



ABSTRACT

THE CONSTRUCTION OF ETHNIC IDENTITY IN THE MULTIETHNIC SOCIETY IN BANYUWANGI

(Abstract)

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This dissertation is the results of a study on the construction of ethnic identity in the multiethnic society in Banyuwangi regency. In order to construct, represent, and negotiate such an identity, the social actors are always involved and act creatively in conducting and responding available social scripts. Based on the theoretical perspectives and social phenomena in Banyuwangi, this present research is trying to study the ethnic identity in the multiethnic society. It was then divided into the following questions. (1) How was the ethnic identity socially constructed in the multiethnic society? (2) How did the ethnic community negotiate its identity in the multiethnic community through social actions either individually or collectively? (3) How did religion, language, culture, source, power, ethnic, mythology, and primordial elements influence the ethnic identity in the multiethnic society?

This present research was based on a qualitative perspective with an interpretive approach, especially the symbolic-interactionism tradition, namely dramaturgy. The data were analysed based on interviews, field observations and documentation studies.

The individual and social identities were not fixed, but were always constructed, reconstructed, and even might be de-reconstructed in line with the stage and time. The changes in identities were always in relation with others, either reciprocally or repeatedly. The process was not totally liquid and was without hindrances, since in the space of the identity constructions between individuals and or ethnics and others, there provided and became social mirrors. Moreover, the individuals or ethnics compete and show their own identities, not only something that was unique but also public that would be something possessed by a number of ethnics involved in the interaction. The construction of identity made by ethnics in Banyuwangi covers arenas of culture, language, politic, religion, art and power. The negotiation of identities was done by social actors though cultures, symbolisms, economies, and powers. The implication was that the negotiation might change individual or collective identities though assimilation, changes of status, claiming and, the elements of history and or influence of the national and global identities might extinct.

The theoretical implications of the Goffman's Dramaturgy Theory were made based on a dramaturgy perspective that imagined that the life was fully a drama, a metaphor of life through theatre. But the Goffman theory was based on an "asylum" in a fixed, closed and limited context. The impact was

that the theory of dramaturgy does not give enough space for various events in the open and complex contexts and spaces. Meanwhile, a space, according to Goffman, means a stage for private and public presentation, where in the context of the two stages, interactions and interrelations occur.

Keywords : Identity, ethnic, construction, negotiation, interaction, and dramaturgy.