



Revitalizing the Art of *Gandrung* Banyuwangi Through Bequeathing and Local-based Creative Industry

Novi Anoegrajekti^{1,*}, Endang Caturwati², Sudartomo Macaryus³

¹Universitas Negeri Jakarta

²Institut Seni Budaya Indonesia Bandung

³Universitas Sarjanawiyata Tamansiswa Yogyakarta

*Corresponding author. Email: novi_anoegrajekti@unj.ac.id

ABSTRACT

Gandrung, a traditional Banyumas dance, is in a contested space between the state, market, and religion and has no bargaining power to maintain quality through innovation, creation, and improvement of performance aesthetic literacy, economy, technology, and law. The focus of the research is to revitalize *Gandrung* through inheritance and local-based creative industries. The urgency of the research is the general tendency of traditional art to be increasingly marginalized and replaced by modern art. With the ethnographic method, the research began with collecting library data from various sources and complemented by field data obtained through observation, participation, and in-depth interviews with traditional arts actors, community leaders, culturalists, bureaucrats, and the arts community. Through the revitalization of traditional arts, it has the potential to coexist and collaborate with modern art which is more in demand by the public. The implication of this study's finding was that the need to follow-up the inheritance of traditional arts through apprenticeship (*nyantrik*) for senior *Gandrung* dancers and performances that used a solid concept. Other improvement was collaboratively involving artists, community, cultural actor, government, and academician.

Keywords: *Bequeathing, Creative industry, Ethnography, Inheritance, Revitalization.*

1. INTRODUCTION

Gandrung is one of the traditional arts in Banyuwangi which is still popular and in demand by the supporting community, despite the negative stigma, especially from religious leaders and *ulama*, because the dancers use movements that are seen as sensual and with costumes that exposed their nakedness. The results of research and search of library sources indicated that not only does *Gandrung* have an ecosystem that supports each other, but it also innovates to remain in demand and receive appreciation from the supporting community (Anoegrajekti et al., 2021; Anoegrajekti, Setyawan, Saputra, & Macaryus, 2015). The ecosystem are art actors, militant connoisseurs (*Gandrung* developer), responders, local bureaucrats, and itinerant traders who attend every *Gandrung*-Banyuwangi performance. The association of professional *Gandrung* lovers in Banyuwangi is part of the traditional arts ecosystem that has contributed to the preservation of this traditional art. Therefore, both the dance and the performers have a potency to be involved in the revitalization movement of *Gandrung* traditional art, so it can obtain higher quality

and contribute significantly to the quality of life of the art performers and their supporting communities. *Gandrung* also received attention and space for appreciation from the community and local government, respectively by participating in various local, national, and international festivals, such as *Gandrung Temu* and *Gandrung Mia* on 28–30 August 2015, attended and performed at the Frankfurt Book Fair, Germany – known as a prestigious world book fair. Moreover, in 2002, *Gandrung* was designated as the mascot of Banyuwangi tourism by the then Regent Samsul Hadi. This is a matter of pride, as well as a challenge, especially to develop and improve the quality of *Gandrung* performances. The quality includes art performances, alternative innovations, and adaptations made in response to market demands.

The traditional art of *Gandrung* has militant fans who are loyal to the performances, namely the developers. In Banyuwangi, there is a progressive organization that calls itself as Association of Professional *Gandrung* Devotee. This association has a dual role, namely a mediator between responders and *Gandrung* dancers, lovers of *Gandrung* performances, donors, and security guards for

Gandrung. They bring money to give to singer (*sinden*) during the show (Caturwati, 2011). The ability to give *saweran* indicates that they belong to the middle class. The developer has multiple roles, namely as a funder, a mediator who invites members of the community individually or in groups, and a security guard who is respected and feared by the community.

Caturwati (2011) provides a broad and detailed description to be able to provide a comprehensive picture of the lives of traditional art performers, especially *sinden* dancers. In addition, the wide exposure provided inspiration for revitalization, so the lives of the performers of these traditional arts could generally be more worthy and received a prestigious response. In Banyuwangi, this craze for the art has penetrated a short response in restaurants, hotels, public spaces, corporations, tour packages, and rituals. This strong collaboration provides a space for aesthetic expression, and at the same time served as a venue to socialize and promote *Gandrung* dancers. Collaboration among the arts is also a space for bequeathing that can be developed by the next generation (Salniwati & Nurtikawati, 2016; Elvandari, 2020; Cahyono, 2006; Hersapandi, 2012; Nurasih, 2014; Rochmat, 2013).

However, many of the performers are in poor condition. Protection is needed for the perpetrators of traditional arts. One of the ways is that traditional arts practitioners who have been educated to help other artists to be able to take advantage of the facilities provided by the state, such as Public Guarantee for Health (Jamkesmas), Health Card, and Social Health Insurance (BPJS). The facilities provided by the state should be useful to support the lives of traditional arts performers who experience health, economic, and social difficulties. In this way, the stigma that traditional art performers said, "when they were young, they were worshiped; when they are old, they are lost" has transformed into "when prima donna entertains the public, they are full of wisdom with their old age".

As such, *Gandrung* is in a contested space between the state, market, and religion. Meanwhile, the economic problems tend to make traditional art performers have limited bargaining power. Therefore, it is necessary for art performers to increase their literacy power in the fields of performance aesthetics, economics, technology, and law. In this case, the government policy on creative industry can offer a solution to the revitalization of this traditional art. The creative industry as an implementation of the concept of the creative economy is one of the focuses discussed by academics and policy makers. Tomic-Koludrovic & Petric (2015) argue that in contemporary era, various concepts of creativity have emerged (Anoegrajekti, et al., 2015; Macaryus, 2014). The increase in natural resource -based industries and economies tends to be increasingly limited, while creative industries based on knowledge and creativity

become an alternative to drive the economy. When cultural industry with a great capital has a lack ability to distribute profits for society, the creative industry is seen as an alternative to encourage economic equity for individuals and creative communities.

In this context, the proposer places the creative industry as a business developed by individuals, institutions, or communities based on knowledge and creativity, especially traditional arts (Anoegrajekti, Sariono & Macaryus, 2018). Traditional art (*Gandrung*) has the potential as a basis for creative economic development, such as a space for socialization, promotion, and product marketing (Anoegrajekti, et al., 2015). Cross-sector collaboration is also needed to expand business and community involvement that has the opportunity to contribute and benefit economically (Lindsay, 2012; Imanto, Sungkari & Prijotomo, 2019; Treimikienė & Kaėrauskas, 2020).

A cultural revitalization then should take into consideration of all the parties involved: the artists, the community support, and the government policy. In international scope, cultural revitalizations took in many countries, such as Israel and Japan (Wilson, 1968). In national level, revitalization is conducted to the performance of "*Topeng Wayang*" at Jombang, due to inactiveness of regeneration (Yanuartuti, 2014). Another revitalization was also done on Sangeh tourism, Bali, whereby it was done collaboratively to attract tourist's visit to give an enjoyment for the tourist (Yuliana & Suryawan, 2016). Another form of revitalization was also done on weaving industry "*agal*" with *Bunga Mekar Nusa Penida* in Bali (Purnawan et al., 2020) that potentially can support the development of tourism.

Therefore, this study explores the possibility of revitalizing *Gandrung* through bequeathing and local-based creative industry. Employing an ethnographic method, this study argues that strength of *Gandrung*'s local support enables it to revitalize so that it is co-existent and able to collaborate with modern arts.

2. METHOD

This study used ethnographic method, whereby it reflects a culture by interpreting the performance and evidence happen in a community. The study began with a literature study and complemented by field data obtained through observation, participation, and in-depth interviews with selected informants, namely art actors, cultural observers, local bureaucrats, and lovers of *Gandrung* art.

Data validation was done through triangulation of sources which assumed that every member of the community had a taxonomy of various cultural activities in their community. The affirmatives of *Gandrung*-Banyuwangi traditional arts are the people of Banyuwangi, connoisseurs, responders, traders, local

governments, and traditional arts actors (Murchison, 2010; Anoegrajekti, et al., 2021). Data analysis was carried out simultaneously and continuously since the data provision stage. Data sorting was done based on its role, function, and contribution in the development of *Gandrung* traditional art. The theoretical bequeathing pattern has the potential to take place naturally or through a school, studio, or community education process. Each data is placed as cultural phenomenon interrelated as a whole (Gullion, 2015; Paulson, 2011). With cultural studies and interdisciplinary approaches (oral tradition and creative industries), each data is placed as cultural event related to power relations. Semiotic and contextual interpretation of data by looking at the relationship between data as a whole to get a comprehensive conclusion.

3. RESULTS AND DISCUSSION

The results of the research generally showed that the traditional art of *Gandrung* has historical, cultural, and juridical strengths. Historical power appears in the background of its emergence of *Gandrung* as an art of struggle to respond to the conditions of society, especially fighters whose numbers are sharply reduced and scattered in hiding. Cultural power, the art of *Gandrung* was created to facilitate and encode communication and conduct surveillance against opposing forces, especially colonial government. The communication code is conveyed in the lyrics of the song that is sung to accompany *Gandrung* performance which is composed using Using language. The juridical power was built through the regent's decision number 173 of 2002 concerning the determination of *Gandrung* as the mascot of Banyuwangi tourism and number 147 of 2003 regarding the determination of *Gandrung* Jejer dance as welcome dance in Banyuwangi Regency (Anoegrajekti, 2016).

This phenomenon showed that the using community in Banyuwangi wherein difficult conditions and under pressure from the opposing side, it still has alternatives and creatively comes up with ideas to overcome problems, gather, and unite forces scattered in hiding in various areas. The ability to find alternatives and creative ideas is built through a long history due to Using community Banyuwangi that has been under pressure due to attacks carried out by the great kingdoms in Bali (Badung) and Java (Demak, Majapahit and Mataram).

3.1. *Gandrung* Pakem and Innovation

In relation to the innovations and creations of *Gandrung* traditional art, traditional art performers who live side-by-side with modern art can adapt by making the following innovations. First, including new songs that are of interest to the public. Adaptation can be done by harmonizing the melody through a violin which can be

harmonized with diatonic and pentatonic tones. The inclusion of new songs at the request of guests also caused conflict of opinion – considering that there was a tendency to reduce and abandon scenes that became standard scenes in *Gandrung* performances.

The reduction happens on *Jejer* performance by singing “*Podho Nonton*”. The song is only delivered moiety. The expectation to return it to the whole song is also confirmed by senior *Gandrung* dancers as delivered by *Gandrung* Sunasih and approved by board of senior dancers. The scene that tend to negate is “*Seblang-seblang*” or “*Seblang subuh*”, because there are a lot of attendee and request for the song, so there was not any sufficient time to perform the scene.

Second, adapting to the interests of responders, especially short responses to meet the demands of commercial institutions, such as corporations, hotels, restaurants, tourist destinations, cultural tourism packages, and rituals. In short response, the structure of the performance is begun with *Gandrung Jejer*, and continued with *repen*, and ended with *paju*. *Jejer* is presented for guest in general. In *repen* scene, the *Gandrung* dancer visits the guest' desk and fulfill the requested song, while in *paju* scene, the guests are welcomed to dance with *Gandrung* dancer. *Paju* is done on the stage or the primary arena of *Gandrung* performance.

Third, adapting to social space and circumstances. Social space with various considerations requires adaptation, especially costumes. This phenomenon was responded to by the dancers who gave rise to *Gandrung* Kebaya and *Gandrung* who wore t-shirts according to skin color. However, the costume change raises *pros* and *cons* because it is not in line with *Gandrung* standard. As a compromise step, the public could introduce a dichotomous, *Gandrung* grip and *Gandrung* modification. *Gandrung* grip maintains the rules from costumes, *gending*, songs, and performance structures consisting of *jejer*, *repen*, *paju*, and *seblang subuh*. The modification of *Gandrung* adapts to social space, especially market and ceremonial demands.

3.2. Revitalization and Bequeathing of *Gandrung* Terop

Currently, there are five senior *Gandrung* dancers who control and maintain the standard. Four *Gandrung* are still active, and one is no longer active, but all of them stated that they were able to provide training and mentoring with *nyantrik* system. Revitalization and bequeathing by means of *nyantrik* seen as more effective and implementation possible by NGOs, professional organizations, or communities who are not shackled by reporting requirements with a strict duration of time. Meanwhile, the government recognizes that in every

activity the priority is the program can be carried out according to a predetermined schedule.

Maintaining standard is a struggle; considering that current *Gandrung* performances tend to reduce the number of songs "*Podho Nonton*" and negates "*seblang-seblang*". Meanwhile, the community of lovers and connoisseurs of *Gandrung* regrets the symptoms of this reduction and elimination, because viewers and responders only get entertainment and lose their educational and religious messages in it.

The song "*Podho Nonton*" consisted of eight stanzas but tend to only be played by two stanzas as stated by Sunasih (a senior *Gandrung* dancer). Thus, the message that reaches the listener is not comprehensive, while the scene "*seblang-seblang*". As a closing, *Gandrung* performance took place before dawn. Therefore, the closing scene is also commonly called "*seblang subuh*" which contained educational and religious messages, namely thanking, and apologizing to the host and audience as well as inviting all to return to family, community, work, and as a Muslim reminding that the angels will soon come, namely Dewi Murtasia (Princess of Sunan Ampel).

In the pre-dawn scene, *Gandrung* performs a sweeping motion which is interpreted as an activity to clean the environment that was used for the performance in previous night. The meaning of the dance moves is in line with Aekanu's view which states that *Gandrung* dance movement is a series of prayers. The statement indirectly requires that the structure of *Gandrung* performances be returned to the standard. One of the causes of the reduction of the poem "*Podho Nonton*" and scene omission "*seblang-seblang*", *Gandrung* was departing from dancers and not the result of a professional *Gandrung* education. The symptoms of *Gandrung* that depart from the ability to dance are usually less mastery of vocals and classical *Gandrung* songs.

Based on this phenomenon, the revitalization and bequeathing of *Gandrung Terop* or professional *Gandrung* is carried out by means of *nyantrik*. In this model, senior *Gandrung* dancers recruited 2-3 students to be trained and educated to become professional *Gandrung* dancers. The training material was focused on vocals and dance movements that strengthened *Gandrung* character. The dance training material was focused on responding to the developers and avoiding physical contact aesthetically. In addition to dance and vocal skills, professional *Gandrung* dancers who perform optimally have the potential to cause the audience to be interested, fascinated, and tempted. Therefore, professional *Gandrung* dancers need psychological

assistance to cope with the audience who are interested, fascinated, and tempted.

It is true for supporters of *Gandrung* performances, namely the drum which acts as a leader. *Panjak Kendang* recruits 2-3 players to be trained to become professionals and specialists in *Gandrung* performances. The training in five senior *Gandrung* dance studios is also a place for practicing the singer. The recruitment of drum training participants is determined by the facilitator who will train and assist during the training and development process.

3.3. Love -based Creative Industries

The creative industry as a form of activity from the creative economy is often simplified as an activity to earn income by utilizing ideas or thoughts. In Indonesia, the development of creative industries is in line with the response to the creative economy. In many developed countries, the creative economy contributes a significant amount of foreign exchange. Therefore, Indonesia has declared 2009 as the year of the creative economy. During the administration of President Jokowi, the Creative Economy Agency was formed. Further strengthening during the second administration of President Jokowi in 2019, the Ministry of Tourism and Creative Economy was formed to specifically develop various sub-sectors of the creative economy.

The development of a *Gandrung* -based creative industry is an anticipation for *Gandrung* when entering retirement. Previously, a business diversification program had been developed, i.e., the development of alternative businesses to support the necessities of life after being inactive as a *Gandrung* dancer or experiencing a decrease in the number of responses. Various businesses have been developed by *Gandrung* dancers, i.e., catering, salons, grocery stores, food stalls, homestays, strand nuts, *Gandrung* costumes, and raising livestock. The development of creative industries is also carried out by involving the surrounding community through training in making *Gandrung* costumes and accessories made of metal. Training produces skilled workers who can produce production.

During the Covid-19 pandemic, digital -based creativity was developed and gave rise to creative ideas – related to “how to earn money from home” (*How to make money from home*) and “how to earn money online” (*How to make money online*). The use of digital technology as the basis for developing creative industries inspires the public to develop digital applications with compulsive content. The content of *Gandrung* is also a space for socialization, promotion, and marketing of creative industry products that are produced personally or communally.

4. CONCLUSION

A revitalization and bequeathing model of *nyantrik* can be formulated, namely the practice of education by means of students practicing to the teacher according to the agreed time. Every teacher gets a response, while students are invited and given the opportunity to practice dancing in public. The focus of revitalization and bequeathing is mainly for vocals and *panjak*, especially drum players who are in control and act as leaders. Vocal focus based on the consideration of young *Gandrung* dancers tends to be based on dancers who tend to master dance movements and are weak in terms of vocal processing. In terms of the creative industry, it is developed through the application of applications for product socialization and marketing as well as innovations offered to the public. The establishment of application is done by collaborating with research partners.

Based on the finding of the study, we have concluded some ideas. First, there needs a bequeathing of norms in the traditional art of *Gandrung* across generation. Second, the bequeathing of traditional arts is done collaboratively by involving art actor, community, cultural practitioner, local government, and academician. Third, the actor of traditional arts requires a guidance to get facility and alternative profession to guarantee his lives after inactive as an art actor.

REFERENCES

- Anoegrajekti, N., Sariono, A. & Macaryus, S. (2018). Banyuwangi ethno carnival as visualization of tradition: the policy of culture and tradition revitalization through enhancement of innovation and locality -based creative industry. *Cogent Arts-Humanities*, Vol 5, 2018 1502913 (2018) United Kingdom. <https://doi.org/10.1080/23311983.2018.1502913>.
- Anoegrajekti, N. (2016). *Optimalisasi seni pertunjukan: Kontestasi negara, pasar, dan agama [Optimization of performing arts: Contestation, market, and religion]*. Yogyakarta: Ombak.
- Anoegrajekti, N., Macaryus, S., Asrumi, Zamroni, M., Bustami, A. L., Izzah, L. & Wirawan, R. (2021). Ritual sebagai ekosistem budaya: Inovasi pertunjukan berbasis ekonomi kreatif [Rituals as cultural ecosystem: innovation in performing art-based creative industry]. *Panggung*, 31(1). Hlm. 51–71. <http://dx.doi.org/10.26742/panggung.v31i1.1535>.
- Anoegrajekti, N., Setyawan, I., Saputra, H.S.P. & Macaryus, S. (2015). Perempuan seni tradisi dan pengembangan model industri kreatif berbasis seni pertunjukan [Woman and traditional arts, and the improvement of creative industry model -based performing arts]. *Jurnal Karsa*, Vol. 23 No. 1, Juni 2015. <https://doi.org/10.19105/karsa.v23i1.610>.
- Cahyono, A. (2006). Pola pewarisan nilai-nilai kesenian tayub [The pattern of tayub art values]. *Harmonia*, Vol VII, No 1 Januari-April 2006.
- Caturwati, E. (2011). *Sinden penari di atas & di luar panggung: kehidupan sosial budaya para sinden-penari kliningan jaipongan di wilayah Subang Jawa Barat [Dancer singer on and out of stage: sociocultural lives of kliningan jaipongan singer-dancer in Subang, West Java]*. Yogyakarta: Pustaka Pelajar.
- Elvandari, E. (2020). Sistem pewarisan sebagai upaya pelestarian seni tradisi [Bequeathing system as an effort in the traditional art preservation]. *Geter*, 3(1).
- Gullion, J. S. (2015). *Writing ethnography*. Rotterdam: Sense Publisher. Retrieved from <https://www.sensepublishers.com/>.
- Hersapandi. (2012). Sistem pewarisan penari rol dalam wayang orang panggung [Bequeathing system of roll dancer in wayang orang panggung]. *Joged*, vol 3, no 1, 2012. Yogyakarta: Jurusan Tari FSP, ISI Yogyakarta.
- Imanto, Y., Sungkari, H. & Prijotomo, J. (2019). *Collaborative innovation: Ekosistem inovasi industri kreatif dan arsitektur sebagai infrastruktur untuk membangun kota kreatif [Collaborative innovation: creative industry innovative ecosystem and architecture as an infrastructure to build creative city]*. Jakarta: Swasembaca Media Bisnis.
- Lindsay, J. (2012). Performing Indonesia abroad. In *Heirs to world: being Indonesian 1950–1965*. Leiden: KITLV.
- Macaryus, S. (2014). Pengembangan SDM seni di masyarakat dan industri pariwisata nasional [The improvement of performing arts human resource in the community and national tourism industry]. In *The dynamics of Indonesian culture in the global market*. Yogyakarta: Ombak.
- Murchison, J.M. (2010). *Ethnography essentials: designing, conducting, and presenting you research*. San Francisco: Jossey-Bass. Retrieved from www.josseybass.com.
- Nurasih, N. (2014). Proses pewarisan dalang topeng Cirebon [Process of topeng puppet master's bequeathing bequeathing] in Cirebon. *Jurnal Seni Makalangka*, Bandung: STSI Bandung.
- Paulson, S. (2011). The use of ethnography and narrative interviews in a study of cultures of dance. *Journal*

- of Health Psychology*, 16(1), 148–157. <https://doi.org/10.1177/1359105310370500>.
- Purnawan, N. L. R., Remawa, A. A. R., Suranjaya, I. & Radiawan, I. M. (2020). Revitalization and improvement of tenun agal craft in bunga mekar Nusa Penida village, Klungkung, Bali. *Buletin Udayana Mengabdi*, 19(1), 67–72. <https://doi.org/10.24843/bum.2020.v19.i01.p13>.
- Rochmat, N. (2013). Pewarisan tari topeng gaya dermayon: Studi kasus gaya rasinah [Bequeathing of topeng gaya Dermayon dance: case study on the model of Rasinah]. *Jurnal resital*, Vol 14 no 1. Bandung: STSI Bandung.
- Salniwati & Nurtikawati. (2016). Nilai budaya dan pola pewarisan sastra lisan di Sulawesi Tenggara: Pendekatan tradisi lisan [Cultural values and patterns of folklore bequeathing in Southeast Sulawesi]. *Etnoreflika*, Volume 5, No 3, Oktober 2016.
- Štreimikienė, D. & Kaėrauskas, T. (2020). “The creative economy and sustainable development: the baltic states. *Wiley*, DOI: 10.1002/sd.2111.
- Tomic-Koludrovic, I. & Petric, M. (2015). Creative industries in transition: toward creative economy. Nada Svob-Dokic (ed). *The Emerging of Creative Industries in Southeastern Europe*. (Zagreb: Institute for International Relations, 2005).
- Wilson, J. (1968). British Israelism. a revitalization movement in contemporary culture. *Archives de sciences sociales des religions*, 26(1), 73–80. <https://doi.org/10.3406/assr.1968.1808>.
- Yanuartuti, S. (2014). The life of mask puppet in Jombang: its functions and continuity. *Jurnal Komunitas*, 6(2), 222–236. <https://doi.org/10.15294/komunitas.v6i2.3302>.
- Yuliana, P.R. & Suryawan, I.B. (2016). Revitalization of Sangeh Tourism Attractiveness in Badung Regency, Bali. *Jurnal Destinasi Pariwisata*, 4(2), 53–57. <https://doi.org/10.24843/jdepar.2016.v04.i02.p10>.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter’s Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter’s Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

