



BANYUWANGI ETHNO CARNIVAL (BEC) STUDIES ON POP CULTURE AND TRADITIONAL CULTURE

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ABSTRACT

Banyuwangi Ethno Carnival (BEC) is a program of the Banyuwangi Regency government which aims to introduce the culture of the people of Banyuwangi as well as an effort to increase regional income. By carrying out its ethnic elements, the Banyuwangi Government hopes that this can attract the interest of tourists who will visit Banyuwangi Regency. This research examines how the process of traditional culture at the Banyuwangi Ethno Carnival (BEC) event becomes pop culture that is popular with the community. In this study, researchers used a qualitative description with a literature study approach. The results of this study indicate that: a. Based on socio-cultural factors, The Banyuwangi government carries ethnic values contained in Banyuwangi culture with the aim of being able to introduce Banyuwangi culture to the outside world; b. Based on economic factors, this event is able to become an alternative to level the wheels of the economy in Banyuwangi Regency to grow rapidly, so that many investors are looking and investing in this event; and c. Based on political factors, the Banyuwangi Ethno Carnival (BEC) and stakeholders are involved together and have collaborated since the planning, funding and implementation of the Banyuwangi Ethno Carnival (BEC) program. so that many investors glance and invest in this event; and c. Based on political factors, the Banyuwangi Ethno Carnival (BEC) and stakeholders are involved together and have collaborated since the planning, funding and implementation of the Banyuwangi Ethno Carnival (BEC) program. so that many investors glance and invest in this event; and c. Based on political factors, the Banyuwangi Ethno Carnival (BEC) and stakeholders are involved together and have collaborated since the planning, funding and implementation of the Banyuwangi Ethno Carnival (BEC) program.

Keywords : *Banyuwangi Ethno Carnival (BEC), Pop Culture, Traditional Culture*

1. INTRODUCTION

The effort to establish a regional identity in Banyuwangi, which was initially vague and denial of Java and Bali, began in the early 1970s, which were also important years in the New Order's cultural politics in relation to the revival of tradition as a cultural antipolar. westernization and anti-communist campaigns. On the orders of Colonel Joko Supaat Slamet, then district head of Banyuwangi, the book Overview of Blambangan was compiled (Soetrisno et al., 1976). This book, which contains a collection of historical and ethnographic data, is said to be the basis for the development of the Banyuwangi region. This is where the search for Using's identity begins, beginning with emphasizing that the Using language is a separate language and not part of the Javanese dialect. Ten years later, a dissertation on the use of language was published (Herusantosa, 1987), which is a mainstay of science and legitimacy for humanists and language activists in Banyuwangi, in order to further strengthen the existence of the use of language as an independent

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tool. regional languages until the emergence of Using Language (1997) and Using Language Dictionary in 2002 (Arps, 2010: 233-238).

The affirmation of linguistic identity in Banyuwangi is not without problems. The choice of the terms vis a vis Blambangan or Banyuwangi became a heated debate between cultural experts and language activists in Banyuwangi until the early 2000s, whose echoes are still being felt today. However, the promulgation of Regional Regulation no. 5 by the Government of Banyuwangi in 2007 concerning learning regional languages at the basic education level, under the leadership of the Regent Ratna Ani Lestari, seems to be legitimate legitimacy for the use of the term to be used as the regional (and ethnic) language of Banyuwangi. In a further development, the debate over the term reuse emerged at the end of 2015 with another topic related to the spelling between (Using, Osing and Oseng) at a local seminar organized by the Blambangan Arts Council. In the struggle for linguistic identity, there are dynamics involving various actors, namely cultural observers, regional language activists, cultural institutions, bureaucracy and capital who have their own economic and cultural policy agendas and interests. These stakeholders use different media (publishing houses, print and electronic media, creative industries, internet and social networks) as far as possible to build their language identity image and policy.

Apart from language, affirmation of Using identity also occurs in other cultural areas. Arts, traditions, rituals, traditional dress and aspects of cultural use are increasingly becoming battlegrounds for identity construction. In the middle of 2000-2005, when Banyuwangi was led by Regent Samsul Hadi, affirming Using's identity became more important. As a user, Samsul Hadi published the Jenggirat Tangi Banyuwangi Policy, which means "Banyuwangi Awakening", which is very focused on the use of the term alone. One of Samsul Hadi's identity politics projects yielded results in the form of the appointment of Gandrung as a tourism mascot. Thus began the massive construction of Gandrung statues in city corners and at various main points in Banyuwangi, which later became a symbol of the eastern tip of Java.

Banyuwangi Festival or abbreviated as BFEST is an annual event held by the Banyuwangi regional government from October to December, every year. The event was held to commemorate Banyuwangi's birthday on December 18. The event first took place in 2012 during the reign of Abdullah Azwar Anas. Furthermore, the Indonesian Ministry of Tourism in 2016 officially made the Gandrung dancer icon a tourism brand for Majestic Banyuwangi (Banyuwangi Agung) on the international public scene.

Banyuwangi Ethno Carnival (BEC) (BEC) has been going on from 2012 until now. The background of the Banyuwangi Ethno Carnival (BEC) performance is one of the programs of the Banyuwangi Regency Government to increase regional income by inviting foreign tourists. As a promotional event, Banyuwangi Regency has released a Banyuwangi Festival (Bfest) agenda, one of which is the Banyuwangi Ethno Carnival (BEC) which is held annually towards the end of the year, from September to December. This is the Banyuwangi Regency government's strategy to target foreign tourist holiday calendars.

Every Banyuwangi Ethno Carnival (BEC) performance always gives a new nuance to the theme of the activities being held. Of course in this event the theme that is carried out is the characteristics of the Banyuwangi people themselves. The main theme raised in each Banyuwangi Ethno Carnival (BEC) event is traditional elements, be it customs, folklore of the Banyuwangi community, combined with modern nuances and involving various levels of society to be involved in the event.

BEC's own theme is collaborating between traditional and modern culture. This refers to the word ethno. In KBBI, ethno refers to ethnicity or nation and can be used to refer to a culture in certain groups of people. In the perspective of ethno or culture in the opinion of Dr. Ir. Sri Rahaju Djatimurti Rita Hanafi, MP (2016: 32) culture is the whole knowledge of humans as social beings that are used to understand and interpret their environment and experiences and form the basis of their behavior.



In the BEC event itself, modern elements are also applied to create new and more popular creations to attract public interest. Pop culture or popular culture according to Burton (in Chaniago: 2018: 93), is a popular culture that is dominated by the production and consumption of material goods and not by true arts, when its creation is motivated by profit motives. This is confirmed by Ibrahim (2016), who states that popular culture supported by the culture industry has constructed a society that is not only based on consumption, but also makes cultural artifacts an industrial product and of course a commodity.

In this regard, it is in line with Mukerji's opinion (in Adi: 2018: 10), the term popular culture refers to beliefs, practices, or objects that are widespread in society as he says that:

Popular culture refers to the beliefs and practices and objects through which they are organized, that are widely shared among a population. This includes folk beliefs, practices and object generated and political and commercial centers.

The word pop in popular culture can be interpreted as anything that is liked by the community. Of course, the Banyuwangi Ethno Carnival (BEC) event makes an event with a local feel with a more modern look. Based on this background, the researcher draws the formulation of the problem, namely "How does the traditional cultural process at the Banyuwangi Ethno Carnival (BEC) event become pop culture that is popular with the community?". The result of this research is an academic study that is used as a reflection to be sensitive to the environment that has a culture for the region. For the alma mater, this research is expected to be able to provide information in the development of knowledge and the embodiment of one of the tri dharma of higher education.

2. RESEARCH METHOD

In this study, researchers used a qualitative description with a literature study approach. The literature study method is a series of activities related to methods of collecting library data, reading and taking notes, and managing research materials (Zed, 2008:3). Literature study is an activity that is required in research, especially academic research whose main objective is to develop theoretical as well as practical aspects. Literature studies are carried out by each researcher with the main objective of finding a foothold/foundation to obtain and build a theoretical basis, frame of mind, and determine provisional conjectures or also known as research hypotheses. So that researchers can group, allocate organize, and use a variety of literature in their fields. By conducting a literature study, researchers have a broader and deeper understanding of the problem to be studied. In this study, the characteristic aspects of popular culture are the benchmarks for the Banyuwangi Ethno Carnival (BEC) event. Derry Mahendra (2017: 75) characteristics of popular culture which include aspects: a set of ideas, perspectives, attitudes, images, trends, periodicals.

The first stage is data collection. In collecting sources, researchers use primary and secondary sources. The primary source in this study is the data used from textbooks, journals, scientific articles, literature reviews which contain the concepts studied.

In the second stage, the researcher also collects secondary sources obtained from observations and interviews which need to be carried out because the sources obtained from the documentation are still incomplete.

The third stage is research interpretation, the researcher carries out the process of interpreting the facts that have been obtained from primary sources. Relevant facts and verifiable information that will be included as a result of the review must be made as good as possible with meaning and use language that is easy to understand so that it is easily understood by the reader. In the results of their research, researchers are required to include citations on each page to avoid plagiarism of scientific work.

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3. RESULTS AND DISCUSSION

3.1. Background of the Banyuwangi Ethno Carnival (BEC)

Banyuwangi Regency, not only its natural potential that distinguishes Banyuwangi Regency, but Banyuwangi also introduces the products and destinations of the city of Banyuwangi by holding events in various areas or objects throughout Banyuwangi. The Banyuwangi Regent provides a forum for all the potential in the Banyuwangi area, such as traditional ceremonies, village cleaning, wedding ceremonies and others held by the Banyuwangi Regency Government. The event provided a variety of information about tourist attractions ranging from natural tourism, gastronomic tourism, historical tourism and local wisdom culture which was greatly admired by tourists who visited it through various means during the event. Society and humanists position cultural processes and products as the strength and plasticity of use in the midst of foreign cultural influences.

"This is how the Blambangan people maintain tradition. The consideration is, if foreign influences are resisted, we will definitely lose. However, if left unchecked, we will be dominated. The most appropriate choice is for us to absorb foreign cultures and syncretize them." (Kompas, 25 November 2012, p. 1).

Banyuwangi Ethno Carnival (BEC) is one of the agendas in the Banyuwangi festival which is held as a form of the Banyuwangi district government's efforts to bridge the modernization of local cultural arts that have been growing and developing in the lives of the Banyuwangi people so that it becomes an event in the form of an international scale parade without having to changing the values that have been embedded in people's lives both in spirit and philosophy and has been held since 2011. There are several factors that influence the holding of the Banyuwangi Ethno Carnival (BEC) festival such as socio-cultural, political, economic factors which will be explained in the following description This

3.2. Socio-Cultural Factors

Banyuwangi has a variety of cultures, arts and customs and has potential in the field of culture. Lots of popular arts, one of which is the Banyuwangi Ethno Carnival (BEC). Starting from an initiative from the Banyuwangi Regency government which at that time was led by Regent Azwar Anaz, Banyuwangi wanted to develop local potential through culture and tourism. By carrying out the ethnic values contained in Banyuwangi culture, the Banyuwangi Ethno Carnival (BEC) was formed. It is hoped that this event will become a promotional event and one of the efforts to preserve local culture in Banyuwangi (Subari Sofyan in Mukaromah, 2020). although at first the implementation of this festival was rejected by university activists on 17 August 1945 Banyuwangi because according to them this festival would eliminate the local cultural values of Banyuwangi while the native tribe of Banyuwangi (osing) is very thick with its local culture. And this problem was responded to by the Banyuwangi regent as a "bridge" to reconcile modernity with locality which was packaged in the form of a festival.

3.3. Economic Factors

From an economic point of view, of course this event will contribute its own income to Banyuwangi Regency. Banyuwangi Ethno Carnival (BEC) each year carries a different theme while still prioritizing local wisdom and culture. This is done in order to captivate the hearts of foreign tourists who will visit Banyuwangi Regency. Apart from that, the existence of this event can be an alternative to leveling the economic wheel in Banyuwangi Regency to grow rapidly, so that many investors are looking at and investing in this event (Subari Sofyan in Mukaromah, 2020).

3.4. Political Factors

Banyuwangi Ethno Carnival (BEC) involves various stakeholders from both the Banyuwangi Regency government and the private sector, whose pattern of cooperation is often known as Collaborative Governance. According to Ansell and Gash (2007:2), Collaborative Governance is a regulatory arrangement in which one or more public institutions directly involve non-governmental stakeholders in a collective decision-making process, which is formal, consensus-oriented and deliberative and aims to make or implement public policy or managing



public programs or assets. In this case, Banyuwangi Ethno Carnival (BEC) with stakeholders is involved together and collaborating since the planning, funding, and implementation of the Banyuwangi Ethno Carnival (BEC) program (Wasiati, 2018: 18).

The existence of politics, power, and foreign culture in the Banyuwangi Festival. At present, the Osing culture is well known by the wider community, and even people outside the Banyuwangi district are familiar with the Osing culture so well that in the end, the Osing culture is introduced more by way of being included in the annual festival of the Banyuwangi district.

Banyuwangi-era regent Abdullah Azwar Anas and his devices articulated and incorporated the use of culture into the festival program, using commercialization as the first concept. Here, very different cultural expressions and values are sandwiched together in stunning patterns and forms. The commercialization of the use of culture in carnival and festival fashions has resulted in several spectacular events in which several economic and political objectives have been negotiated.

Abdullah Azwar Anas has brought a paradigm of transformation in cultural projects by creating many beautiful carnivals because since the first term of his leadership, he has targeted selling the exotic Using culture to the global tourism market, so that ethnic culture has succeeded in becoming a popular culture that is not only of interest to the people of Banyuwangi. but throughout the archipelago and even tourists from foreign countries. Therefore, he has arranged various programs by modifying various traditional arts and ceremonies into a newer carnival expression, into the Banyuwangi Ethno Carnival (BEC). To develop various tourist destinations and attractions, the cultural program is very attractive to local residents, domestic tourists and foreign tourists. economically, their arrival to Banyuwangi will increase government revenue. Politically, although Abdullah Azwar Anas is not of Using heritage, due to his success in promoting Using culture and other natural destinations to the national and global tourism market, he gains political public consensus for his leadership.

Hybrid cultural projects, such as those carried out by the Abdullah Azwar Anas (AAA) regime in Banyuwangi with BEC, can be a bargaining chip for local culture in a global context. However, their negotiations aim to improve the city's appearance following global trends such as carnivals and parades, where cities are only assets invested with commercial significance in promoting tourism. In other words, hybrid cultural projects run by state regimes are not a genuine way to develop and strengthen local cultures.

The fact that cultural hybridization is the main asset makes local governments formulate programs with localization nuances in a global framework, knowing that the community will not refuse. To attract local tourists from other cities and foreign tourists, he will be proud of the inclusion and articulation of local culture by the state regime. As a result, even though there are no short-term and long-term goals to constructively strengthen the existing ethnic culture, most people can accept Carnival-style programs. This condition will enable the state regime to continue producing hybrid cultural programs aimed at generating revenue from the tourism market and transnational investment. In other words, negotiating local culture, as practiced by communities,

In a more interesting activity, Anas changed Using's identity into various carnival events. These programs support the tourism industry on the one hand and help find consensus about its hegemonic position on the other. However, in the context of actual cultural strengthening, these programs do not have a positive impact on grassroots cultural workers.

Time and time again, these spectacular events have been wildly successful; thousands of spectators came to Boom Beach to see the Parade, although most of them were parents, relatives, neighbors, friends, teachers, and, only a few of them were tourists, both domestic and foreign and the national media, both television and newspapers, covered it. The flexible transformation of ethnic identity as the basis for the commodification process in the midst of postmodern trends and the neoliberal era is a hegemonic mechanism colored by the celebration of cultural markers.

With flexible transformations, such as in 2011 BEC to 2022 BEC, the Banyuwangi Regent has "invested" in using a culture that has global meaning by borrowing the external appearance to be commodified into a more luxurious fashion carnival. For the Banyuwangi Regent, his apparatus

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and creative team, BEC and Parade have a strategic function in promoting Using cultural heritages in the midst of a speed global culture; one of the main reasons for continuing such a program today.

From first to 2022 BEC; Using culture is always uprooted. Therefore, identity markers are more flexible and can be changed and included by the ruling class, including the state, to become more dynamic representations and performances for the success of the tourism industry. The target market has also encouraged the Banyuwangi government under AAA to hold many events to promote other cultural heritages, including Using batik, food, fruits and coffee. Since 2013, there has been the Banyuwangi Batik Festival (hereinafter BBF) with a spectacular complementary event 'Fashion on Pedestrian' which features many photo models in glamorous attire ranging from using batik, Culinary Festivals which serve thematic delicious food every year, and the Local Fruit Festival which has presented a variety of local fruits, although not all of them are native fruits such as dragon fruit. Even more phenomenal is the Ngopi Ten Ewu Festival (Drinking Festival of Ten Thousand Cups of Coffee) in Kemiren Village. This event is a special attraction because visitors can enjoy drinking coffee in various glasses and cups for free. The idea for this festival did not actually come from Kemiren residents, but from one of the wealthy businessmen who owns a large coffee plantation on the slopes of Mount Ijen. He has provided coffee for the Kemiren women to roast. Therefore, to attach a sense of communalism, the people of Kemiren call this festival a liaison between the Using communities.

Special emphasis should be placed on BBF and 'Fashion on Pedestrian' as a complementary but lively event. Through these two events AAA has brought the cultural meaning of batik into the formula, borrowing Bella Dicks' term, the culture on display. This formula aims to allow access to the uniqueness of Using culture, especially the exotic shallow meanings, which will satisfy those desires. viewers and attract journalists and photographers "camera lens", not the depth of philosophical meaning. The use of traditional figures can explain that the Gajah Oling motif has mythical and sacred values, especially in the past when mothers carried and protected their babies in motifs like slings from interference by supernatural beings at dusk. Likewise, traditional leaders also give a noble meaning to the Kangkung Setingkes motif; The Using community is bound by one cultural identity even though they live separately in different villages. This philosophical meaning is not enough to increase sales of Using batik, so AAA held BBF and 'Fashion on Pedestrian' to promote it widely with the ultimate goal of advancing the batik industry in Banyuwangi. The combination of the philosophical meaning of batik with the cultural formula as a display is an AAA investment that emphasizes the use of identity not only as a form of communal pride, but furthermore as a support for the identity industry in the midst of postmodern trends and neoliberal mechanisms. Fashion on Pedestrian' to promote it widely with the final target to advance the batik industry in Banyuwangi. The combination of the philosophical meaning of batik with the cultural formula as a display is an AAA investment that emphasizes the use of identity not only as a form of communal pride, but furthermore as a support for the identity industry in the midst of postmodern trends and neoliberal mechanisms. Fashion on Pedestrian' to promote it widely with the final target to advance the batik industry in Banyuwangi. The combination of the philosophical meaning of batik with the cultural formula as a display is an AAA investment that emphasizes the use of identity not only as a form of communal pride, but furthermore as a support for the identity industry in the midst of postmodern trends and neoliberal mechanisms.

Extensive media coverage of BEC I led AAA and his team to hold the national music event Banyuwangi Jazz Festival (hereinafter BJF) in 2012 and since 2013 changed to Banyuwangi Beach Jazz Festival (hereinafter BBJF). The concept behind this event is a musical dialogue between Using music and jazz between local and global, where traditional and jazz musicians can share their expertise with each other, so that they get new techniques to create newer compositions. Music is language and jazz was specially chosen to convey Banyuwangi widely to Indonesia and the world. Why? Because, jazz has a characteristic in communicating with the audience. Therefore, with this event, Banyuwangi with its new enthusiasm can show its uniqueness and allure. ideally, jazz music composed with a traditional touch; opened by gandrung dance, traditional music, etc.



One of the special missions of this show is to make Banyuwangi an extraordinary place and destination through wide publicity by mass media. In other words, jazz as a global representation is "invited" not only as entertainment, but pragmatically, the uniqueness of the music and extensive media coverage will bring Banyuwangi's name to mass publications. This BJJF publication will socialize Banyuwangi and its potential as a good district to visit. Unfortunately, in BJJF 2012 the dialogue between traditional and modern music arrangements was not resolved. Of all the musical compositions, there are only two compositions that use songs accompanied by jazz instruments, not the collaboration of traditional musical instruments. The musical dialogue that promised nothing more than "sweet and beautiful pleasantries", once again attracted audiences and journalists. Ideally, there should be an instrumental mix through which the local musicians involved can communicate interactively with national jazz musicians who are invited to produce ethnic-jazz performances.

In the Banyuwangi Beach Jazz Festival (hereinafter BJJF) which started in 2013, AAA asked the event organizers to create a real musical collaboration between national jazz and local musicians. AAA wants this collaboration at the BJJF 2013 to be an important marker for the harmony of civilizations, a conceptual bridge to explore local geniuses through a musical dialogue approach. Until now, BJJF tries to provide space for local music to blend with jazz rhythms. Ideally, such a mix will give rise to exciting musical experiences, unforgettable moments. We can criticize the epistemological basis of such musical dialogue, a concept borrowed from a very popular slogan in the millennium, dialogue between civilizations through BJJF. For postcolonial societies, such as the people of Banyuwangi, This perspective is not something foreign. The encounter of their ancestors with Hindu, Islamic and European civilizations has given rise to many hybrid cultures, ranging from culinary arts to local arts.

Based on the perspective above, there are at least two forms of global mass culture which are the reference for cultural commodity festivals in Banyuwangi. The first is the fashion carnival and its derivative events such as JSX, BBF, and Gandrung Parade which imitate similar events in the global sphere. Second, jazz music which has gained global popularity and changed its ideological endurance to a more flowing musical performance. The character of the celebration of the two global cultures results in a reduction in a comprehensive understanding of local culture. Some philosophical values that must be configured and negotiated in carnivals and musical dialogues lose their meaning because the artificial meanings generated through simulacra chains are more attractive.

4. CONCLUSION

Based on the studies that have been carried out by researchers using qualitative descriptions with a literature study approach, the following conclusions can be drawn: a. Based on socio-cultural factors, the Government of Banyuwangi carries ethnic values contained in Banyuwangi culture with the aim of being able to introduce Banyuwangi culture to the outside world; b. Based on economic factors, this event is able to become an alternative to level the wheels of the economy in Banyuwangi Regency to grow rapidly, so that many investors are looking and investing in this event; and c. Based on political factors, the Banyuwangi Ethno Carnival (BEC) with stakeholders is involved together and collaborates from planning, funding,

With the Banyuwangi Ethno Carnival (BEC) event, the Banyuwangi Government hopes that traditional culture in Banyuwangi can become popular culture that can be recognized by the wider community. In addition, this event is also expected to be one of the efforts to equalize the wheels of the economy in the Banyuwangi area.

We admit that AAA has been very successful in realizing economic goals through its Banyuwangi Festival. He has demonstrated his strategic capacity in managing local culture as an "identity for sale". Ethnic identity, once again, is not just a communal characteristic and practice

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to empower the spirit of solidarity among members, but furthermore is an economic opportunity in the midst of a global tourism market that focuses on natural and cultural heritage attractions.

In the context of marketing, AAA has succeeded in making breakthroughs in selling Banyuwangi's potential by using lots of carnivals, festivals and parades to invite national and international tourists. Furthermore, media coverage of the event economically has attracted investors to come and invest in various sectors, starting from the mining, agriculture, maritime, plantation, and manufacturing industries.

Displaying commodified cultural products based on Using identity, in other words, is the right way to negotiate the regime's hegemonic position following the Gramscian perspective in Banyuwangi society. AAA provides a variety of entertaining carnivals, festivals and parades to the people of Banyuwangi, where most of them see that the government is serious about promoting as well as empowering their local potential. Many social, economic, health, industrial, and technological programs have also contributed to AAA's popularity and have led most of the people of Banyuwangi to give political approval to its leadership.

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