

The Representation of Banyuwangi Cultural Values in The Film Badarawuhi in Dancing Village by Simpleman: Alan Swingewood's Perspective

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Abstract:

Banyuwangi, as a multicultural district, is rich in traditions and local cultural values. This attracts the interest of film producer to raise one of the legends in Banyuwangi society to be made into a film. This research represents cultural values in the film 'Badarawuhi in Dancing Village by Simpleman. This research describes the Banyuwangi cultural values contained in the film 'Badarawuhi in Dancing Village' by Simpleman, which are related to rituals, regional clothing used by the characters, and believe in the realm of *lelembut*. The researchers used the descriptive qualitative method to describe the cultural values of Banyuwangi in this film, using the theory (Swingewood, 1972). The research found that cultural values, namely rituals, regional clothing, and people's belief in the realm of *lelembut*, are still very thick. This certainly makes behaviour, customs, and prohibitions govern them for generations. This film teaches us to place the prevailing cultural values and not adequately violate the values our ancestors believed in. This film is an entertainment product and a medium to strengthen the understanding and perpetuation of cultural values in Banyuwangi society.

Keywords: Banyuwangi; Cultural Values; The Film Badarawuhi in Dancing Village; Alan Swingewood

Introduction:

In this modern era, the crisis of cultural values is increasingly evident in society. This is due to, firstly, the rapid globalization that makes it easy for us to get information without having to bother looking for it or visiting the country. However, without realizing it, this can threaten ourselves, our environment and our culture. This is in line with (Christianto & Setyani, 2022) that the development of cultural information exchange on a global scale, called globalization, often erodes the value of a nation. Also, according to (Grimmer, 2023), the influx of global cultural information makes the development of native languages not get support from the people of a region or nation. In this case, it means that the flow of globalization received by each individual does not always have a good impact. Sometimes, it also impacts each individual and their environment (Sapara et al., 2020). This negative impact must slowly be minimized so that the accepted flow of globalization does not diminish our cultural values.

The second factor is the intergenerational disconnect that occurs due to rapid modernization. The younger generation is more open to innovation and global cultural influences, while the older generation holds on to traditional values. This can create an intergenerational disconnect due to different views and lifestyles (Grimmer, 2023). If this happens, the transfer of culture cannot be adequately conveyed. Therefore, such incidents must be addressed immediately with a holistic and collaborative approach between the older and younger generations (Alworth, 2014). The third factor is culture clash. The meeting between multiculturalism and modernization that occurs so quickly causes each individual to experience difficulties adapting to their environment. Multiculturalism is an effort to understand and implement one's equal status in an environment with racial, religious, cultural, and customary diversity while recognizing and respecting existing differences (See et al., 2022). However, in reality, this is not done in this era. So, cultural clashes occur in each individual

because of the difficulty of adapting. Therefore, every individual must have good, fast, and precise self-adaptation readiness in this day and age. Based on some of the causes of the cultural value crisis in each individual now.

Cultural values are principles in a group or society that are considered important to guide behaviour and social interaction. According to (Stackhouse et al., 2024), cultural values are a phenomenon that occurs in every individual or society that distinguishes members of one group from another. These cultural values reflect widely accepted beliefs, ethics, and norms, which are important in shaping the community's cultural identity and life order. This is in line with the opinion (Bichler et al., 2020) that cultural values are important because they provide an understanding of individuals' or groups' positions in society and affect how they interact with others. Not only that, through understanding and implementing cultural values in life, we can adapt quickly to this modern era without leaving the existing cultural heritage.

Based on the importance of cultivating and implementing cultural values in our daily lives, we must learn and then practice them. One way to do this is by looking and critiquing a work of literature because the author raises many local colours. Local colour is related to the regional setting, dialect, habits, dress, way of thinking, feelings, and customs in a particular area (Abrams, 1985). In this case, local colour in literary works can help the audience understand other regions' cultural values. By recognizing the cultural values of other regions, the audience will be able to adapt quickly and appropriately. The introduction of cultural values through a very easy spectacle for the audience to understand is taken from the Banyuwangi region.

Banyuwangi is one of the districts in East Java. It is located on the eastern tip of the island of Java and directly adjacent to the Bali Strait (Maulidya, 2020). Banyuwangi has various interesting local colours. These local colours consist of *Gandrung* dance, traditional clothing, nature, and belief in spirits. These local colours are the beliefs of the

Banyuwangi people and have been integrated for generations. The people of Banyuwangi do for gratitude, traditional rituals, maintaining harmony with nature, maintaining traditions, and preserving ancestral heritage.

Based on these local colours, Banyuwangi is dubbed as a multicultural district rich in local traditions and cultural values. This dub attracts the interest of a film producer to raise one of the legends in the Banyuwangi community to be made into a film. The film set in Banyuwangi is titled 'Badarawuhi in Dancing Village' by Simpleman.

This film is one of the literary works with many cultural values. In addition, this film raises the mystical world that is very strong in the Banyuwangi. This film tells the story of an incident in 1955 in the Banyuwangi. A village in the middle of a forest has dense trees, many offerings, rituals, and shrines. The village is very famous for its dancers. However, the village received a curse from *lelembut* named Badarawuhi. The curse was in the form of drought and the death of livestock. The curse could be lifted if the village gave a girl as a sacrifice to Badarawuhi. The girl is chosen as a sacrifice by Badarawuhi by performing a ritual dance. In this case, of course, the film highlights authentic local cultural elements. Therefore, with the uniqueness and cultural elements of this film. So, the researchers chose this film as the object of research.

Several previous studies have widely researched research on cultural values in a region in literary works. First, (Grimmer, 2023) explore the multilingual culture of Australia. The results of his research explain that multilingual culture in Australia is a challenge in itself. The culture is overcome in several ways to regenerate the multilingual culture in Australia. Second, (Achachelooui & Leon, 2021) explored discontinuity in religion to explore the concept of the past in the Parable of the Sower (2007) and the Parable of the Talents (2007). The results of this study explain that it is necessary to disconnect old traditions and religions to build a better, flexible,

and inclusive future. Third, (Jordan, 2019) explored patriarchal culture and family metaphors. The results of this study explain that through the story of the characters in the novel, patriarchal values and the struggle for individual freedom in a highly patriarchally structured society emerge.

Fourth, research by (S. Rahayu et al., 2022) analyzed the form, causal factors, and solution of social problems in the film Kokuhaku by Tetsuya Nakashima. The results of this study explain that 27 problem data are caused by two factors, namely psychological factors and cultural factors.

Fifth, (Laili Ihsan et al., 2018) analysed the structure and sociology of literature in the novel Puya Ke Puya by Faisal Oddang. The results of this study explain that three aspects of sociological literature are found in the novel: economy, religion, and Toraja culture. Toraja culture is shown through the habits and customs of the community, which play an important role in shaping the conflict and resolution of the story. Sixth, (Yusuf et al., 2023) examined the types of love in the lullaby 'Ratéb Dôda Idi' and how religion plays a role in instilling these teachings. The results of this study explain that there are cultural aspects in this novel that discuss the customs and habits of the Toraja people. Seventh, (Satrianegara et al., 2021) examined the health problems of the Ammatoa tribe and special rituals to deal with these health problems. The results of this research explain that there are four types of health problems and four types of special rituals to deal with them.

Eighth, (See et al., 2022) examined how Tham's stories depict cultural and ecological interactions in Malaysia's multiethnic society. The results of this study show that humans and the environment are interdependent. In addition, researchers also provide advice on the need for cultural and ecological preservation. Ninth, (Rosen, 2020) analyzed six poems that focused on Holocaust preservation, refugee life, and the contrast between diaspora and multicultural life. The results of this study show that personal and historical events are clearly illustrated about early

life in Israel. Based on some of the research above, we know that cultural value does not only exist in novels. However, cultural values also exist in historical texts. In addition, cultural values are found not only based on customs but also through history, social issues, religion, and cultural heritage. However, in this research, researchers chose a research object film focusing on cultural values related to customs using a different title, namely the film 'Badarawuhi in Dancing Village' by Simpleman. This film examines cultural values and customs more deeply.

Not only the object of research. Researchers who research cultural values also use diverse theories to analyse these cultural values. First, (Yusuf et al., 2023) used Anzak's theory, 2019 to analyse aspects of cultural values in sociology in the lullaby 'Ratéb Dôda Idi'. Second, (P. Rahayu et al., 2022) used Wallek and Warren's theory to analyse the form, causal factors, and solution of social problems in the film Kokuhaku by Tetsuya Nakashima. Third, (Wibawanto, 2023) used the theory of Wiyatmi, 2013 to examine the cultural value of shame (Haji no Bunka) in the short story 'Yabu no Naka' by Akutagawa Ryunosuke. Fourth, (Hidayat & Santosa, 2019) used Soekanto's theory 1988 to describe the extent of the sociological aspects of literary works in the novel Pudarnya Pesona Cleopatra by Habiburrahman El-shiraz. Fifth, (Setiawan, M.Pd & Musaffak, 2021) uses Mulder's theory, 2013 to describe the practice of Javanese mysticism in the novel Partikel by Dewi Lestari.

Sixth, (Ni Putu Dian Kartika Yanthi, Ida Bagus Rai Putra, 2021) used the theory of Wellek and Warren, 1990 to find out the form structure and narrative structure as well as the social aspects contained in the *satua*. Seventh, (Soulisa & Fanggi, 2023) uses the theory of Wellek and Warren, 2014 to describe the social values contained in the Legend of Batu Termanu. The researcher will also explain the community's view of the Legend of Batu Termanu. Eighth, (See et al., 2022) used Chan theory, 2017 to examine how Tham's story illustrates cultural and ecological interactions in Malaysia's multiethnic society.

Ninth, (Rosen, 2020), using Aini theory, 1988 analyses six poems that focus on Holocaust preservation, refugee life, and contrasting diasporic and multicultural life. In this research, the researchers have a novelty related to the theory. In this study, researchers used the theory (Swingewood, 1972) to describe the cultural values in the film 'Badarawuhi in Dancing Village' by Simpleman.

The film 'Badarawuhi in Dancing Village' by Simpleman is studied using a sociological literature approach because this film tells about the aspects of the life of the Banyuwangi people. The object raised in this research is new because research on this film has never been conducted. Not only that, in this study, the theory used is new, namely the theory (Swingewood, 1972), which has not previously been studied through the object of this film.

The theory explains that culture reflects social reality and can function as a tool for social change, fighting dominant ideology and shaping identity. This research aims to describe Banyuwangi's cultural values contained in the film 'Badarawuhi in Dancing Village' by Simpleman using a (Swingewood, 1972) theoretical study. The research asks the following question: How are Banyuwangi cultural values represented in the film Badarawuhi in Dancing Village by Simpleman? The question is detailed into several sub-questions as follows: 1. How is the representation of Banyuwangi traditional rituals in the film 'Badarawuhi in Dancing Village' by Simpleman? 2. How is the representation of Banyuwangi traditional clothing in the film 'Badarawuhi in Dancing Village' by Simpleman? 3. How is the representation of Banyuwangi people's belief in the realm of *lelembut* in the film 'Badarawuhi in Dancing Village' by Simpleman?. This research is expected to help instil and increase readers' understanding of cultural values. In addition, this research is expected to benefit other researchers interested in researching cultural values more deeply using (Swingewood, 1972) theory through different objects.

Body Text:

In this research, a qualitative approach and descriptive methods were used. The descriptive qualitative method is a method to describe the meaning of an individual or a group of people derived from social or humanitarian issues (Creswell, 2020). The research data are words, phrases, and character utterances, which are then interpreted. Furthermore, the researchers analyzed the data more deeply using the theory (Swingewood, 1972), focusing on the identity of cultural values in rituals, character clothing, and belief in the realm of *lelembut*. The data source was taken from the film 'Badarawuhi in Dancing Village' by Simpleman, released on 11 April 2024, for 2 hours and 2 minutes. The film was produced by Manoj Punjabi and produced by MD Pictures (Simpleman, 2024).

The data collection techniques in this research were carried out using content analysis techniques. According to (Krippendorf, 2013), content analysis techniques are techniques used to make valid and replicable inferences in the form of text, images, and videos by considering the context, meaning, and purpose. The data collection technique in this research uses content analysis with the following steps. (1) Viewing the film 'Badarawuhi in Dancing Village' by Simpleman repeatedly. (2) Selecting dialogues and images that are predicted as data. (3) Segmenting the parts that become data for the research problem. (4) Clarifying the data.

Technical data analysis was conducted using descriptive content analysis with the following steps. (1) Observing the selected data with other data. (2) Analysing the selected data. (3) Interpreting the data. (4) Interpreting the selected data in accordance with the theory (Swingewood, 1972). (4) Conclude the research results based on the (Swingewood, 1972) found in the film 'Badarawuhi in Dancing Village' by Simpleman.

Results and Discussion:

Cultural values are important because they function as behavioural patterns, social influences, and identity formers in every individual and

group. Cultural values are the principles, beliefs, norms, and morals a society adopts, influencing the production and interpretation of literary works (Swingewood, 1972). Cultural values include various factors such as rituals, regional clothing, regional dances, and a region's belief in ancestors or the realm of ancestors. In this study, the cultural values found by researchers in the film 'Badarawuhi in Dancing Village' by Simpleman are related to traditional rituals, regional clothing used by the characters, and people's beliefs like *lelembut*.

In the ritual data, 31 speech data from the film 'Badarawuhi in Dancing Village' by Simpleman were found, focusing on ritual data. Rituals in this research are traditional rituals. Customary rituals are a series of activities carried out by the people of an area for generations based on traditions and beliefs that have been passed down.

The regional community still performs a series of rituals and believes in the Banyuwangi community. This is in accordance with this research, which describes the rituals of the Banyuwangi people in the film 'Badarawuhi in Dancing Village' by Simpleman.

The customary rituals found in this research consist of four types, namely (1) offering rituals related to spiritual actions, social practices used to affirm community identity, maintain harmony, and perpetuate cultural values adopted by the group (Swingewood, 1972); (2) mystical dance rituals that use a series of movements to affirm identity and strengthen spiritual relationships between humans, nature, and supernatural forces based on beliefs, myths, and social structures of the community (Swingewood, 1972); (3) an abstinence memorial rituals that relate to specific prohibitions not to be carried out to affirm and maintain norms in a community or society (Swingewood, 1972); (4) a *ruwatan* ritual is a hereditary activity carried out to cleanse a village or a person from bad things or misfortune. This ritual serves for spiritual purification or cleansing of the area, fate, and self of bad things (Swingewood, 1972).

Ruwatan Rituals

(1:2:46) 'We will perform a ritual. A ritual we have not done in a long time to help this village.'

Mbah Buyut tells the people in the village to perform a ritual to save the village from the catastrophe. The sentence 'A ritual we have not done in a long time to help this village'. This sentence is include in the type of *ruwatan* rituals because the sentence conveyed by Mbah Buyut to the residents gives orders and explanations to cleanse and save the village from disasters. Thus, this type of ritual aligns with the theory's explanation (Swingewood, 1972).

Mystical Dance Ritual

(1:31:31-1:31:35) 'Please kneel and sniff the shawl you are wearing'

Before the dance begins, the elders in the village give orders to the *dawuh*. Where the *dawuh* must kneel and inhale the shawl that has been used. After the *dawuh* kneels and inhales the shawl, everything will be like a possessed person who can dance beautifully.

The sentence 'Please kneel and inhale the shawl you are using' is included in the type of mystical dance ritual because after the dancers kneel and inhale the shawl. All dancers start their dance well and beautifully and with white eyes. Thus, this type of ritual aligns with the theory's explanation (Swingewood, 1972).

In addition to finding the types of rituals. Researchers also found cultural values in the regional clothing used by the characters and the community's belief in the realm of the *lelembut*. In this case, the researcher found six images. Three images are related to the regional clothing used by the characters.

Regional clothing is clothing that symbolizes the distinctive identity of a region. In addition to being a symbol or identity of an area, regional clothing has a role as a form of expressing social values, status, and cultural history (Swingewood, 1972). The regional community that still preserves its regional clothing is the Banyuwangi

community. This is in accordance with this research, which describes the regional clothing of the Banyuwangi people used by the characters in the film 'Badarawuhi in Dancing Village' by Simpleman. From these three images, we can see from the following two data examples;



Figure 1 Male villagers



Figure 2 Female villagers

In the picture, we can see that Banyuwangi people who live in the village often do not wear clothes for men. However, for female, the Banyuwangi people in the town like to wear shabby *jarik* and *kebaya*. From this picture, we know that the Banyuwangi people in rural areas are influential in preserving the culture related to the use of regional clothes. This aligns with the theory (Swingewood, 1972) that using local clothing in daily activities includes preserving cultural values because it is not only part of visual identity but also carries historical, spiritual, social and cultural values.



Figure 3 Ritual attire

In the picture, we can see that Banyuwangi people wear special regional clothes for rituals. These clothes are used by people from different social statuses when performing rituals. Ritual clothes used are white cloth, special *jarik* for rituals, and shawls for dancing. This is in line with the theory (Swingewood, 1972) that regional clothes are used for daily activities and traditional rituals.

There are three images related to the belief in the realm of *lelembut* that the researchers have found in this research. Banyuwangi society cannot be separated from the belief in the realm of *lelembut* or spirits. This is due to the thick nature and mysticism in the Banyuwangi area. The belief in the realm of the *lelembut* has been incorporated into the soul of the Banyuwangi people. The belief in the realm of *lelembut* by the people of Banyuwangi is found in the film 'Badarawuhi in Dancing Village' by Simpleman'. From the three images, we can see from one example of the following data;



Figure 4 Badarawuhi

In the picture, the realm of *lelembut* of the demon that the people of Penari Village believe in Badarawuhi. Badarawuhi is a beautiful figure who often leads people down the wrong path. Based on their belief in her, Banyuwangi people often perform rituals aimed at her to prevent their village from danger.

Based on the research results, the researchers then review the findings by interpreting this research. After that, the researchers discuss three questions in this research. First, the researchers answer the representation of Banyuwangi traditional rituals in the film 'Badarawuhi in Dancing Village' by Simpleman based on the theory (Swingewood, 1972). Second, the researchers answer the question of the representation of Banyuwangi regional clothing used by the characters in the film 'Badarawuhi in Dancing Village' by Simpleman based on the theory (Swingewood, 1972). Third, the researchers answer the representation of the Banyuwangi people's belief in *lelembut* in the film 'Badarawuhi in Dancing Village' by Simpleman based on the (Swingewood, 1972) theory.

In the first question, the researchers answered the representation of Banyuwangi traditional rituals in the film 'Badarawuhi in Dancing Village' by Simpleman based on the theory (Swingewood, 1972). Based on four types of conventional rituals found by researchers. The researchers have several objectives; firstly, the types of traditional rituals aim to introduce readers to the types of traditional rituals in the film 'Badarawuhi in Dancing Village' by Simpleman. Second, to help readers understand the representation of conventional rituals contained in the film 'Badarawuhi in Dancing Village' by Simpleman.

In this research, the *ruwatan* ritual type appears most frequently. This type represents how the people of *dawuh* Village protect themselves from the threats and supernatural forces of Badarawuhi. This ritual becomes a collective expression of the community's fear of supernatural entities to restore daily life balance. This ritual most often appears because it wants to give us an

understanding of local traditions and beliefs and the importance of positively cleansing ourselves from negative influences. Not only that, rituals remind us to maintain our ancestral heritage. This is different from (Achachelooui & Leon, 2021) exploring discontinuity in religion to explore the concept of the past in Parable of the sower (2007) and Parable of the Talents (2007). The difference lies in maintaining the cultural heritage. The study (Achachelooui & Leon, 2021) found that it is necessary to disconnect old traditions and religions to build a better, flexible and inclusive future. We all know that breaking culture for the sake of the future is not the right choice because culture plays an important role in shaping identity and meaning for each individual or group. According to (Swingewood, 1972), breaking culture for a better future is inappropriate because culture plays an important role in maintaining social stability, identity, and the ability of society to deal with gradual change. This means that culture does not transform naturally and offers solutions to social change. Therefore. We need to maintain our culture in times of change. One example is the culture of rituals that purify and save individuals or groups from something negative.

After answering the second question. Next, the researchers answered the third question related to representing the beliefs of the people of the Banyuwangi area towards the realm of *lelembut*. The film 'Badarawuhi in Dancing Village' by Simpleman is based on this theory (Swingewood, 1972), which has two types of findings about the Banyuwangi people's belief in the realm of *lelembut*. The researchers have several objectives. First, the types the realm of *lelembut* in the film 'Badarawuhi in Dancing Village' by Simpleman. Second, to help readers understand the representation of Banyuwangi people's belief in the realm of *lelembut* in the film 'Badarawuhi in Dancing Village' by Simpleman.

In this research, according to (Swingewood, 1972), belief in the *lelembut* realm represents the community's beliefs obtained from the ancestors to worship and respect its existence because the

realm of *lelembut* of the ancestors adjoins with us. In addition, belief in the realm of *lelembut* also represents that realm of *lelembut* has the power to influence human life. So, the relationship between humans and realm of *lelembut* must be appropriately maintained. In this research, the realm of *lelembut* the ancestor that is very much a belief of the Banyuwangi people is Badarawuhi. Badarawuhi is represented as a figure from another realm that is mysterious and dangerous but also must be respected. Therefore, through (Swingewood, 1972) theory it can be concluded that the Banyuwangi community's belief in the realm of *lelembut* the ancestors represents the community's social relations, collective values, and cultural identity. Not only that, the community's spiritual relationship with the realm of *lelembut* is real and affects their daily lives. This representation is also a medium to preserve traditional beliefs that can be a way to understand and respect the culture and local beliefs of the people of a region, not only Banyuwangi.

Conclusions:

The film 'Badarawuhi in Dancing Village' by Simpleman successfully represents the cultural values of the Banyuwangi people related to rituals, regional clothing used by the characters, and belief in the realm of *lelembut*.

Using the theory (Swingewood, 1972) in this study, it was found that rituals, regional clothing, and people's belief in the realm of *lelembut* are still influential. This certainly makes the community's social behaviour, including the prohibitions and customs governing them for generations. In addition, through this film, we can understand and implement that as humans, we must properly place the cultural values that apply in an area. Thus, this work is not only an entertainment product but also a medium to strengthen the understanding and perpetuation of the cultural values of the Banyuwangi people.

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