



The Revitalization of Local Literature in a Glocal Landscape through the Mediation of Cultural Festivals

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Abstract. This paper emphasizes how to revitalize local literature through the power of the media to introduce local literature through the cultural festival Banyuwangi Ethno Carnival (BEC) as a visualization of tradition. Cultural events in Banyuwangi, such as the Barong ritual, Sri Tanjung folklore, and Mocoan, are a form of revitalizing the tradition packaged in modern fashion. Similar cultural events also occurred in Tengger in the story of Roro Anteng and Bantul, Yogyakarta, in the traditional art of Nini Thowong. The research used an ethnographic method with a cultural studies perspective to explain the relationship between related parties. Data analysis was conducted by providing data by interpreting the mutual relationship found in the field to obtain a comprehensive conclusion. In Banyuwangi, BEC is the pinnacle of innovation, bridging local artistic traditions into the global space. This cultural event can also be held in Tengger and Bantul as a space of artistic and cultural expression and a means of socializing the marketing of people's creative products.

Keywords: Cultural Festivals, Ethnography, Local Literature, Media, Revitalization.

1 Introduction

As part of an oral tradition, local literature, such as stories, fairy tales, legends, myths, laws, medicines, mantras, and rituals, represents the support community's identity. In rural agrarian societies, oral traditions appear to be in the ritual of a clean village [1,2,3]. In coastal societies, oral traditions are seen in sea alms rituals, and mountainous areas, mountain alms rituals. Oral tradition also shows how the community can overcome various problems encountered in everyday life [4,5].

Therefore, introducing the potential of the natural environment to children becomes imperative. Students living on the beach need adequate information on coastal biology and ecosystems. So do the students who live in the mountains, forests, rice fields, and

deserts [6]. Conversely, if deprived of the environment, they will be "strangers" in the environment, especially when seeing the children play mobile phones and games on display in the window [7].

The identity representation in Using-Banyuwangi, Tengger, and Javanese literature appears in various forms of literary works ranging from myths that occur in the religious system of the Banyuwangi community in the form of various ritual ceremonies, such as mocoan, barong performing arts, traditional Nini Thowong art in Bantul, Yogyakarta, and stories the people of Tengger, Probolinggo. The paper focuses on how to get people closer, especially children, to the surrounding natural environment and cultural festivals as a revitalization media [8,9].

By analyzing cultural phenomena in cultural studies, this paper emphasizes an in-depth description of the various social and cultural forces in Banyuwangi (Kemiren), Tengger, and Bantul (Pundong) as well as how the cultural process as a representation of identity [10,11,3].

Local literature that grows and is lived by the supporting community is one of the markers of identity. According to Hall [16], this is related to political representation. Politics that make landscape posters and Balinese dancers can be considered to represent Bali. It can be identified that cultural politics that can make local literature in Banyuwangi performing arts can symbolize Using (Banyuwangi), Tengger (Probolinggo), and Java (Bantul). It is related to hybridity [17,18].

Hall said [19,20] that is not the essence, but many identification attributes show how we are positioned and positioned in society because cultural and historical aspects are inevitable. Hall emphasized that identity is a production that is never complete, always in the process, and permanently built-in representation. Identity is not static; it is always constructed in space and time and is complex and plural. In other terms, Erikson and Anoe-grajekti [21,22] stated that "identity is situational and can change."

Oral tradition in Indonesia has various functions in society. One of them is the educational function [23]. It is possible through the content contained within the oral tradition and the process of socializing and internalizing the oral tradition across generations. The contents of educational functions include the story of Roro Anteng and Joko Seger, who became the legend of the origin of Tengger. In the story, Roro Anteng experiences anxiety because a giant evil will make them a wife. It is solved by asking for help from Sang Hyang Widhi. Here are some of the educational values contained in the oral tradition, especially in the tradition of mocoan, barong cilik, nini thowong, and the story of Roro Anteng and Joko Seger.

2. Method

The research used an ethnographic method with a cultural studies perspective to explain the relationship between related parties. Data analysis was conducted by providing data by interpreting the mutual relationship found in the field to obtain a comprehensive conclusion. The research portrays the tradition of mocoan, barong, sri tanjung, nini thowong, and folktale of Roro Anteng and Joko Seger through the lens of Cultural festivals.

Ethnographic analysis as a re-examination of field notes to search for cultural symbols (usually expressed in the original language) can help build a systematic

understanding of human culture from the perspective of people who have experienced or studied the culture and discover how society organizes culture in their minds and then using that culture in life [12,13]. Moreover, in a more critical aspect, the ethnographic method can also look at the cultural problems that take place in a society or society in terms of the power, strategy, and negotiations that its members undertake [14,15,2]

3. Findings and Discussion

3.1 Mocoan

The mocoan tradition reads Lontar Yusuf's local literature, which Ki Buyut Cungkung spreads in Kecamatan Giri. The manuscript was written back on paper in 1829-1900 by Carik Janah (Narijana) in Cungkung. Lontars are cut into pieces, such as the fan size and stationery used by the tip of the burned and black shell. Lontar Yusuf uses Arabic letters (Interview of Senari, 2016), in Javanese (Kawi). At Kemiren, the venue takes place in the homes of each member. The participants sat down and took turns reading and reading part by part and emitting it with loudspeakers so that the people around them could hear them.

Participate in the reading of the papyrus of Yusuf. The surrounding community feels comfort, coolness, and educative entertainment. Another reading room is the response of citizens who intend to perform the pilgrimage, clean village, or festival organized by the government through the Department of Culture and Tourism. In this space, a team member of about ten people did the reading all night. It is held in Dusun Kopen Kidul Glagah District, Banyuwangi, and always held mocoan at night before the enactment of *iderbumi*.

3.2 Barong

Barong Ritual is an oral tradition that has been lived up to now by the people whose inheritance occurred verbally [24]. Likewise, the play in the performance of Barong traditional art is also an oral tradition that continues to be delivered in every Barong performance [25,26]. The play begins with the scene of Barong Jakripah, Pak Mantri, and Macan Lundoyo. Tiger Lundoyo asked the Master (Panji Kudawaningpati) to be allowed to become human. The Teacher agrees on the condition that he be a good man in society. Tigers get a chance to transform into humans and live in the community. It survives if his life aligns with society's ethical and moral rules. Nevertheless, one day, he was fascinated by the beauty of one of Mr Mantri's wives, Siti Ambarsari, and kidnapped her.

When he returned from traveling and learned that Siti Ambarsari was missing, Mr. Mantri angrily told his two abductors to search. Both find Siti Ambarsari, whom Lundoyo kidnapped. Lundoyo was eventually punished, tied tightly, and put in a closed box. Mr. Mantri told Lundoyo that if he could get away from the bond, he could marry Siti Ambarsari. Lundoyo escaped from the bond and then took the run of Siti Ambarsari into

the forest. Lundoyo meets the Master (Panji Kudhawaningpati). By the Teacher, he is considered to have denied the promise. Therefore, Lundoyo is turned back into a tiger. Lundoyo became a wild and ferocious tiger.

With the development of this model, the barong *cilik* was asked to enter and become part of the old barong group. Since then, barong *cilik* has become part of Barong *tua*. This step has an educational value: to be a cadre of barong Kemiren.



Figure 1. Barong Kemiren became the theme of BEC 2012 (Left), and Sri Tanjung Sidopekso became the theme of BEC in 2016 (Right)

Banyuwangi, which, since 2011, developed fashion-based art traditions, raised the art themes and rituals that live in the community. Barong Kemiren, rooted in rituals and a play that lives as a local literature (oral), is appointed to be the theme of BEC 2012 that the international community can access.

3.3 Sri Tanjung

Sri Tanjung Sidopekso, which is a legend from the name of Banyuwangi until now, left various pieces of the story, such as the story about the Well of Sri Tanjung in Kawitan Village has been adapted as the theme of BEC in 2016.

The story of Sri Tanjung Sidopekso is also packed in the form of Sendra Tari, a janger art play, and story books. The phenomenon shows that fashion as a form of expression of modern art can potentially pack local literature onto the global stage. This resistance was also carried out by preserving Sri Tanjung's mythical retreat.

[“A trusted myth that the Using Tribe believes if the fragrant aroma originated from the Sri Tanjung’s private retreat, which is located across the road, faces a field which was later built by the District Minister by the Dutch authorities, which is only 500-meters away to the east”]

The legend of Sri Tanjung contains the story of the origin of the name of the city of Banyuwangi. The royal King of Sindureja Sidareja was jealous of Patih Sidapeksa, who had a beautiful wife named Sri Tanjung. With his scheming, the King tried to get rid of his governor by finding sacrifices in the form of three golden circles and three white beard rolls in the country of Indran. The King was sure his governor would not survive because influential and famously haunted people guarded the country. That is when King Sindureja began to seduce Sri Tanjung. Unexpectedly, Patih Sidapeksa managed to carry out the task safely and brought home the sacrifice desired by the King. However, the patient was disappointed to find news from the King that his wife had an affair with the palace guards. The patient was angry and tried to kill his wife. Sri Tanjung was willing to be killed on the record that if the water splattered from his blood smelled terrible, it meant he was wrong, whereas if it smelled good, it meant he was still pure. Finally, sprinkled with blood, the water (banyu/water) smells good (fragrant), so it becomes Banyuwangi.

The affirmation of Using identity through the figure of Sri Tanjung amid any macro struggle is necessary for the *Using* community, which must be patient in the crush of various constructs built by others who are generally full of cynicism. They keep addressing, observing, and negotiating culture with the forces present and squeezing it. In this process, *Using* society must reinterpret and redefine themselves contextually. *Using* women who are not loyal in folklore refers to the locality as a subject that looks, not as an object to be seen. The local government appointed the legend of Sri Tanjung-Sidopekso as the festival theme in Banyuwangi Ethno Carnival (BEC) in 2016.



Figure 2. BEC I 2011



Figure 3. BEC VI 2016

3.4 Nini Thowong

Nini Thowong was created by Mr. Udisedo, Marto Jumar, and Paerah in 1938. Creators are concerned about the scarcity of entertainment for the community. Udisedo wants young people to have entertainment so as not to take actions that harm themselves and their environment, such as criminal and immoral. This very simple Nini Thowong lasted until 1942 (during the Japanese occupation). The 1960s were revived by the founders but stopped again due to economic pressures. In 1980, when the government tried to inventory the art of tradition, Nini Thowong revived in line with the changes and developments of the times, as it is today.

Game Nini Thowong is one of the folk games in Java that belongs to a partially verbal folklore, namely folklore, whose form is a mixture of oral and non-verbal elements [27]. As a form of folklore, the game in Nini Thowong has various variants and versions according to the nature of its oral tradition. In Nini Thowong's performance, there are prayers (spells) and accompaniment of song poetry.

Lir-ilir gunanthi

Sabuk cindhe lir gunanthi

Gilang-gilang (gelang-gelang) layone

Layone siputra (bokrara) ugung

Alah ugung dening dewa

Alah dewa dening sukma

Widadari tumuruna

Gumrubyug bareng sesanga

(kang buri kari lima)

Suraka surak iye

Lir-ilir guling (gumuling)

Gulinge sukma katon (surakarsa)

Raga-raga tangia (mulyaa, nuliha)

Sapanen (temonana) dhayohira

Aja suwe-suwe dalan selak kesel (mesakake) sing (jing) dha (a) dolan

Sing dolan boklara dewa (dolane dolandana)

Allah dewa dening sukma

Widadari tumuruna

Runtung-runtung bareng sesanga

Suraka surak iye

Luk-uluk perkutut

Muluka nang suwarga

Ngundanga widadari

Sakethi kurang sawiji

Para dewa padha teka

Suraka pa (suraka)

*Turun-turun, widadari
Tumuruna bathara Indra
Rumekjaya rumek ranti
Ranti-ranti andadi
Aja suwe-suwe dalan
Selak kesel sing dolanan*

(Wahjono, notes, and interview 1996]

The poem shows the game of Nini Thowong inviting the spirits of nymphs to earth to participate in enlivening the game. This game is also used to bring rain. The game Nini Thowong, making puppets, is usually held on one of the days in the light of the month between the 10th and 15th of Java. Generally, it falls on the night of Kliwon Friday or Tuesday night Kliwon (*Anggara Kasih* night). The scarecrow is made from *siwur* (dipper from a shell) or *irus* (vegetable spoon from a coconut shell) as its head is decorated with flowers, and its face is powdered like a Javanese bride.

On a predetermined day, after sunset, the puppets that have been prepared are carried out by shamans or female leaders, namely middle-aged women who are *luwas sari* (menopause) or carried by two *sunthi* (non-menstrual) virgins who are mutually back to back, taken to a haunted place, a *wingit* (sacred) place that has a dead well, an old banyan tree or an old grave. Along the way is singing the *mbuwang* chant of *ba-jang* children, *rambute arang abang* repeatedly. When they arrived, the haunted doll was lowered from the *embanan*, and placed on top. The game's leader is burning incense, offering *telon* flowers and fruits, and market snacks. He begged the *Sing Ambahureksa*.

Around 8.00 PM at night, the leader called out to the doll, “*Aku ngundang sira tekaa ngramekake cah dolanan. Aku nggawa anak kanggosira*”. Then the shaman excused himself by saying *kang ambahureksa, Nini Thowong kula suwun*. Nini Thowong seated at the top of the place (tied) to the game arena with incense, continues to billow to the destination. This game serves as a means to safeguard the welfare of the village, as a repellent, guard the fields, and protect children.



Figure 4: Puppet of Nini Thowong Grudo Hamlet (Left). Puppet of Nini Thowong Candran Hamlet (Right)

3.5. Roro Anteng dan Joko Seger

The Tengger tribe has a variety of rituals, *namely Kasada, Unan-unan, Karo, Kapat, Kapitu, Kawolu, Kasanga, and Entas-entas*. [1] Regarding the kinship system, the Tengger Tribe adheres to a bilateral lineage, namely the father and mother lineage, with the smallest kin group of the nuclear family consisting of husband, wife, and children. The Tengger tribe lives in village groups. Elders lead each group of villages. A Customary Chief leads the entire village. The Tengger tribe believes and respects dukuns in their area. Therefore, information will reach the community more quickly if delivered through a dukun (shaman) or their custom chief. Shamans have a significant influence on their lives.

Roro Anteng and Joko Seger became a legend that shows the origin of the name Tengger, from the words (Roro An-) teng and (Joko Se-) ger. The legend is still now lived by the people of Tengger, and they place themselves as the descendants of Roro Anteng and Joko Seger, who has a child of 25 people and his youngest son became an offering to the god by plunging into the crater of Mount Bromo. Jaya Kesuma begged the blessing and sent the earth's crops every 14 months of Kasadha by dropping the livestock to the Bromo crater. Therefore, every 14th of Kasadha held ritual offerings to Mount Bromo's crater.

The story of Roro Anteng and Joko Seger also became the legend of Mount Bathok and Segara Wedhi. It happened when Roro Anteng wanted to be taken as a wife by a giant, then requested the conditions made the ocean on the hill. The giant undertakes and uses a coconut shell made great for digging the ground to make the oceans. When it was almost finished, Roro Anteng woke the women to ring a dimple that marked the day as almost dawn. The giant was angry and threw the shell, a mound of giant shell-shaped ground named Mountain Bathok 'mountain shell.' The sea excavated and failed to become the sea is called Segara Wedhi 'sand sea.'

4. Conclusion

In a nutshell, local literature predominantly manifests oral traditions, wherein the transmission and appreciation of these narratives occur through verbal means. The expression of oral entertainment is manifested through oral recitations delivered vocally (Mocoan), enacted through traditional theater (Barong), presented as ballet (Roro Anteng-Joko Seger), and a fusion of songs and dance (Nini Thowong). The evolution of local literature is closely intertwined with advancements in technology, the prevailing cultural norms of society, and the policies implemented by the government. The phenomenon pertains to the progression of local literature archived and disseminated digitally, preserving knowledge through printed books, and organizing contemporary festivals as cultural events catering to a global audience.

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