The meaning of Nglungsur ritual in term of hermeneutic perspective

Sugiyanto1*, H Siahaan2, and N Anoegrajetki3
1 Faculty of Social Science and Politics, Airlangga University, Surabaya, Indonesia
2 Faculty of Social Science and Politics, Airlangga University, Surabaya, Indonesia
3 Faculty of Humanity, University of Jember, Indonesia

*email: sugiyanto.unej@gmail.com

Abstract. The Using indigenous people in Glagah District, Banyuwangi Regency are colored by a cultural environment with various rituals, one of which is the Seblang Adat ritual. The Seblang traditional rituals are full of magical and mystical nuances as a form of respect for the spirits of their ancestors. The Seblang traditional art in Olehsari village is held continuously. The performance is held once a year, namely on Eid al-Fitr in the village of Olehsari since around 1930. The series of Seblang ritual events in the village of Olehsari start from determining the day of the performance and the dancers, based on the instructions of the occult spirit, then the ritual at Buyut Ketut's grave, congratulations on at night before the ritual performance of Seblang to ider Bumi, it is closed with the Nglungsur ritual which is carried out by the relatives of the Seblang traditional ritual practitioners. An interesting issue arises to be raised in scientific publications, namely what is the meaning of the nglungsur ritual to release the spirit for the Seblang traditional ritual practitioners? In analyzing the problem, hermeneutic theory is used. The problem of applying hermeneutics is divided in two ways: a distinction is made between the substance of intelligence (understanding) and sustiliasexplicandi (application). Hermeneutic’s task is to adapt the meaning of a text to the concrete situations in which it speaks. Gadamer formulated two forms of understanding, namely understanding the truth content (Turth content) and understanding the intention (intention). Understanding of the content understands the meaning contained in the proposition and the substance of the text material. Understanding the intention means understanding the conditions or situations behind the phenomenon or text. It is this understanding of this second aspect that later became Gadamer's attention as an awareness of historical understanding. The research method used, namely observation, interviews, documentation. With the hope of understanding directly the meaning of the nglungsur ritual in the life of the Using people.

1. Introduction

In the term of socio-cultural environment, the Using people are closely related to ritual activities as the manifestation of humans recognizing the existence of God Almighty as well as diverse humans who are interrelated in worshiping Him. Geographically, Olehsari village is located 7 km from the capital city of Banyuwangi Regency. It has natural conditions, fertile agricultural land, which has become the life of agrarian communities to cultivate crops, apart from entrepreneurship such as trading beans. In Banyuwangi, it is occupied by Javanese, Madurese, Bugis, Balinese, Chinese and Arab minorities [1]. According to writing history in Olehsari village, the Seblang ritual is performed during Eid day. According to Mr. Ansori, the traditional leader of Using in Olehsari, that Seblang ritual has been celebrated since 1930. While, according to Singodimajan [3] it is related to the Seblang ceremony in Olehsari, that was recorded by assistant wedono Glagah in 1930 during a registration
Regarding the pandemic in Olehsari village. Hence, Olehsari (Ulih-ulihan) villagers, led by Saridin performed the Seblang traditional ceremony on a large scale. Saridin acted as a *pawang* or shaman who appointed Jamilah or Milah as the dancer. This value of Seblang ritual before 1930. This is supported by Concept of Selayang Pandang Belambangan data [4] the legacy of the golden age of Blambangan kingdom during Hinduism era. It turns out that around 1850 in Cungking village, the people were still embraced Shiva belief. Within the society exists a type of art that has something to do with religious elements called Seblang. The art has been recognized since ancient times and it is could be found in Bakungan and Ulih-ulihan (Olehsari) village. Seblang art also acts as a means of magical healing for sick people or people who ask.

Scholte, stated in his article entitled: "Gandroeng van Banyoewangi". Seblang, which is a dance in a trance state, to heal the sick namely the shamanic dance, which finally revives a dance of female gandrung art. At that time, there were still professionals dancers in Banyuwangi. In Bakungan Village, Mak Karto who is called by people to perform dances in a trance for people who have just recovered from a disease. The dance wears an *omprog* (crown) made of banana leaves covering its face [5].

The Seblang traditional ritual is one of Banyuwangi's traditional cultural arts, as a manifestation of the specific behavior of the Using people. Ritual is a form of community expression in interpreting life. The procedures for performing community rituals have various elements, including the art of performance being an important part. It is called a "cultural performance". This means that cultural content is wrapped aesthetically in cultural performances. What makes different from the show is the work or event being shown, which as a whole is not just the work of the artist, but is the work of the community [6]. Seblang has elements of art, religion (rites), knowledge, social organization, including its relation to the livelihoods. In a sense as a cultural show [6].

Even though the Using people are Muslims, they do not neglected their ancestors tradition. Kholil [7] argues that, there is a duality of expression in the daily life of the Olehsari people. On the one hand, they acknowledge the truths that have been drawn from the teachings of Islam and practice them as ordered. On the other hand, they believe in the Hindu-Buddhist cultural heritage traditions. These two opposing attitudes appear in religious practice and Seblang ceremonies.

2. Methods

Based on the socio-cultural background of the Using people in the village of Olehsari, is an interesting issue to raise in scientific publications, namely: what is the meaning of the nglungsur ritual for the actors of the Seblang Adat ritual? Purpose and benefits, this discussion aims to reveal the local culture of the Using people to be understood. The benefit is that this culture remains in the memory of people's lives to build a new awareness of diversity, togetherness, solidarity and mutual cooperation.

The methods used in the research for this article are participant observation, interviews, documentation [8]. In analyzing these problems, Gadamer's hermeneutic theory was used. The problem of applying hermeneutics is divided in two ways: a distinction is made between the *substance of intelligence* (understanding) and *sustiliasexplicandi* (application). Hermeneutics task is to adapt the meaning of a text to the concrete situation in which it speaks. Gadamer formulated two forms of understanding, namely understanding the truth content (*Turtth content*) and understanding the intention (*intention*). Understanding of the content understands the meaning contained in the proposition and the substance of the text material. Understanding the intention means understanding the conditions or situations behind the phenomenon or text. It is this understanding of this second aspect that later became Gadamer's attention as an awareness of historical understanding.

3. Results and Discussion

Not much has been written by researchers on this Nglungsur ritual. The research conducted by Anoegrajekti et al., entitled Agrarian and Maritime Rituals, 2020. In terms of ethnography about
Pascapentas, what is presented here only reveals the process of a series of Seblang rituals taking place on 24-30 July 2015. Some of the committee calculate the acquisition of funds raised. Women prepared tumpeng. Some of them prepared a place for the ritual to be held. The ceremony was conducted by pawang after praying and expressing gratitude for the implementation of the Seblang ritual. Giving gratitude to the ancestral spirits who were considered supporting the village rituals and allowed them to return to their original places. Audiences sat in a circle and then the handler sprinkles water with flowers on the cloth. Then the ritual was performed at Mr. Sahwan's house. There is no in-depth discussion and analysis. However, contributing information that the ritual existed in 2015, although it does not provide a meaningful picture. It can strengthen the notion that the Nglangsor ritual has been going on for a long time.

Furthermore, in Sugiyanto's work titled Seblang Ritual Performance of "Using Society" In Banyuwangi Regency, International Journal of Scientific Research and Management (IJSRM).Volume 5 // Issue // 12 // Pages // 7600-7606 // 2017. The religious function of a series of rituals before the Seblang shows, the offerings brought to Buyut Witri's grave include fruits, jenang, tumpeng, pecel pitek, and urap-urap. Village clean ceremony with procession earth ider, the places traversed are considered sacred due to supernatural instructions that enter the body of the seblang dancer and are guarded by spirits.

The seblang ritual as a ceremony to remove the veil, is related to the mythology of society, that the peasant family promises their children and grandchildren tomorrow must be clear. Therefore, all the descendants of the Seblang family must fulfill the promise of their ancestors by celebrating the Seblang ritual. The ceremony of paying promises, the time of adus lungsor which is performed by all members of the seblang ritual performers. They feel relieved after they fulfill their debts with Seblang ritual.

Seblang rituals performed collectively have social functions, are a high willingness to be able to realize the implementation of the seblang show. Seblang ritual performances as entertainment-shows contain symbolic values, such as seblang repertoire which contains moral messages about the struggle against the invaders. As in the song, of podo nonton which is recited in the seblang ritual, it tells the story of a warrior who dies in the battlefield. Rituals engage Using language and shows parody movements that are familiar with the daily life of the peasant community, such as plowing, installing propellers (rivets) in the fields. The sacredness of the seblang ritual reinforces the theory of mechanical solidarity from Durkheim, the guyup community tries to maintain the implementation of the seblang ritual according to its standards, as the seblang dancer must be descended from the previous Seblang dancer.

Karya, Saputra, Heru SP., In the Makara Hubs-Asia Journal. 2014, 18 (1) 53-65 (Makara of Social Siences and Humanities Series Journal) entitled "Ancestral Will: Using People's Responses to the Sacredity and Ritual Function of Seblang" (Ancestor's Legacy: Responses of Using People to Sacred and Social Function of Seblang Ritual). This manuscript describes a variety of information, stories, myths and local knowledge that penetrate and settle in the minds of the Using people which in turn build their awareness, perceptions, the nature of cultural attitudes towards the ritual seblang as a cosmic unity. As the expression of the Using people caring for weluri/cultural messages from their ancestors. The awareness of the Using community has been awakened through a process of internalizing the values which are strengthened by the social institutions that accompany the social movement and cultural interactions of the Using people.

The existence of Seblang is to balance the relationship between microcosm and macrocosm. Seblang is believed to be the guardian of harmony in the material and spiritual dimensions. Seblang becomes a medium in caring for inner space that is collective and as a means of bonding social relations. As long as it is understood by the Using people, it is not only limited to the ancestors' singing, but also to protect the mandate of future generations, especially those with Seblang genetic lines.

In the current development, although the Using people mostly embrace Islam, they tend to be oriented towards traditional Islam, and even tend to be abangan. Thus, they tend to be accommodating
to various sacred rituals and supernatural phenomena. The belief or unity between mystical forces and social forces still continues today. The existence of the Seblang ritual institutions has crossed borders until now, because it has a socio-cultural function for agricultural fertility and the welfare of their lives.

The works mentioned above, can be said to be more emphasizing for Using community's efforts to trace their ancestral traditions which are described in mystical ways, as the authors focus more on ritual processions and mantras as social and cultural realities. However, there has not been much digging deeper into the rites of the Seblang ritual series hermeneutically to get the meaning, as researchers will do to reveal the meaning of the Seblang ritual in more depth. This work helps researchers in studying religious-cultural texts in the life of the Using people.

3.1 Ritual Releasing Spirit After Performing Seblang

What is spirit? Spirit (Arabic ruuh) is a non-material element in the body that was created by God as the cause of life. Spirits are elements of humans who have died. Spirit (ruh) is something that is alive without a body, which has intelligence and feelings (such as angels, demons). There are still many people who believe in the spirit that inhabits wood and so on (Moeliono, (Editors). 1990. KBBI.: 752).

Various kinds of spirits as stated by Endraswara [9]:

“(1) spirits that are related to humans, namely human souls as vital forces, ancestral spirits, evil spirits from people who die in unnatural conditions; (2) spirits associated with nonhuman natural objects, such as waterfalls, rocks protruding from the surface of the earth, trees with strange shapes, spirits from dangerous places, animal spirits, spirits from celestial bodies; (3) spirits associated with natural forces, such as wind, lightning, floods; (4) spirits associated with social groups, gods, demons and angels.”

Why let go of spirits? Traditional society is pervaded by a spirituality that believes in spirits and supernatural forces that permeate all life, both individual human life and society as a whole. Thoughts and actions are focused on how to get help from good spirits and how to get rid of disturbing spirits, how to strengthen oneself with these supernatural powers or how to master them to be able to interpret them for the benefit of oneself or society. To achieve this purpose there are various kinds of rites, incantations. Prohibitions and orders that fulfill people's lives [10].

The Javanese before knowing God, understood the gross world (wadhag) and the subtle world. When people die it is believed that their spirits have power. That spirit can help as well as disturb his life. Spiritual religion is called animism [9]. Animism as belief in supernatural beings who are personized. It manifests from supreme spirits to countless spirits, ancestral spirits, spirits in natural objects. In general, danyang is known in villages. Danyang is considered the spirit of historical figures who have died: the founder of the village in which they live, the first to clear the land. Each village usually has one dancer main. Danyang accepts people's requests for help and receives offerings in return for submission [11].

According to Koentjaraningrat (1994: 343), the most important ceremony is “the ceremony to eat together, which in the language is called wilujengan (krami) or selametan (ngoko). As is the case in all religions, the funeral rites, which also involve various submissions, are also important in Jawi religion. Associating with the worship of ancestral spirits (nyekar) can be considered an important act in Jawi religion. It is inseparable from the Javanese religious ceremonial system that the various types of offerings (offerings) are involved ”. Geertz (2014: 3) says that selametan is a Javanese version which is the most common religious ceremony in the world, a communal party. As it symbolizes the mystical and social unity of those who participate in it.

Rite, according to Darmaputra, is an expressive dimension of religion, always having two dimensions. The first dimension is one's relationship with the holy. The second dimension is a person's relationship with another. Relationships with the holy are expressed through rites, always at the same time strengthening the relationship between one person and another. Therefore, rites are always social acts (in Syaiful et al. 2015: 86-87).
For the Using people who live in an agrarian economy in Banyuwangi, the rite / selametan is intended to satisfy local spirits, especially for villagers who are majority farmers. It is believed that the satisfied spirits will not disturb them in farming. Selametan reveals not only the mystical aspects but also the social unity of the participants. Selametan is not tied to any particular religious belief, all neighbors can be invited and regardless of religion and belief (Darmaputra in Syaiful. Et al. 2015: 87).

In connection with the traditional customs of the village of Olehsari, which is still prominent, is the village clean-up. In general, the village clean-up ceremony in Banyuwangi is desired by every member of the village community, so that the village and its residents are always in a safe, peaceful and cheap condition. As an expression of gratitude to God for all that He bestows. Thus it is clear that they believe in the myth of supernatural powers, spirits that can be communicated using the Seblang medium, have become a tradition according to the ancestral customs of the Using people. This is an expression of society in the aspect of spirituality in togetherness, even though the elements are different as a compromise and solidarity between people of different orientations.

In order to clean the village of Olehsari, the Seblang traditional ritual is held. Is it Seblang? Pawang Seblang Mr. Ruslan (interviewed at his house September 10, 2017) recounted, “that the beginning of the appearance of the seblang ritual was because the village was hit by pagebluk, and when community leaders were meditating they were told to cross the line. Is it that clear? Seblang from the words "seb = meneng" and "lang = langgeng" (meaning the dancer is silent during the performance) the dancer is in a trance / possessed by a spirit. The function of the Seblang customary ritual is to keep the village clean, which means to reject logs so that the village is clean from all diseases, plant pests, and the harvest is good and the people are prosperous and peaceful.

Summoning spirits is included in the Seblang dancers. The connection with summoning the spirit actually existed in the Age of Majapahit work, the Srada Ceremony was led by a Stapaka priest. All the priests stood in a circle to witness the worship of God by King Prabu Hayam Wuruk, which included Mudras, mantras and japa. This was followed by a prayer for the summoning of the Rajapatni spirit from Budaloka (heaven of nirvana) which was housed in a flower statue. The statue is carried to the ground, placed on a throne as high as a person standing accompanied by drums and drums. Then all those present took turns to worship. After worship, it is followed by the giving of offerings, in the form of money, food, wealth, jewelry (Solikhin., 2010: 254-255).

What is called Solikhin is true. Worship of the spirits of important figures has occurred in the history of the Majapahit kingdom during the reign of Prabu Hayam Wuruk. Mulyana [12] states in Negarakertagama pupuh II / 1 describes that the daughter of Gayatri alias Rajapatni at an advanced age was wikuni / nun and died in 1350. In pupuh LXIII-LXIX describes the feast ceremony sraddha in 1362 as the twelfth anniversary of her death. The pupuh LXIX / 1 reports that the body of the Rajapatni daughter is being washed in Kamal Pandak, a burial temple in Boyolangu that was built in 1362 called Prajnyaparamita puri. At pupuh LXVII / 1, a serada party which was held lively and solemnly; It must have pleased Rajapatni's dead soul; May he bestow blessings on the king; So that Jaya against the enemy as long as there is the moon and the sun [12]. What is meant by that sraddha , is to pay homage to King Patni. Providing an illustration that the influence of Hindu Majapahit permeates the life of the Javanese people, the Using people who really respect their ancestors through the submarine which contains symbols and meanings, and pilgrimage to the grave This condition was carried away in people's lives from the end of the Majapahit Empire. As part of historical continuity, some of the Majapahit people have settled in Tengger, some are still living in Belambangan, and some have fled and live in Bali until now as residents who embraced Hinduism. So it is not surprising that the Belambangan community who later became better known by the Using community, even though they were already Muslim, still carried out the ritual traditions of their ancestral heritage.

The Using community with kidman and joy in the Seblang traditional ritual procession, a handler of Mr. Akwan will start with his mind reciting the mantra chant accompanied by a puff of incense to bring the ancestral spirits into the body (wadag body) of the Seblang dancers who are ready to act as Seblang Olehsari dancers. sacred and magical, lasts for seven days. As shown in the image below.
For seven days of running the Seblang traditional ritual means that during that time, along with the ancestral spirits, danyang, eventually they have to be separated as if there is a meeting there is separation. The nglungsur ritual is a way to release the spirits of the Seblang dancers / gandrung, sinden and panjak, as well as the actors of the Seblang traditional rituals in Olehsari village. The ritual of releasing the spirit is carried out in front of the house of Mr. Sunaryo (a warehouse), a descendant of the Seblang omprok maker, one lane in front of Mr. Akwan's Seblang handler house. The following is the procedure for releasing the spirit from the Seblang traditional ritual practitioners and their meaning. The ritual procedures for the nglungsur / releasing the starting spirit are 1. ritual preparation; 2. flower bath ritual; 3. the nglungsur ritual.

1. Preparation of rituals. After the performance of the Seblang traditional ritual which lasted for 7 days, it was finished at dusk. In the morning there will be a ritual event called nglungsur. Some residents have started Friday morning at around 06.00-07.00 WIB preparing the location for the flower bath ritual, namely water that is placed in a tub infused with flowers and omprok / Seblang crown used in the Seblang traditional ritual. Seats are also prepared for the ritual performers, namely Seblang, namely gandrung Seblang, sinden and panjak accompanying the pieces that are sung to the graceful movements of the Seblang gandrung dance. In addition, some women before 06.00 WIB had already cooked for the ritual uborampi, namely chicken pecel pitik, urap-urap, red jenang and white rice, sego golong (white rice wrapped in banana leaves accompanied by boiled chicken eggs). The meaning of these activities is the attitudes and actions of the Using customary community in practicing the values of life with the spirit of mutual cooperation, maintaining harmony between them as a micro cosmos and a macro cosmos, or between them and their spirits and village danyang to maintain good and harmonious relations, nglungsur.

2. Flower bath ritual. This event, started and led by the handler Seblang. The following is a snippet of Mr. Akwan's words leading the nglungsur ritual by giving a prayer-breathed greeting, which the indigenous people agree with, namely:

"... The Seblang event to mantun mboten wonten alangan menopo-nopo. Contribution of dulur-dulur sewu rongewu kulo suwan kanti iklas mugo-mugo ono manfaate, paringono will soon be same, and you can live long. Makute nglungsur iki, supyo roh alus muleho neng calling, ojo neng gandrung Seblang, and indigenous people. Serto tenteremo kampunge, desane Olehsari, govt."

(Researcher observation coverage document).

Meaning: The Seblang event is over and there is no obstacle. Help, brothers and sisters, one thousand, two thousand, I sincerely ask, hopefully it will be of benefit, give it fresh, healthy, long life. It means this nglungsur, so that the alus spirit returns to its place, not to participate in gandrung Seblang, and the indigenous people. As well as the peace of the village, the village of
Olehsari, the government. Below is a picture of the handler Seblang, Mr. Akwan, giving a speech at the same time as praying in the nglungsur ritual procession to release the spirit.

**Picture 3.** Pawang Seblang Mr. Akwan leads the nglungsur ritual, giving a speech, breathing prayers for safety with the residents of Olehsari. Hokling Bokor Kuningan filled with water, flowers and omprok that were broken down for the flower shower in 2019 (Researcher's observation coverage document).

**Picture 4.** Pawang Seblang bathing the Seblang dancer Susi Susanti and the Seblang traditional ritual actors in 2019 (Researcher's observation coverage document).

**Picture 5.** Pawang Seblang bathing the Seblang dancer, Susi Susanti, and her traditional family, which appear to have bathed in flower water and the Omprok that has been used to dance in previous days (Research coverage document).

**Picture 6.** Researchers take a photo with the Seblang dancers who have finished bathing in the flowers and the Omprok used to dance (Researcher's observation coverage document).

3. **The ritual of the nglungsur subs.** This submarine ritual is held, aims to maintain harmony with the spirit, danyang, and is expected to come again in an annual event, namely the Seblang traditional ritual. The subsets include tumpeng with sego-golong / rice and the eggs are wrapped in banana leaves, *jenang sengkala* (red jenang and white jenang), peteteng / ingkung pecel pitik, sprouted vegetable urap-urap and ferns. The following is a picture of the nglungsur ritual at Mr. Sunaryo's house, which is also the place for making Omprok Seblang which has been passed down from generation to generation.

**Picture 7.** Nglungsur ritual with tumpeng being recited a prayer, followed by the indigenous people and the attending guests. The picture on the left that appears on the table is the Seblang offering which for 7 days is brought to the Seblang performance venue. (Private document)
The meaning is the cultural pceł pithik (grilled chicken) which should not be abandoned since it is considered a symbol of victory. Sprouts “Cambah” tukulan plant stand for traditional rituals Seblang is expected to be maintained diweluri / diuri-uri (conserved) by the children and grandchildren. Cambah also means that when the 7 days of Seblang show have been finished, you can’t ask for more performance times. This means that the Seblang performance only once for 7 days is carried out in one year by the Indigenous people. Meanwhile, the symbolic fern vegetable which means, is that when it has been removed, don’t cry. Do not let it be difficult, it means that we have to live in prosperity and peace, for that we are back to work again (Document coverage of observations by researchers at the location of the lungsuran ritual at Mr. Sunaryo’s house, and interview with Mr. Akwan).

In connection with the ritual tradition, it is associated with Solikhin’s opinion (2010: 34-35), some of the forms of ritual symbols and spiritual symbols are what is called selamatan (slametan), or wilujengan, using the means of tumpeng with various types of ubaranp. Tumpeng itself for the Javanese is an expression of "metu dalan kang lempeng" or living through a straight path (hanif), as an application of the verse and prayer "ihdinash shirathal mustaqim" (Qs. Alfatihah / 1: 6). On special occasions, the tumpeng is large and tasty, which is known as tumpeng rangsul / Rasul, which means following the straight path according to the teachings of the Prophet. So part of the ubaranpenya is chicken that is cooked and served whole which is called "ingkung". Ingkung usually accompanies tumpeng rasul. This means that some of the special characteristics of people who follow the Prophet are "Inggalo njungkung" or prostrate, also meaning "Inggala Manekung" (immediately make muhasabah and dhikr to Allah).

In the tumpeng nglungsur offering, there is "sego golong and boiled chicken eggs wrapped in banana leaves", this means "gumolonge tekate manungsa manembah marang kang Kuasa"uniting human desire (to worship the Almighty) symbolized by rice (God’s servant) and eggs chicken (the Power). The wrapping of the banana leaf is connected to the Seblang omprok which uses the pupus gedang (young banana leaf) in its direction above its meaning, towards the Almighty. Red jenang red Jenang white, which means red is the symbol of woman / mother and white is the symbol of man / father. The unity of red and white symbolizes the formation of a prosperous, harmonious and peaceful family or small country. To reject sengkala (something bad) it is called jenang sengkala. What was carried out by the Using customary people, in their prayer Al Fatekah, the Prophet's Salawat was also read, so it cannot be separated from the religion of Islam. So here it can be called a syncretic occurrence. As said by Saputra, (2007: 67) that the submarine ritual also underlies the occurrence of conventions in the Using community to maintain life harmony between the little universe (micro cosmos) and the big universe (macro cosmos). The characteristics of Using's culture are syncretic, that is, they are willing to accept and absorb other cultures into an element of Using culture. In syncretism with animist spirituality and dynamism with Islam, the Using people believe in the existence of dan what is seen in ritual ceremonies such as Seblang, barong and kebo-kebo. This is a religious expression in the form of dance for ritual ceremonies which are meant to be a ceremony of gratitude to the creator.

4. Conclusions

Based on the analysis of the results of the research and its discussion, it can be concluded that:

Customary rituals are carried out against the socio-cultural background of the Using community, inseparable from the environmental conditions of Olehsari village. The social facts of the Seblang customary rituals build relationships and respect the spirits of the ancestors, and the village danyang that are presented with the indigenous people. As the end of the show, which is closed on the seventh day of the earth ider ritual, it also intends to protect the village of Olehsari in collaboration with ancestral spirits and village danyang. As a sense of gratitude for the completion of the ritual, a nglungsur ritual was held so that the spirits of the ancestors and the village danyang did not follow the indigenous people, so they had to let them go back to their original place and it is hoped that the next
year will still be present again. Understanding of the content understands the meaning contained in the proposition and the substance of the text material. Understanding the intention means understanding the conditions or situations behind the phenomenon or text. As Gadamer [13] paid attention to as an awareness of historical understanding, it is in line with the reality of the Using community's efforts with art to maintain harmony with their natural environment. This includes maintaining a good relationship between the micro cosmos (the Using indigenous people) and the macro cosmos (the universe and supernatural powers). Thus the conclusions that can be made, hopefully it will be useful for all parties to remind ourselves in maintaining the harmony of life, for the welfare and peace of society and the continuity of life together. That is all and thank you.

Acknowledgments
Authors would like to say thank you for those who has supported this research.

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