

RESILIENCE OF USING CULTURE: Phenomenological Study of 'Street Singers' in Banyuwang

Rochsun¹⁾, Mukarom²⁾, Nurcholis Sunuyeko³⁾, Jasuli⁴⁾
IKIP Budi Utomo Malang

SUBMISSION TRACK	A B S T R A C T
Submitted : 09 February 2022 Accepted : 10 March 2022 Published : 18 March 2022	This study aims to portray the resilience of Using culture through a phenomenological study of 'street singers' (pengamen) in Banyuwangi. The street singers of Banyuwangi also colore the richness of Using culture and appear to present Using ethnic songs in expressing their artistic activities. The influence of global culture is increasingly difficult to be blocked [1] [2], meanwhile geographically, the location of the cultural existence is precisely at the crossroads of two major cultures, namely Javanese and Balinese cultures [3]. Qualitative research through phenomenological studies was conducted through in-depth interviews with cultural actors (street singers) and the Using supporting community of Banyuwangi. The data is then analyzed through the sequence stages: (1) transcribing the recorded interview results to written form, (2) bracketing (epoche), (3) taking an inventory of important statements (horizontalization), (4) formulating into the meaning (cluster of meaning) and (5) performing the descriptions of the essence. The results of this study cover two important things. First, Using culture can survive because of the aclak (active), bingkak (creative) and <i>ladak</i> (innovative) spirits of Using cultural actors. Second, the acceptance of the Banyuwangi community in general for the artistic expression of Using songs due to the consequences of the defense (<i>uri-uri</i>) spirit of the community. This study concludes that the preservation of Using culture is based on the internal spirit (active, creative, innovative) of cultural actors and external spirit, namely the process of preservation (<i>uri-uri</i>).
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CORRESPONDENCE	
E-mail: rochsun@budiutomomalang.ac.id	

Introduction

Using culture is understood to be formed from the assimilation of Javanese and Balinese culture. The understanding is not only based on historical experience, but also geographically, this cultural holder is at a cross between the two cultures [3]. The romantic relationship between the two great cultures, despite up and down, eventually gave birth to the accommodative and egalitarian character of Using culture [4]. Such characteristics lead the Using culture to grow and develop resulting in the beauty of tangible and intangible cultural variations [5]. The beauty of tangible culture is reflected in the beauty of the curves of Gajah Oling's written batik and the Using traditional house. Meanwhile, the beauty of intangible culture is reflected in the beauty of the music and ethnic songs in Using language that accompanies the dance movements of the Gandrung performing arts. The growth and development of a culture is not an easy matter, especially in this disruption era, when information technology has become the basis of human life, cultural boundaries have lost their barrier. The wave of global culture flows freely through the walls of local culture. The consequence lies in the preservation of the local culture itself. If a culture is not able to stem the flow of global

culture, there will be two possibilities, being swept away by the currents of global culture or lost to the masses. Samin culture, for example, although avoiding the openness, the characteristics of locality as a national treasure have been displaced and even destroyed [6]. Not only Samin culture, several other national cultures are also threatened with extinction. Komposiana [7] has released that at least eleven regional languages have been destroyed.

Using culture is not free from trials of global cultural influences. The art phenomenon of Gandrung performance is contested by three different hegemony interests, namely bureaucracy, religion, and market [8]. Global cultural influences are understood, especially in the current era of the industrial revolution, when Using culture is reproduced and used as content to seize the market for the "fake" culture industry for seeking influence and fans. So that a new local identity emerged in the use of Using language through *koplo* music [2]. A unique phenomenon has occurred when street singer do not heed the listeners' requests to sing national and international songs. They prefer to play the genre music as pop, *koplo*, jazz, and *keroncong*, but still considering the Using ethnic lyrics of the songs. The question that arises is, how do street singers understand Using culture and what is the strategy for defending it?

The phenomenon of 'street singer' is categorized as rare in the empirical world, but in the concept of phenomenological theory the attitude and behavior of cultural actors is a phenomenon, namely a display of events that can be in the form of fiction or reality in the form of consciousness. In other words, the phenomenon can be interpreted as whatever that appears in consciousness [9]. Phenomenon is a visible reality without a curtain between humans and reality [10].

Research Method

A qualitative approach through phenomenological studies is preferred referring to Creswell [11] concept of a phenomenon, describing the meaning of life experience for several people. In this phenomenological study, researchers tried to reveal the experiences of street singers as the actors of Using culture and their supporters, through field observations and in- depth interviews conducted by researchers in 2014, followed by conducting Focus Group Discussions (FGD), and analyzing documents resulted from the observations and interview. Researchers recorded all conversations using a recording device of life experiences as street singers. Researchers asked about street singers' experiences and how they understood their experiences. Interviews were also conducted to the audience as supporters of Using culture, i.e. how they understand when they enjoy the songs that are played by the street singers.

Based on Hasbiansyah's suggestion [10], the data analysis of this research was started by transcribing the recordings of observations and interviews that had been conducted in 2014 to the written form, and then reading all of the data descriptions of the results of the interviews, without having to preconception first (bracketing or *epoche*). Followed by horizontalization by making an inventory of statements that are important and relevant to the topic. Then the details of the important and relevant statements are formulated into clusters of meaning, and the results are grouped into certain themes. This analysis process ends with a description of the essence, namely integrating the themes into the narrative description.

Result and Discussion

It has been understood that the street singers in Banyuwangi are both artists and cultural actors. Loyalty to Using cultural treasures, especially the world of music and singing, has been tested. Its contribution to fill the public spaces at certain events is tireless and never gives up. They go around from door to door, village to village; filling in small, medium, and even big events. They also take part on a local, national, and even international scale. Until one day there was an interesting phenomenon to study, where the street singer did not heed the request of the audience when asked to sing songs with national or international rhythms. It is not because they can't, but they prefer to sing the songs in Using language. *Dudu heng biso ison kang, engko heng ono hang nguweni picis* (it is not because I can't, but no one will give me money). The street singer's statement seems like the materialistic impression, since economically it is his profession. The effort they carry out as street singers is a necessity as a form of responsibility for their lives.

His work in the world of music and singing certainly has certain motivations, both internal and external motivations. The motivation can be seen when the street singer tries to accommodate the requests from the audience by bringing more popular musical genres, however the songs sung are still in the form of ethnic songs with Using language. The accommodative character and openness (egalitarian) inherent in Using culture color the street singers' motivation, to form the spirits, as the spirits of Aclak, Bangkak, and Ladak. Those spirits appear when the street singer accommodates the listeners' requests, while maintaining the wisdom value, say an example as the statement: *Sakjane duduk iku thok kang, hang lebih penting uri-uri budoyo Using* (actually it's not just a matter of money, the more important thing is how to participate in preserving the Using culture). This is an affirmation that how they understand the Using culture, realizes that money is actually not everything, but the preservation (uri-uri or weluri) of the ancestors is believed to be part of a form of responsibility.

Using culture fans are very diverse, both music and other performing arts. When fans come from the Using ethnicity, music with ethnic rhythms in Using language can generate locality motivation inherent in the Using culture, as revealed "*... ison rungu lagu-lagu Using rasane getih encer*" (... when I heard the rhythm of the music and Using songs, I feel the blood melting). Locality brings back of good memories when the value of life was more meaningful. Eventhough economically fulfilled, it may be not a guarantee of understanding what the life means. Therefore, the listeners are also loyal to their culture "*... kadung ono hang ngamen nggowokaken boso Using ison uweni picis...*" (if someone sings a song in Using language, I will give him money). Loyalty to the noble values of Using culture is not only manifested by caring about the lives of Using actors or by giving a sum of money, but also manifested by the emergence of Using communities in the archipelago and even the world. The organization of Ikawangi in Indonesia and the world is a form of loyalty to the ancestral heritage, a manifestation of the cultural heritage of Using. The association of ethnic communities with egalitarian character is able to collaborate with members of the community from other ethnicities in a single Banyuwangi family forum as a participation in Using cultural traditions.

When Andrew Beaty [12] finds a harmonious meeting between mysticism, pantheism, worship of spirits, and normative religious observance in a social framework in rural Banyuwangi, it can be understood as a reflection of the Using community entity. Respect for parents, obedient to weluri, love to help, creative and innovative are positive

characters that are wrapped in Using language words which sometimes have negative connotations. Aclak, bangkak and ladak are manifestations of Using culture [5]. The accommodative, egalitarian character of the Using community as stated by Sunarlan [4] is also a manifestation of the Using culture. This means that Using culture is a culture that has noble wisdom, a culture that is built from a long history through great cultural frictions [3], resulting in strong cultural variations which is not easily swayed by global culture (pop culture, for example).

Pop culture has broken through local culture into a new culture [2]. The indications are not clear, but the signal of cultural commerciality is visible when pop culture aims to produce excess consumption (A Wazib, 2019). How pop culture reaches the global market hypnotizes the masses to gain popularity is an indication that leads to the number of viewers and subscribers. Local culture began to be packaged to be used as content by reproducing local cultures into new local cultures. Even, how pop culture has been able to influence the shalawatan tradition in rural communities [13] when the shalawatan tradition within the scope of the mosque or surau has begun to shift in different places and scales. Not only shalawatan, language as a means of communication is also hegemonized into mixed language, namely when hegemony occurs subtly through the lyrics of mixed language songs [14].

In Using culture attached an accommodative and egalitarian character, is open to global culture and accommodates it, but does not drift into the flow of that culture. It shows how the experimental effort has affected the performing arts of Gandrung, when the struggle for the hegemony of understanding among the bureaucracy, the market, and religion [8]. This performing art still exists with its local values. Another thing is how ethnic songs in Using language are contested by hegemony by several genres of music, such as dangdut, rock, jazz and remix. Even, the most recent is the discovery of a new local identity in the use of Using language through Koplo music [2]. The phenomenon of the struggle for hegemony does not shake the defense of Using culture. The egalitarian and accommodative attitude of Using culture breaks down into characters that are reflected in Using cultural actors in a spirit. The spirit of aclak, bangkak and ladak have become one in the cultural actors so that they are not easily swayed by global culture. Therefore, when the phenomenon of street singers who do not heed the request of the audiences, the motivations with spirit of aclak, bangkak and ladak are a certainty.

Using culture is not a culture that is formed from the commercial industry. Using culture is formed from the noble values attached to local patriotism characters. Therefore, actors and communities who support Using culture have their own way of maintaining their culture. Of course this is different from the way of cultural preservation as experienced by people in Malaysia, when arranging the preservation of tangible culture for old buildings along the protocol road [15]. Thailand has its own way to maintain culture when there has been a shift in social behavior, where local wisdom has been replaced by global culture [16]. Using culture through street singers as actors and fans of Using culture has its own way, namely by uri-uri. Actors are very persistent and maintain their idealism even though they 'must' accommodate and open to the developments of global culture. On the other hand, fans also take part in participating through their communities as illustrated by the following fishbone:

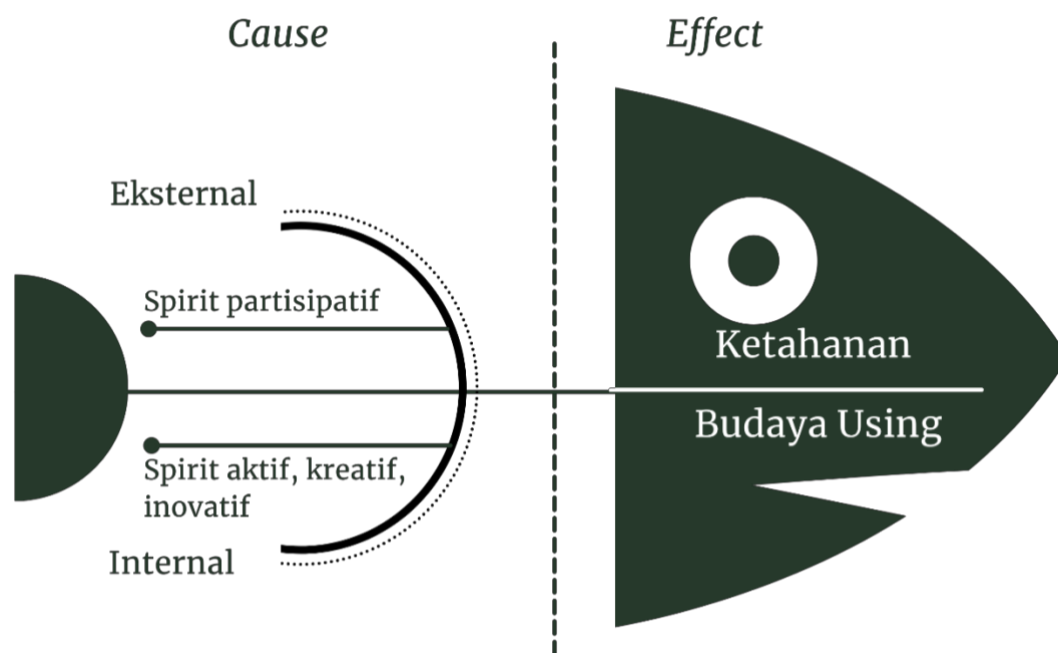


Figure 1. fishbone diagram

Conclusion

This research produces two important things, which are based on internal and external motivation. First: internal motivation means when Using culture survives by the spirit of *aclak* (active), *bingkak* (creative), and *ladak* (innovative) from Using cultural actors. Second: external motivation means when Using culture through ethnic songs in Using language gains acceptance by the people of Banyuwangi in general or people from outside Banyuwangi for the artistic expression of Using songs as a form of *uri-uri* inherited from their ancestors.

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