

Banyuwangi Cultural Festival: Revitalization and Commodification of Locality-based Tradition Arts

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Abstract: Tourism is one of the fields that has become the focus of community economic development. Placement of various cultural events in *Calender Banyuwangi Festival (CBF)* is one of the strategies that has proven effective in increasing the number of domestic and foreign tourists to Banyuwangi. This paper aims to explain the potential of traditional arts, rituals and culinary as a media for developing festival-based cultural tourism. Art traditions, ritual and culinary in Banyuwangi which are packaged into agrarian culture based festivals and tours can be seen every year in Banyuwangi. The development of agrarian tourism based on art traditions, ritual and culinary; also contain strategic value because it provides educational space for tourists and people in agricultural areas which become tourist attractions. The education room allows the growth of awareness and love of the community towards agrarian culture and its natural environment. Tourism development also has a cross-sectoral economic chain, such as lodging, transportation, culinary, souvenirs, agricultural tourism packages, and guides. Art traditions, ritual of Seblang Bakungan, Seblang Olehsari, Kebo-keboan, *coffee processing festival*, and *festival ngopi sepuluh ewu* have entered the CBF. This has the potential to bring visitors in large numbers and become an opportunity for the public to socialize and market creative industry products. With ethnographic methods, research begins by collecting library data. Library data is complemented by field data obtained through observation, participation, and in-depth interviews with selected informants. Data analysis and interpretation are carried out in cultural studies and treat the data as cultural signs.

1 INTRODUCTION

The world-class immense Banyuwangi festival, entitled *Banyuwangi Ethno Carnival (BEC)*, which took place from 2011 until now has entered its 9th year. BEC raised a variety of themes, namely traditional arts, rituals, and natural charm (Anoegrajekti, et al. 2016; 2018; 2018a). The BEC was followed by the unification of cultural activities in Banyuwangi in the Calendar Banyuwangi Festival (CBF), which was first launched in 2012. Every year the CBF experiences an increase in the number of festivals. The increase in number marks the enthusiasm of the community to show the achievements of the development of community art and culture. Art and culture that developed, mostly based on tradition in the form of stories and other

oral traditions, such as legend, myth, law, medicine, spell, traditional art, ritual, and culinary. The various oral traditions are representations and identities of the supporting communities. In agrarian rural communities, tradition can be seen in the life of village cleansing ritual. In coastal communities, tradition is seen in sea alms ritual, and in mountainous areas it raises the ritual of mountain alms. Tradition also shows how the community has the ability to overcome various problems encountered in everyday life.

This paper focuses on the study of how the development of art-based education, art tradition, ritual, and culinary containing strategic value and educating tourists and their supporting communities. All of that is packaged in an international standard festival format.

2 THEORITICAL REVIEW

Banyuwangi raised tradition as the fashion theme of *Banyuwangi Ethno Carnival* (BEC) which took place since 2011. BEC took inspiration from *Jember Fashion Carnaval* (JFC) which took place since 2001. The focus of BEC themes on Banyuwangi ethnic culture, are namely traditional arts, rituals, customs, customs, natural charms, and history. The festival in Banyuwangi, partly takes place in the city center, such as the *Batik Festival*, *Gandrung Sewu*, *Kuwung*, and BEC. Other festivals are held in places of origin of their respective cultures, such as *Seblang Olehsari*, *Seblang Bakungan*, *Keboan Aliyan*, *Kebokeboan Alasmalang*, *Barong Ider Bumi Kemiren*, and *Petik Laut Muncar* (Anoeграjekti, 2016:19–20; Anoeграjekti dan Macaryus, 2018). These various activities inspired the emergence of creations such as the culinary market in Olehsari which took place every Saturday night, in Singojuruh, and the culinary market in Kemiren which took place every Sunday morning. The emergence of diversity that occurs in other environments is in line with the views of Cohen (2004: 48) which highlights backpacker variants in general and based on the type and intensity of drug use and preferred music.

The festival as a cultural expression is a medium of communication and response to social events that occur in society, as stated by Croose (2017: 6) which states that the UK-Caribbean carnival in 1970 was positioned in the racially threatening cultural domain. In Singapore the phenomenon of ethnic hybridity takes place at the lowest and highest hierarchies, while the local segment experiences minimal racial interaction. Hybridization took place between non-white residents, for example, between Chinese and Indian groups, in the procession of the Silver Chariot Trans and body-piercing that took place during the Hindu Taipusam festival. In this event hybridization took place starting from the leading (Goh, 2011: 116).

The City of Scone, Australia is known as the Horse Capital of Australia. Scones make horses as capital and identity. Human-horse relations with the local community and with people from outside, become the focus of attention. The popularity of the Scone carnival was supported by media publications which had a great influence on the various cultural events that took place. Promotion provides an opportunity to maintain regional and cultural identity (Graham, 2016: 220) which is considered in maintaining carnival activities for a long period of

time. Meanwhile, Marsden (2010: 29) which highlights the activities of the fair in America states that the fair in America has been going on for hundreds of years and in the future, has the potential to become a tradition, if rural and aesthetic values are developed aggressively and more creatively. For example, the development of a country fair in America makes it feasible and attracts viewers from outside and inside.

Another interesting phenomenon occurs in Kota Gede, Special Region of Yogyakarta, Indonesia which organizes cultural parade as a medium to attract tourists. Culture can be accepted by the community, amid the turmoil in the cultural relations of the palace, Muhammadiyah and Java. Cultural roots underlie cultural contexts that are part of the past (Storey, 2003: 81; Schlehe, 2017: 17) which are public. Other rituals, in *slametan* format, represent religious, social and economic values. The social sciences offer scientific evidence of this understanding, but are seen as showing a decline in the Javanese *slametan* tradition (van den Boogert, 2017: 18).

Modern packed festivals contain local and global values. Local proponents, managers and entrepreneurs who have succeeded in facing global challenges related to sponsors, viewers and participants. It affects the character of the festival and achievement (Waterman, 1998: 69). World-class fashions, such as JFC, commonly take local themes to the international stage. At the international level, carnivals are not a representation of the traditions and identities of nations, such as Africa, France, Rome, or Brazil. Culturally, carnival defines cultural diversity at the global level, such as Africa, India, America, Australia, and China (Zavitz and Allahar, 2002: 143).

The festival, which presents a large number of guests, becomes a medium for socializing, promoting and staging community culinary products. Culinary related to gastronomy which by Gilleisole (2001: 235; Krisnadi, 2018: 384; Santich, 2016; Ketaren, 2017; Ermawati, et al., 2019) is said to be the art or science of healthy eating (good eating). The expertise and art of cooking take care of human health with the best nutrition and enjoyment through delicious food. In addition, cooking skills also ensure that food and drinks are hygienic and ready to be consumed in certain ways. All of that is the topic of study of cooking skills (Sormaz, et al., 2016: 726). Pamantung (2015) in his dissertation examined the naming of food which was formulated based on folklore myths that have symbols, mythic values, and Minahasa cultural concepts. Components

of meaning that appear on the lexical device or lexical unit of *tinutuan* are the basic ingredients of food, the location of manufacture, and the use of local languages in Minahasa (Pamantung, 2015).

The above description shows the festival in the form of carnival, cultural parade, and ritual as an expression of identity, cultural resistance, tourism promotion media, and community religiosity. The focus of this paper is on the issue of the festival as a medium to globalize the local culture. It is important to do as one of the evaluations of activities that have been going on for almost a decade, the preconditions that underlie the implementation of fashion in Banyuwangi, and the opportunities for development after gaining recognition and being part of the event.

3 METHOD

By analysing cultural phenomena in cultural studies, this paper emphasizes in-depth descriptions of various social and cultural forces in Banyuwangi and how the cultural process as a representation of identity. With ethnographic analysis as a re-examination of the field notes to look for cultural symbols (which are usually expressed in native language) can be useful to build a systematic understanding of human culture from the perspective of people who have experienced or studied the culture and to discover how the community organizes culture in their minds and then use that culture in life (Spradley, 1997; Anoe-grajekti, 2015; 2018; 2019). In addition, in a more critical aspect ethnographic methods can also look at cultural issues that occur in a society or society related to issues of power, tactics, and negotiations conducted by its members.

Identity according to Hall (1997; Anoe-grajekti, 2016; 2019) connects representation with politics. It is politics that makes the scenic postcards and Balinese dancers can be considered to represent Bali. This can be identified that the politics of culture that can create local literature in the Banyuwangi performance art can represent Using, Tengger, and Java (Bantul).

Cultural identity is always associated with hybridity. According to Hall (1993; Melani, 2005: 38) identity is not the essence, but a number of identification attributes that show how we are positioned and positioned ourselves in society, because cultural and historical aspects are a necessity. Hall stresses that identity as a production is never complete, always in process and always built in representation. Identity is not static; it is

always constructed in time and space, and is complex. In other terms, Eriksen (1993: 117; Anoe-grajekti, 2015; 2019) said that "identity is situational and can change."

4 RESULTS AND DISCUSSION

Tradition in Indonesia has various functions in society. One of them is the function of educating. This is possible through the contents contained in traditions and the process of socialization and internalization of cross-generational traditions.

4.1 Mocoan

Mocoan¹ is one of the traditions of Using community that has been going on for a long time. The material read is the story of the Prophet Joseph written in the palm leaf. Information from Mocoan Lontar Yusuf's doers stated that Yusuf expulsion was spread by Ki Buyut Cungking in Giri District. The manuscript was rewritten on paper in 1829-1900 by Carik Janah (Narijana) who lived in Cungking. Lontar is also called young leaves of gebang cut into pieces like the size of a fan. A stationery in the form of a coconut shell (bathok) whose tip is burned. The tip of the burning coconut shell is black and is used for writing. Lontar Yusuf uses Arabic letters (Senari, 2016), Javanese (Kawi).

"Mocoan" traditional art takes place routinely every 7 days. In Kemiren there are two groups that are named according to the day of the event, namely Reboan which is held every day during the night and Kemisan which is held every Wednesday Night. The venue for rotation takes place in each member's home. The participants sat cross-legged and took turns reading Joseph's ejection part by part and

1 Mocoan experienced a metamorphosis from the pure Lontar Yusuf reading activities, and then innovations were made by Aljin that included jokes so that the meeting became an opportunity to get entertainment. In the latest development, mocoan also gave rise to "Mocoan Baru Campursari" which emphasizes entertainment because it is filled with jokes and songs that are popular in the community. Please see, Novi Anoe-grajekti, *Optimalisasi Seni Pertunjukan: Kontestasi Negara, Pasar, dan Agama*, (Yogyakarta: Ombak, 2016a), 45–51 dan Novi Anoe-grajekti, "Perubahan Sosial Berbasis Lintas Budaya: Identitas dan Ruang Negosiasi Global-Lokal." Dalam *Jejak Langkah Perubahan: dari Using sampai Indonesia*, (Jember: Pusat Penelitian Budaya Etnik dan Komunitas and HISKI Komisariat Jember working together with Penerbit Ombak, 2016b).

transmitted it using a loudspeaker, so that residents could be listened to by the loudspeaker transmission. Listening to listening to Lontar Yusuf's reading, the surrounding community felt comfort, coolness, and received educational entertainment.

Another reading area is the response of residents who have a public interest, want to perform the pilgrimage, clean the village, or a festival organized by the government through the Office of Culture and Tourism. In this room the reading is done all night long by a team member of about 10 people. Clean village held in Kopen Kidul Hamlet, Glagah Subdistrict, Banyuwangi, always held "mocoan" at night before the implementation of Earth Earth. Revitalization and commodification took place by making a new style of "mocoan" mixed with "tembang" and jokes. Thus, change leads to performance art and entertainment.

4.2 Barong

Many barong groups are found in Banyuwangi, mainly combined with jaranan (lumping horses). In Kemiren Village there is a barong traditional arts group with plays. In Kemiren there are three groups of barong, namely Old Barong, Barong Lancing, and Small Barong. Old Barong originated from the ritual of meeting Barong with great-grandfather Chile. The old barong group is led by Sapi'i.² Barong Lancing stood at the initiative of Sucipto and innovated by developing various plays. Various plays were created by Sucipto, the leader of this barong lancing group.³ Little Barong that was founded in 2006 has the same single play, as in the old barong.

Narrated by Saperi, the leader and founder of Barong Cilik was begun with awareness, if you have a son, you will be included in the Barong group. Saperi slowly buys barong equipment and children who often gather at his home are trained to play barong. One time, the barong group that was trained was asked to accompany the procession (procession). Since then the barong group has received responses from Bulu, Payung, Rogojampi, Anyer Village, and is known by the name Barong Cilik, because the players are still children. The story content of the stage response is the same as the old barong, starting with the scene of Jakripah, Pak

2. Currently the heir is Fandik.

3. Sucipto has created several plays, which are: *Geger Cilacap*, *Pendekar Alas Purwo*, *Sarjulo Kamandoko*, *Puspolonggo Edan*, *Alap-Alap Bojonegoro*, *Satrio Alas Sambulungan*, and *Lahirnya Maheso Anggoro*. The various stories created by Sucipto make the barong lancing which he leads be seen as similar to Janger's.

Mantri, and Macan Lundoyo.⁴

With the development of the model, the little barong group later became part of the old barong group and was approved by Saperi. Since then, Little Barong has been a part of Old Barong. This step has an educational value, which is to become an arena for cadres in Barong Kemiren. In addition, the gathering of children in an art group enables them to have a shared sense of responsibility, building a sense of cohesiveness in addressing the tone, rhythm, and movement in barong art. The love and appreciation of the arts also developed well through this group.



4. The story that plays in the stage response is as follows. Tiger Lundoyo asked the Teacher (Panji Kudawaningpati) to be allowed to become a human. The teacher agreed with the condition that he became a good human being. Tigers are transformed into humans and live in the midst of society. One day he was fascinated by the beauty of Siti Ambarsari, one of Pak Mantri's wives and Lundoyo, who kidnapped her. When returning from traveling Pak Mantri was angry because Siti Ambarsari was missing. His servant was asked to look for Siti Ambarsari. Lundoyo was finally punished, bound tightly, and put in a closed box. Pak Mantri conveyed to Lundoyo, if he could break away from that bond, he could marry Siti Ambarsari. Lundoyo was apparently able to break away from bonds and then bring Siti Ambarsari into the forest.

In the Forest, Lundoyo meets the Teacher (Panji Kundhawaningpati). Ludoyo is considered broken promise and returned to a wild and ferocious tiger. At that time, the tiger Lundoyo experienced a trance possessed by the great-grandfather of Chile. Then the handler tries to awaken through a fight scene which at the same time becomes the climax of the barong story stage or the night response, because it is usually held at night.



Figure 1: Barong Kemiren became a BEC theme in 2012 (Left) and Using Bride became a BEC theme in 2015 (Right) (Taken from the Banyuwangi Culture and Tourism Office website).

In the digital age, barong plays and rituals "Ider Bumi" which take place every time have been published online that can be accessed by the global community. Banyuwangi, which since 2011 developed traditional art-based fashion, raised themes of art and rituals that lived in the community. Barong Kemiren which is rooted in rituals and has a play that lives as local (oral) literature was appointed as a BEC theme in 2012 that can be accessed by the international community. The Using bridal tradition is part of the Banyuwangi tradition until now is still being lived by the Using community and was adopted as the BEC theme in 2015. Using the Bride who was appointed as a festival theme (BEC) shows that fashion as a form of modern art expression has the potential to package tradition into global stage.

Sri Tanjung Sidopekso which is a legend from the name of Banyuwangi until now leaves various fragments of the story. The story of the Sri Tanjung Well in Temenggungan Village, being a Janger traditional art play, and being adopted as the BEC theme in 2016 is a fragment of the story of Sri Tanjung and Sidopekso with the final estuary in festival format.

4.3 Culinary

Culinary in Banyuwangi grows and develops in line with the development of tourism which is one of the leading developments in Banyuwangi. The ritual is held in series with the salvation that serves

Banyuwangi culinary specialties, such as *pecel pitik*, ointment, and other dishes. The development of tourism makes dishes that were originally as part of salvation, such as *pecel pitik*, and then develop into culinary offerings that are sold to tourists. The culinary offerings educate the public and tourists about a variety of local-based culinary flavours.



Figure 2: After the Nglungsuri ceremony was attended by the community and the Seblang ritual organizing committee (Research Team Documentation).

Innovations also occur with the emergence of new recipes such as *rujak soto*, *sega cawuk*, and *sambal tempong*. The development of rituals, traditional arts, and culinary in Banyuwangi shows signs of mutual support and interdependence. However, all of them boils down to the implementation of the festival which in 2019 reached 99 (Ninety-Nine) festivals.



Figure 3: Calendar Banyuwangi Festival 2017.

The 2017 CBF above shows a variety of traditions that lead to the festival's major activities. Through online publications that can be accessed by the global community the festival has the potential to be attended by large numbers of guests and from various regions, countries and professions. All of that becomes an arena of cultural-based socialization and promotion.

5 CONCLUSIONS

Traditional terminology refers to various areas of life whose inheritance occurs across generations. Lontar Yusuf as a written script, the way how to enjoy it, is by spoken. It gives an auditive appreciation space for the people who listen to it. Placement of Lontar Yusuf as a local Banyuwangi literary because of the unique way of enjoying, that is by routinely speaking once a week and rotating from house to house. Revitalization and commodification lead to performing arts and entertainment which begins with reading a part of the story in Lontar Yusuf.

Barong Kemiren has two characters, namely sacred and profane. The sacred barong is saved and only issued during the Barong Ider Bumi Kemiren village ritual which is held every year on the second Eid day. Barong profane as a performance art with the story of Barong Jakripah, Mr. Mantri, and Macan Lundoyo as oral literature visualized in the form of folk theatre performance art and became fashion as a BEC theme that is accessible to the global community. Revitalization and commodification lead to the development of a number of groups in stages in terms of age, namely old barong (the earliest with adult players), barong lancing with teen players, and young barongs with child players.

Traditional arts, rituals and culinary arts as part of a culture that is still being lived by the Using community, some have been appointed as BEC themes which are world-class fashion. Culinary, tourism and ritual are interrelated, mutually supportive and interdependent fields. Culinary is also a part of festival events, such as *tumpeng sewu*, *ngopi sepuluh ewu*, *sangrai kopi*, *festival bakul*, dan *sega leman & kopi uthek*. The educational aspects that are built through rituals, traditional arts, and culinary, bring the connoisseurs closer to the natural environment (animals, plants, geographical locations), social (living together, mutual cooperation, cooperation, marriage institutions).

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