



Sinden's Communication Experience Male Sinden (Lengge') in Sandur Art in Madura

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Abstract. This research examines how the communication experience of male sinden (Lengge') in Sandur art in Madura. the sinden profession (Lengge') for some Madurese people is considered inappropriate because the sinden profession is synonymous with women. Seeing the existence of a marginalized group, namely men who work as sinden (Lengge') In gender stereotypes appear that men are required to show their masculinity. Therefore, men are required to have masculine jobs. The formulation of the problem in this study is how the communication experience of male sinden (Lengge') in the Sandur art in Madura. This research uses a qualitative paradigm with an explorative descriptive approach based on data obtained by researchers on sources. The data was obtained by reviewing archives and interview recordings which became one of the sources of information. After conducting the research, the researcher obtained a result that the male sinden (Lengge') felt ostracized and was considered a taboo in society. Through this critical research, it can also be used to voice something unequal in the lives of marginalized male sinden. They even get the nickname Banci.

Keywords: communication experience, male Sinden/Lengge', Sandur

1 Introduction

Sinden or lengge' is a job that is synonymous with art and women. Women who work as lenggek are women who express themselves for their love of art. It can also be said that sinden or lenggek are cultural actors, even said to be the inheritors of culture. However, the position as a lenggek is sometimes in an insecure position [1].

Women who work as sinden or lengge' often experience negative labeling from the community and even experience sexual harassment. In public spaces during performances, male spectators who have the power to do sawer to lengge'. By having a lot of money, the male audience feels they have power over lenggek. It is during this act of sawer that sinden experience harassment. Spectators who give money and make physical contact with lengge'. This is what makes the sinden profession considered a profession that tends to be deviant and immoral [2]. The sinden profession is usually played by women. Unlike the sinden or lengge' in the sandur art in Bangkalan where the sinden or lenggek is played by men. The phenomenon may seem strange to some

people. Because sinden or lengge' is a feminine job where the profession is identical to women.

According to Maharani, sinden or lengge' in Bangkalan used to be played by women like sinden in other areas. But those who became sinden or lengge' were not Madurese women but Gresik women who were called to entertain the Madurese community. This is because the Madurese community is known as a religious community. Madurese people reject the existence of sinden or lenggek. The existence of sinden or lengge' women often causes commotion during the sandur. The commotion is in the form of sinden or lengge' being disturbed by guests while dancing and even carok. For this reason, the Bangkalan people replaced the role of female lengge' with male lengge'. Male Sinden or lengge' also dress and groom like female lengge'. it was done to avoid commotion in the Sandur performance [1].

Madura, which is known as a religious society, rejects the existence of sinden or lenggek. The existence of a female sinden or lengge' often causes a commotion when the sandur takes place. The commotion is in the form of sinden or lengge' being disturbed by guests while dancing and even carok. For this reason, the Bangkalan people replaced the role of female lengge' with male lengge'. Sinden or lengge' men also dress and dress up like lengge' women. it was done to avoid commotion in the Sandur performance.

The existence of male lengge' has not been accepted by Madurese society until now. Nonetheless, the social construction made by society is difficult to change. The gender construction shows that men must show their masculine side while women must show their feminine side. The differences between men and women in society make them have different roles and positions. Gender issues would not arise if the gender differences between men and women were equal.

Women walk in harmony [3]. Similarly, in the field of work, the construction of society divides the roles of men and women. In gender stereotypes, it appears that men are required to show their masculinity. Therefore, men are also required to have masculine jobs, while for women who are considered feminine they are also required to have feminine jobs to represent their femininity. Gender stereotypes are what make men and women have to carry out roles according to the social construction that applies in society. If in reality there are men who have feminine professions or women who have masculine professions, they will most likely get questions from the community. It is even possible for gender bias to occur in the field of work.

Until finally the issue of community values and gender arises between male and female entities. Bringing up various views that are not in line with the value of equality. One example of a man who gets stereotyped by society not only in the private sphere but in the public sphere is a Lengge'.

2 Method

This research uses a qualitative paradigm with an explorative descriptive approach based on the data obtained by researchers on the sources. The data was obtained by reviewing archives and interview recordings which became one of the sources of information. For this reason, data collection steps were carried out by conducting field observations, in-depth interviews and recording events. To obtain qualitative data,

sources were determined based on consideration, the Bangkalan area was chosen. There are several data that are the target of this research and the informants chosen by the researcher are Mr. Bunadin and Mr. Solihin, a local sinden actor who is very famous in Bangkalan. His views on the practice of sinden art have a great influence, especially as a Lali-Laki who is engaged in the arts. Performance events are a source of data that can contribute information about the performance and its values that are part of the life of the community. Documents are a source of data for this research, especially audio-visual documentation that Bunadin and Solihin have owned while practicing sinden in Bangkalan. The direct interview process is also a more concrete source of research based on Bunadin and Solihin's views and experiences. With these various sources, the researcher balances it with literature studies on sinden practices with a focus on Lengge's views. Based on this explanation, it is interesting for researchers to examine the position of male sinden (Lengge') as men in Madurese customs. In this case, it focuses on one art, namely Sandur, how its emergence and existence to date, placing men into certain groups, whether the practice improves the stigma of men in the position of Madura customs and society.

3 Result And Discussion

Lengge' are dancers in sandur art. The term lengge' has the same meaning as sinden, which is a person who dances and sings a song. Madurese people call sinden by different names. Bangkalan and Sampang people call sinden as lenggge'. The Sumenep and Pamekasan communities refer to sinden as tandhak. Actually the term tandhak or lenggek has the same meaning as sinden, only the mention is different in each region.

Lengge' is an important part of the sandur performance. Even in a sandur performance, it is during the appearance of the lengge' that the show looks lively and interesting. Lengge' will sing a Madurese song and dance. In sandur performances, sinden or lengge' do not dance alone but they will dance with the guests after giving money to lengge'.

Lengge' in Madur sandur art is played by men. Men who become lenggek will look like sinden or lengge' women. starting from the clothes of lenggek men are also equated with the clothes of lengge' women, namely using kebaya and sewek tops. The male lengge' face is also made up like a female lengge' makeup. lengge' men also use a head bun. This is done to look like a woman.

In this study, the author found out how the experience of justice for the position of Madurese men who work as sinden / Lengge'. through in-depth exploration of the figures of Mr. Bunadin and Mr. Solihin who are felt to provide information about stereotypes and justice for men who work as Lenggek. The negative stereotyping of male sinden has actually been going on for a long time, as an injustice whose principles cannot be separated from the social structure of Madurese society itself. Sandur is an art form that cannot be separated from the patterns of life of the society in which it lives. Sandur is a battle for male existence, Lengge' seeks to have an identity by existing to show privileges so that it is different from other sinden so that it can be recognized by many people [4]. Researchers conducted interviews about the practice of Lali-laki

sinden (Lengge') in expression, especially in Madura with sources such as the following picture.



Fig. 1 - Documentation of one of the performances performed by Mr. Solihin

The picture above is documentation of one of the performances performed by Mr. Solihin. Using kebaya clothes as well as accessories with very beautiful facial makeup. This shows that the practice of male sinden is very close to the feminist style of women. In artistic practice, sinden is often juxtaposed with other artistic practices, such as dancers and musicians. Musically, each art element contained in the performing arts has a different task and position. Particularly for sinden, she has a role that focuses on voice offerings or nembang, so that it becomes the main attraction in a performance art. Due to the sinden's appeal, women compete to become a sinden hoping to have a special position in the eyes of the community. The appeal of sinden will continue, due to the presence of community practices. The appeal of sinden will continue, because the presence of sinden practices is always needed at various community events or rituals.

As mentioned above, male sinden (Lengge') in Madura emerged because female sinden were often abused by male audiences. Someone who has expertise in delivering nembang or singing a traditional song. The formation of the stigma of Male sinden (Lengge') has a negative connotation for a long time as they appear in Sandur art performances.

Lengge' in Madurese sandur art is played by men. Men who become lenggek will look like sinden or lengge' women. Starting from lengge' men's clothing, it is also equated with lengge' women's clothing, namely using kebaya and sewek tops. The male lengge' face is also made up like a female lengge' makeup. Lengge' men also use a head bun. It is done to look like a woman.

Madurese sandur players are all men, including those who become sinden or lengge'. This has become a separate provision of Madurese sandur art. This is in accordance with the following interview quote:

“From the beginning I joined the sandur, the lenggek was indeed male in Madura. It's different from sandur - sandur in other places like Jombang, they use women. It used to be a long time ago that they used female lenggek, but the women were not from Madura”.

From the interview excerpt, it shows that there is a change in the role of lengge' in Madurese sandur art, which was originally played by women but now has been played by men. Of course there is a reason why the role of sinden or lengge' in Madurese sandur art is replaced. The change in the role of lengge' from women to men is to avoid commotion during the sandur performance.

The above phenomenon shows that Madurese sandur art uses male lengge' to avoid commotion during the performance. On the other hand, Madurese women are also prohibited by their husbands to become lengge' because sinden or lengge' have negative stereotypes in society.

Lengge' men have an important role in maintaining the traditions and culture of Bangkalan, especially in preserving the Madurese sandur art so that it still exists. Not just anyone can become a male lengge'. There are several things that must be mastered, ranging from dance movements and understanding of voice when singing. Sometimes being a male lenggek is due to heredity. This is like the following interview quote:

“Yes, there are some people who become lengge' it is hereditary. Like me, I am a descendant, my grandfather was also a lengge' in sandur mas. Then it was passed down to my father, but my father was not a lengge'. My father sebagai pemain musik di kesenian sandur. Now I'm the one who is lengge'. But to be a lenggek, you don't have to be a descendant. Anyway, you can do it.”

4 Conclusion

In fact, the existence of male sinden is an attraction for the community. Lengge' needs a space for pure artistic expression, not a negative view of her body and appearance alone. Lengge' fights for the quality of the performance on stage in relation to Lengge' as a person who has expertise in the field of voice art. As men, those who work as Lengge' experience many negative things, such as being considered effeminate even though these Lengge' have families and descendants. However, this stereotype has changed due to the services of people who act as actors in the art battle itself. The negative image of sinden as a sissy gradually shifted to get a stereotype of sinden as an image of artistic expression.

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