

The Sandur of Bangkalan Nowadays: Performing Arts in the Prestige and Social Status

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Abstract—Sandur Bangkalan Madura art is one of the arts that has undergone a change. Sandur performing nowadays is no longer dominated by elements of the show, but rather leads to social functions. The researchers' reason for taking this topic is that the existence of Sandur which is still well-maintained, even though it has changed its shape and function. Society development and technology development influenced the changes form of Sandur Bangkalan art. The research method includes the type of research using qualitative research, primary and secondary data sources. Data collection techniques use interview, observation, document study. Researchers' observations indicate that Sandur is still a medium of interaction in Bangkalan society, shows self-prestige in its cultural environment, and is a gathering place for many people in open spaces. Sandur becomes a location of party fund donations (*buwuh*) with a great nominal.

Keywords: *sandur; bangkalan; nowadays; social status*

I. INTRODUCTION

Madurese who is famous for their distinctive characteristics is very attracting to understand and examine. Madurese who is hard-tempered gradually has a character that is in line with the current development. People who live in the western part of Madura tend to have a tougher character than people who live in the eastern part of Madura.

Bangkalan Regency has the potential and various interesting art. Art and culture live and develop among society in accordance with existing developments. Madura has a wealth of traditional art that is greatly much, diverse and valuable. In order to face the global cultural challenges, the efforts to maintain the art tradition/local culture are interesting to examine and need to be supported by various parties including the world of higher education. This paper raises the Sandur art in particular, especially those relating to prestige, solidarity, and Sandur's position as a performing art.

In Sandur art, there are some appealing points to examine, namely the presence of giving out money called *sawer* which is closely related to the village head position as well as the position of other community leaders. A large amount of *sawer* can be examined in relation to prestige, position in society, etc.

In addition, in Sandur art, there are female characters played by men, the same as the theatrical genres in East Java called *ludruk*.

The diversity and various forms of traditional arts and culture that exist in Madura show how great the culture owned by Indonesian. The wealth of traditional art which contains noble values based on Islamic religious values. Generally, the types of traditional Madurese culture are divided into four groups, namely: 1) Music or sound art, namely *macapat* song, *saronen*, and *ghul-ghul* music. *Macapat* song is a song that was first used as a medium to praise God in mosques before doing the obligatory prayers. This song also contains teachings, suggestions, and invitations to have a great interest in science, teachings to jointly improve moral and character depravity as well as seeking the true nature and forming human beings with personality and culture. Through this song, every human being is tapped at his heart to better understand and deepen the meaning of life. *Macapat* song lyric is a manifestation of human relations with nature, and human dependence on the Lord of the Universe, 2) Ritual ceremony and performing arts, 3) Cow racing, 4) Puppeteer mask.

The performing of Sandur begins with the strains of the song to attract people to immediately congregate in the event. Researchers' observations indicate that Sandur is still a medium of interaction in Bangkalan society, shows self-prestige in its cultural environment, and is a gathering place for many people in open spaces. Sandur becomes a location of party fund donations (*buwuh*) with a great nominal.

Ilham Saputra [9] with the title of his writing *Perubahan Bentuk Penyajian dan Fungsi Kesenian Tradisional Sandur di Bangkalan di Era Modernitas* conveyed that Sandur art had a very complete performing sequence in advance, starting from the *dhing-dhingan*, *dung-endhung*, *andhongan*, *blandaran*, *tandang rosak*, *mak leter buk leter* to the story plays. Along with the changing times, Sandur can no longer be performed in full [9].

Maharani with his research entitled *Perubahan Bentuk Pertunjukkan Sandur Sapu' Angen Teratas Madura di Desa*

Parseh Kecamatan Socah Kabupaten Bangkalan, explained that the society development and technology development influenced the changes form of Sandur art in Parseh Village. Sandur can be more accepted by society, especially by the younger generation [5].

II. METHODS

The research method includes the type of research using qualitative research, primary and secondary data sources. Data collection techniques use interview, observation, and document study techniques. The researcher made a direct observation to the location of the Sandur performing in Bilaporah Village, Bangkalan Regency. Researchers visited Sandur performing starting at 9 p.m until 11 p.m.



Figure 1. The research team is observing Sandur in Bilaporah village

III. RESULTS AND DISCUSSION

The Existence of Sandur Bangkalan in Present Time

Sandur Bangkalan is a culture with special uniqueness that lives in society. Sandur can be seen as a manifestation of the overall way of social life. Ralph Linton [4] stated that social culture is the way of life of its society; a collection of ideas and habits that they learn, use together and continue from generation to generation. Referring to this definition, Sandur art in Bangkalan can be seen as a way of life for Bangkalan society, used together and continuously from generation to generation. Sandur, which is a medium for interacting with one another in a cultural area, also becomes a place for prestige competition to showcase their successes. Guests come with vehicles that are varied and luxurious (like *Pajero*, *Fortune*).

Sandur performing art begins with the chanting of the Madura song presented by the gamelan player.



Figure 2. The gamelan players are beating the gamelan to accompany the chanting of song

The guests gradually came to the location that had been provided, namely in the field which was closed with a tent. In general, guests come in groups. It seems they are from the same location. People who come in groups use pick up transportation.

Whereas, people who come individually mostly use a luxury private vehicle.

The host (Mr. Jamal) welcomed and invited the guests to sit in the space provided. After a while, the traditional singer called *Sinden* was played by men in women Javanese blouse, appeared to sing certain traditional songs such as *gendhing*.

The master of ceremonies conveyed the event sequence while mentioning the celebration that was held, which is the thanksgiving of Mr. Jamal's family.

Then, the village heads (*barlebour*) headed to the dancers and give a *sawer* alternately. The way to give a *sawer* is to put money in the dancers' chest (the money is in the form of fifty thousand to one hundred thousand). After giving the *sawer*, the village head danced and stopped for a moment in front of dancers/*Sinden* to then went to the note-taker. There, the *barlebour* registered a sum of money to give as party fund donations (*buwuh*) to the host. The amount of money registered can reach tens of millions. This is a form of savings when he later has a celebration and invites Sandur, then the host will return a minimum amount of money given.

That phase took place continuously in accordance with the name called by the master of ceremony. It appeared that the *barlebour* walked proudly among the guests who sit in the space provided. There were no special movements or dances, either from the dancers/*Sinden* or *barlebour*. In accordance with the audience's explanation, the event could last until 7 a.m.

According to Parsons in Ritzer [8], the action system consists of one or more actors in a situation that involves other actors, physical things, and cultural objects such as symbols, ideas, and beliefs. Each individual responds differently to the elements of this situation. The action itself is a behavior that has an effect on gratification and losses experienced by the actors [8].

The system is a collection of elements that has the following characteristics:

1. The parts are interdependent with each other.
2. This dependency is neat. The general trend is towards overall system maintenance. This is called the tendency towards equilibrium.
3. This equilibrium will only occur within a collection of boundaries. So, when a difference arises in the system environment, effective internal processes will work to protect the system equilibrium from this difference.

Judging from Parsons' concept [8], Sandur Bangkalan Madura art has mutual interdependence among elements. The elements are gamelan players, dancers, *barlebour*, host, note-taker of *buwuh*, regional security system, etc. Those elements have a high responsibility and social awareness to preserve Sandur in society. As a system, the existing elements provide mutual support to always be equilibrium.



Figure 3. Hundreds of men present at the Sandur show in Parseh village

Sandur performing art as a society product certainly has values that are worth preserving. Various values can be assessed from the existence of Sandur in society. The values shared by most society members are called social values. The characteristics of social values include:

1. Social value is an abstract construction in the minds of people created through social interaction,
2. Social values are not innate from birth, but are learned through the socialization process, become self-owned through internalization and will influence the adherents' actions in daily life consciously or unconsciously (enculturation),
3. Social values give satisfaction to adherents,
4. Social values are relative,
5. Social values relate to one another to form a value system,
6. The value system varies from one culture to another,
7. Each value has a different effect on individuals or groups [1].

Based on the characteristics of those social values, it can be concluded that Sandur has all the characteristics of high social values.

Saputra in Darni and Ali Mustofa [9] with the title of the article *Perubahan Bentuk Penyajian dan Fungsi Kesenian Tradisional Sandur di Bangkalan di Era Modernitas* states that:

The performing sequence of the original Sandur art in the past has changed in order; so, the form of the Sandur performance in Bangkalan is different from its original form. Sandur Art in Bangkalan used to have a very complete appearance order, starting from the *dhing-gendhingan*, *dung-endhung*, *andhongan*, *blandaran*, *tandhang rosak*, *mak leter buk leter*, until story plays. However, as time goes by the art of Sandur Madura cannot be staged in its original form. If the original Sandur performance consisted of many scenes, now Sandur Madura still only survives with 3 scenes, namely *dhing-gendhingan*, *dung-endhung*, and *andhongan*. This is due to the fact that there are no more actors in the Sandur scene as a whole. As a result, this performing art can no longer be presented properly as it was [9].

Arnold Hauser [2] in his writing *The Sociology of Art with a special discussion Art as a Product of Society and Society as the Product of Art*, revealed that art as a society product is inseparable from the existence of various socio-cultural factors, namely natural factors and generation factors, all of which have

a contribution to the development of art. Meanwhile, community support makes art as social creatures' need to carry out religious, secular rituals and so on. Its existence is a strong social bond between art performers and art connoisseurs. According to Hauser's view, art is a society product, thus the worldview of certain people will affect the art form produced by that society. Art is a product of a society that develops following the changes in society, from an agrarian society to an industrial and capitalist society [2].

In line with Hauser's thoughts [2], Sandur art becomes a strong social bond between actors and connoisseurs of art. Moreover, Sandur becomes a prestigious event to show the individual success identity of *barlebour* in Bangkalan society.



Figure 4. *Barlebour* (village head) dances then gives a *sawer*

An art type which in certain periods is ritual art may become a popular art in the next period. An art type that originally functioned as a religious rite in a certain era can be a means of power, and eventually, it becomes a commodity. Arnold Hauser [2] also explained that from the audience's social strata viewpoint, there were four types of art categories. First, high or classical art which tends to be enjoyed only by cultural elites, namely nobles and officials. Cultural elites usually have demanded that art have high aesthetic value. Second, folk art which is usually enjoyed by rural communities (agrarian). It is just that in folk art, it is difficult to be separated between art creators and art connoisseurs. This is considering that folk art is a collective result, although initially folk art was produced by individuals. In other words, folk art is an individual creation that belongs to many people. Folk art is usually not demanded aesthetic value due to its spontaneous nature. Third, popular art which is usually enjoyed by urban communities, but ideologically belongs to the lower-middle-class society regardless of where the group came from. The popular art type is entertainment for urban communities, whose full of work in their daily life so that the saturation due to their hard work demands entertainment. Popular art usually tends not to be demanded aesthetic value, but rather to a sense of relaxation for the audience so that it is easy to digest. A prominent characteristic of popular art is the artistic production in the commercial industry. The commercial characteristic that always appears in popular art is because of its endless compatibility. Every art, more or less directed to public expectations, but high art sometimes exceeds their desires and expectations. Art which is directed towards most public expectations, at least it is related to some real needs and that is spontaneous in nature. Of course, the demands on these needs do not always guarantee their aesthetic value. For this reason, popular art also opens space and welcomes the public to demand critically regarding the aesthetic value. The most common characteristic of popular art is its strong grip on

traditional formulas that are easily accommodated. This support arises when the presence of urban society groups who want the type of performance that is mild and entertaining as well as can be witnessed at any time by buying tickets, by Hauser called as popular art.

IV. CONCLUSION

Nowadays, Sandur in Bangkalan Madura has been different from Sandur a few years ago. At this time, Sandur's position and presence are more dominant towards social functions, as the adhesive of social life to get to equilibrium. Furthermore, Sandur is a medium of interaction in Bangkalan society, shows self-prestige in its cultural environment, and is a gathering place for many people in open spaces. Sandur becomes a location of party fund donations (*buwuh*) with a great nominal.

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