh Sinom V: 1-5).

The opposite attitude of humility is arrogance. The catastrophe due to arrogant behavior is shown in one of the fragments in Lontar Yusup, about an Israelite (*wong Bani Syérai*), who had been in austerities for twelve years, wanting to meet Satan. The devil came to see him. The devil said that the age of the Israelite hermit was still 200 years away. The hermit then, filled with pride as an ascetic, decided to satisfy his worldly desires to the end and then repent before his death. He died while committing sins and forgot his repentance until near death. Thus will happen to the proud who delay their repentance (pupuh Kasmaran I: 53-57).

d. *Filial Piety*

Devotion to parents is shown, in Lontar Yusup, for example when Joseph and the caravan that took him left for Egypt. In the middle of the night as they passed the tomb of Joseph's mother, Joseph got down from his camel and made a pilgrimage to the tomb of his mother, whom he loved very much. Joseph is also narrated as a son who was full of devotion to his father, so much so that he called his father a "glorious great tree" (*kayu agung aluhur*) (pupuh Sinom XI: 44).

e. *Love of Giving Helps*

The attitude of helping, one of them, appears in the implementation of the ritual of mocoan Lontar Yusup, as a communal ceremony, which involves many parties, both men and women. All the needs for places and ritual facilities, logistics, and various other needs are prepared in mutual cooperation. Mocoan Lontar Yusup in Osing community, reflects the principle of *gotong royong* in traditional ritual activities with a spirit of togetherness so as to form a much stronger sense of brotherhood. Please to help as a form of togetherness and mutual cooperation in the implementation of this ritual showing the manifestation of one of the social values in mocoan Lontar Yusup in Banyuwangi.

f. *Respect for Ancestors and Care for Culture*

Implicitly, in the text of Lontar Yusup there is the importance of respect for ancestors. In one of the fragments it is told of a 1000-year-old hermit who meditated and performed his religious duties (works of worship) in a well (Syadat lake), the well where Joseph was dumped by his brothers. He had known through his inner eyes about Joseph, hundreds of years before Joseph was born into the world. He had seen the glory of Joseph's heart and the beauty of his face. He then begged God to allow him to meet with Joseph before he invited his death. Eventually the hermit was reunited with Joseph, after hundreds of years of waiting and hope in the well, God sent him to wait for Joseph at the lake Syadat. Shortly after the meeting, the hermit told Joseph that the actions of his brothers had become the will of God (*sampun karsaning Yang Manon*). In this way God answered the hermit's prayer, reuniting him with Joseph. After that the hermit picked up his death (pupuh Kasmaran I: 67-77). This story seems to indicate

that Joseph's glory from God was not simply because Joseph was alone. Had it not been for the hermit's prayer, Joseph would not have been in the well and met him. Had Joseph not been cast into the well by his brother, his path to glory would have been different. The hermit became a symbolic figure of the ancestors, the ancients, who gave inner strength to Joseph, as the next generation. The hermit became a symbolic figure of the ancestors who also paved the way for Joseph's glory.

Mocoan Lontar Yusup, as a ritual practice, is also closely related to respect for ancestors and is full of cultural values. Ritual instruments in the form of offerings and all ritual behaviors during the implementation of mocoan are symbolically a form of prayer for the ancestors. Ritual practices and variations in the chanting of various songs that are typical of Osing-Banyuwangi are also a manifestation of the wealth of cultural values inherited from their ancestors. It is also this value that indirectly becomes an important factor for the continuation of the ritual of the Lontar Yusup mocoan tradition as a cultural heritage.

Conclusion

Lontar Yusup in Banyuwangi is an ancient manuscript that is not only a manifestation of material (tangible) cultural heritage, but is also a representation of intangible cultural heritage that lives in the form of a ritual of all night long song reading tradition. The tradition of reading this song is known as the ritual of mocoan Lontar Yusup. Mocoan Lontar Yusup is one of the icons of traditional art that grows and develops in Osing villages, Banyuwangi. The tradition of chanting this song is usually held in various life cycle ceremonies, such as the commemoration of the seven months of pregnancy, birth, circumcision, and marriage, as well as the fulfillment of Nadar and the annual village cleansing ceremony.

The main elements in mocoan Lontar Yusup include: the Lontar Yusup manuscript with the Perso-Arabic script (pegon), variations of tembang, and rituals. These three elements are interrelated and contain virtue values that are very useful for future generations.

The virtue values of Lontar Yusup, both textually and in the oral tradition of singing the song, can generally be categorized into two, namely virtues related to human relations with God, and virtues related to human relations with others and the environment. More specifically, Lontar Yusup virtues consist of; prayer, faith, love for God, surrender to God, keeping promises, honesty, humility, filial piety, love of giving helps, respect for ancestors and care for culture. These virtue values build the main functions of Lontar Yusup and the mocoan tradition as a representation of the cultural identity of the Osing people in Banyuwangi.

The challenge in the preservation of Lontar Yusup is, of course, not easy. The concern of various parties in the effort to maintain, care for, pass on, and develop Lontar Yusup and the oral tradition of singing the song as well as internalizing the

virtues contained in it is certainly very important for the sustainability of the treasures of the nation's cultural heritage.

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