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Traditional Art and Cultural Inheritance as Dynamic Development of Gandrung Performing Art

Novi Anoegrajekti, Moh. Hasan, Sudartomo Macaryus, Endah Imawati, Kundharu Saddhono, Yulitin Sungkowati

Abstract

The purpose of this study is to formulate a model of inheritance and development of Gandrung as Banyuwangi traditional arts performances. By using ethnographic methods, data from published sources include field data obtained through observation, participation and in-depth interviews with selected respondents, namely artists, community and cultural leaders at Banyuwangi. Semiotic interpretation of data is done by treating each phenomenon as a cultural phenomenon that related one another. The results shows that the inheritance and development takes place through regulation of Gandrung by setting Gandrung as Banyuwangi tourism mascot. Gandrung undergoes metamorphosis of art into art of social struggle and eventually evolved into entertainment art. The metamorphosis begins with the turn of Gandrung male dancer to be Gandrung female dancer. These events leave a pullback legend of Gandrung Marsan and emergence as the first woman of Gandrung. The figures in the cessation of Marsan as a male dancer (Lanang) still leave tradition until 1956, with the presence of Hamlet Gumuk Gandrung at Gumuk Lor, Licin district, Banyuwangi. The stigma occurs because of the strong teaching of religious belief. Thus, the inheritance and other development took place through training,

collaborative performances, festivals, cultural ambassador, diversification of performances and creative industry products.

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Traditional Art and Cultural Inheritance as Dynamic Development of *Gandrung* Performing Art

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Abstract--The purpose of this study is to formulate a model of inheritance and development of *Gandrung* as Banyuwangi traditional arts performances. By using ethnographic methods, data from published sources include field data obtained through observation, participation and in-depth interviews with selected respondents, namely artists, community and cultural leaders at Banyuwangi. Semiotic interpretation of data is done by treating each phenomenon as a cultural phenomenon that related one another. The results shows that the inheritance and development takes place through regulation of *Gandrung* by setting *Gandrung* as Banyuwangi tourism mascot. *Gandrung* undergoes metamorphosis of art into art of social struggle and eventually evolved into entertainment art. The metamorphosis begins with the turn of *Gandrung* male dancer to be *Gandrung* female dancer. These events leave a pullback legend of *Gandrung*Marsan and emergence as the first woman of *Gandrung*. The figures in the cessation of Marsan as a male dancer (Lanang) still leave tradition until 1956, with the presence of Hamlet Gumuk*Gandrung* at GumukLor, Licin district, Banyuwangi. The stigma occurs because of the strong teaching of religious belief. Thus, the inheritance and other development took place through training, collaborative performances, festivals, cultural ambassador, diversification of performances and creative industry products

Key words--*Gandrung*, creative industries, metamorphosis, traditional art

I. INTRODUCTION

Gandrung as traditional art has undergone a metamorphosis of art into social struggle art to entertainment art. The history of art traditions make the focus of attention devoted bureaucrats and *Gandrung* lovers. The attention of the bureaucrats appears on the issuance of regulations that establish *Gandrung* as Banyuwangi tourism mascot and dance Jejer*Gandrung* as a welcome dance in Banyuwangi (Anoeграjekti et al., 2018). The regulation is followed by advanced programs that support and strengthen the position of traditional arts *Gandrung* as one identifier and community identity (Using) in Banyuwangi.

After the established regulation, the devoted art tradition continues to experience a result of the dynamics of attraction and negotiation among artists, scholars, and local bureaucrats. The implementation of *Gandrung*Sewu held

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