



Leiden, 13-12-2019

This letter acknowledges that

Prof. Dr. Novi Anoeграjekti

participated in the

First Malay Semiotics Seminar

at Leiden University and successfully presented her paper entitled

*Warisan Seni dan Budaya Tradisional:
Dinamika Pembangunan Seni Pertunjukan*

Assoc. Prof. Pudentia M.P.S.S.

Dr. Aone Th. D.G. van Engelenhoven

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Leiden, 05-11-2019

Prof. dr. Novi Anoeграjekti
Faculty of Culture Studies
Universitas Jember
Jln. Kalimantan No. 37
Jember, JaTim 68121
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Dear Ma'am,

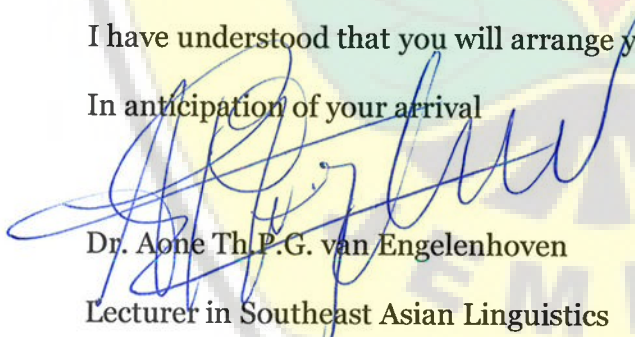
I herewith would like to invite you to Leiden University in the month of December 2019 for the following meeting:

- The Malay Semiotics Seminar 1 (Narrative, Architecture and Tradition) scheduled at Wednesday December 11th – Friday December 13th, 2019 at Leiden University.

This small-scale seminar is a preliminary workshop to explore the possibilities of studying Malay semiotics in several fields of the humanities. As such I am honored to invite to discuss with us your point of view.

I have understood that you will arrange your own funding and lodging.

In anticipation of your arrival


Dr. Aone Th. P.G. van Engelenhoven
Lecturer in Southeast Asian Linguistics



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The First Malay Semiotics Seminar: Language, Literature, History, and Heritage Narrative, Architecture and Tradition in Malay World

December 10th, 2019, First Day:

13.00 – 15.00 : Registration
15.00 – 17.00 : University Tour (incl. visit to the University Library)

December 11th, 2019, Second Day:

09.00 – 12.00 : Workshop and Discussion: Malaysian Malayness
12.00 – 13.00 : Break
13.00 – 15.00 : Ethnographic Museum, Leiden

December 12, 2019 Third Day (Indonesian Session)

09.00 – 12.00 : Seminar Indonesian Malayness (University Library)
Parallel session in Indonesian language (Matthias de Vrieshof, 3)
12.00 – 13.00 : Break
13.00 – 16.30 : Seminar Indonesian Malayness (University Library)
Parallel session in Indonesian in language (Matthias de Vrieshof, 3)
18.30 – 20.30 : Dinner

December 13, 2019 Fourth Day (Australian Session)

09.00 – 12.00 : Vernacular Narratives Session
12.00 – 13.00 : Break
13.00 – 16.00 : Vernacular Narratives Workshop
18.30 – 20.30 : Dinner

December 14, 2019 Fifth Day:

09.00 – 12.00 : Closing Ceremony

December 11th – December 14th, 2019 :
VERNADOC exhibition (Old Faculty Building)

December 11th – December 14th, 2019 :
Malay Manuscript exhibition (University Library)



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
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Yang bertanda tangan di bawah ini:

Nama : Drs. Zulfikar, Ph.D.
NIP : 196310121987021001
Pangkat/Golongan : Pembina/IV-a
Jabatan : Wakil Rektor I
Unit Kerja : Universitas Jember

dengan ini menugaskan kepada staf pengajar Universitas Jember sebagai berikut:

Nama : Prof. Dr. Novi Anoegrajekti, M.Hum.
NIP : 196611101992012001
NIDN : 0010116605
Golongan/Pangkat : Pembina Utama Muda/ IV.c
Jabatan : Profesor
Unit Kerja : Fakultas Ilmu Budaya

untuk melaksanakan perjalanan dinas ke luar negeri dalam rangka untuk menghadiri *The Malay Semiotics Seminar 1 (Narrative, Architecture and Tradition)* yang akan dilaksanakan pada tanggal 10 s.d. 14 Desember 2019 di Leiden University, Belanda dengan sumber biaya dari Universitas Jember.

Demikian surat tugas ini dibuat untuk dilaksanakan sebagaimana mestinya.

Jember, 21 NOV 2019
Wakil Rektor I,

Drs. Zulfikar, Ph.D.
NIP 196310121987021001

Tembusan:
1. Wakil Rektor II;
2. Dekan Fakultas Ilmu Budaya;
3. Kepala Bagian Keuangan;
4. Yang bersangkutan
di lingkungan Universitas Jember.

TRADITIONAL ART AND CULTURAL INHERITANCE: THE DYNAMIC DEVELOPMENT OF PERFORMING ART

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ABSTRACT

Traditional arts grow, develop, and sustained by community supporters. Inheritance tends to occur naturally from generation to generation. One of the traditional art that has undergone a long process of inheritance is *Gandrung* Banyuwangi. This paper aims to formulate a model of inheritance and development of Banyuwangi Indonesian traditional arts performances, particularly *Gandrung*. 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 leaders, and cultural Banyuwangi. Semiotic interpretation of data by treating each symptom as a cultural phenomenon related to each other as a whole to get a comprehensive conclusion. The results showed that the inheritance and development takes place through regulation *Gandrung* by placing *Gandrung* as Banyuwangi tourism mascot. *Gandrung* undergo metamorphosis of art into art social struggle and eventually evolved into the art of entertainment. Metamorphosis begins with the turn of actors *Gandrung* male dancer becomes *Gandrung* female. These events left a pullback legend *Gandrung* Marsan and emergence as the first woman *Gandrung*. Figures in the cessation Marsan as a dancer “lanang” still leave tradition until 1956, with the presence of Hamlet Gumuk *Gandrung* infallible Lor, District Glossy, Banyuwangi. Marsan is active as a professional devoted for 1 (one) year as affected by the view that crazy art stigmatized as "immoral". The stigma occurs because of the strong teaching of religious belief is strong that lived in the neighbourhood, Hamlet Gumuk Lor. Inheritance and other development took place through training, collaborative performances, festivals, cultural ambassador, and diversification of performances and creative industry products.

Keywords: crazy, creative industries, metamorphosis, art tradition

A. INTRODUCTION

Gandrung as traditional art has undergone a metamorphosis of art into art social struggle and eventually became the art of entertainment. The trip history art traditions make the focus of attention devoted bureaucrats and society *Gandrung* lovers. The attention of the bureaucrats appear on the issuance of regulations that establish *Gandrung* as

Banyuwangi tourism mascot and dance *Jejer Gandrung* as a welcome dance in Banyuwangi (Anoegrajekti 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) Banyuwangi.

Post regulation, the tradition of art devoted continue to experience as a result of the dynamics of attraction and negotiation among artists, scholars, and local bureaucrats. Program implementation of *Gandrung Sewu* held since 2012 is one of the art performance packaged in a modern tradition. Innovation appears from the first implementation of the 8th, 2019. Innovation and creativity devoted *Gandrung Sewu* looked at the use of the theme of the festival which originated from the dance scene into a mass story ballet that brought *Gandrung* art journey and struggle of the people of Banyuwangi. The fighting spirit shown in lyric songs sung on the *Using* song that used to accompany the performances of professional *Gandrung* or known as *Gandrung* canvas shelters.

In the period of the second decade of the 2000s performances *Gandrung* canvas shelters supported by the emergence of a professional association devoted lovers who are members of a professional organization of art lovers of *Gandrung* Lestari Budoyo (LB). Organizations which is a forum of citizens' *Gandrung* lovers were originally covering an area ex-residency Rogojampi but later expanded to accommodate the membership of the entire region of Banyuwangi. LB activities include regular social gathering, a grand stage, supports the professional *Gandrung* performances, protecting groups and dancers in love, and mediate society *Gandrung* responders group.

This paper focuses on the study of the dynamics of post-regulation *Gandrung* tradidi art. Regulation is meant Banyuwangi Regency Decree No. 173/2002 regarding the Stipulation *Gandrung* as Mascot Tourism Banyuwangi and Banyuwangi regent Keputusan Letter No. 147/2003 regarding the Stipulation of *Jejer Gandrung* as *Tari Ucapan Selamat Datang* to Banyuwangi. Both issued by the regent Samsul Hadi who led Banyuwangi 2000-2005. The reign that lasted a period that give a positive impression on the community of performers Banyuwangi tradition.

B. THEORETICAL FRAMEWORK

Gandrung is a collaboration of dance, vocals, and music. A dancer *Gandrung* required to have the flexibility of body and vocal power and the ability to harmonize body movements with the music that follows. Dantas (2011: 350), which highlights the problem of ritual states that activity with the body and consciousness, in parallel with religious rituals. In the dance, the body becomes a container for the collective consciousness that is able to combine religious icons. The process of incarnation / body integrating incorporation god with the body of people who believe and serve as inspiration for the character dynamics of creative and interpretive choreography. Internalization of dance in the learning takes place when individuals with limited understanding of the concept is more complex knowledge through other individuals in a social context. Understanding the social value indicates that a plurality of epistemic and conceptual does not prevent social learning (Eriksson et al., 2019).

In the case of plurality, Kenter (2019) to accommodate differences in diversity, and provide a framework, manage, and support active trans-disciplinary collaboration. Furthermore, it identifies the main research areas of collaboration in the transformation process put sustainability. Collaboration is important to understand the social value is more special than the others and to build capacity in the decision to understand and use a variety of value, epistemic, and procedural (Kenter, 2019). Learning as one of the traditional arts development strategy to be effective when it is participatory. In the view of UNESCO (UNESCO 2012:51), cultural participation is said to be "individual participation in any cultural activities and how to improve the capacity and capital of their own culture and information, which help to define the identity and or allow for personal expression". Such activities can be either active or passive. Actively like creating arts and cultural organizations to volunteer, while passive, such as watching a movie, watch cultural activities through formal channels, informal, including internet (Anheier, 2017: 10).

Cultural participation space is divided into seven (7). Seventh cultural participation space that is intended is: (1) expression and aesthetic creations; (2) interest to foreign cultures; (3) the involvement of non-partisan; (4) creativity online; (5) anticipate online culture; (6) the participation of the passive culture; and (7) students' art. Each space is given subspace participation as shown in the following chart.

Table 1. The Participation of Culture

Indicator	Form of Participation
Expression and Aesthetic Creation	Acting, dancing, playing music instruments, singing, performing arts, composing book
Interest on Foreign Culture	Willingness to learn new language, study at abroad country
Non-Participatory Participation	Voluntary. Cultural activity sponsorship
Online Creativity	Uploading online cultural contents, creating website, uploading video
Online Cultural Participation	Downloading movie or music, reading online news or cultural blog, visiting museum site
Passive Cultural Participation	Visiting historical museum, watching for concert or performing art, reading book
Art Student	Learning cultural related knowledge, graduated from Arts major at university degree

Gandrung includes in the category of aesthetic expression and creation of development dynamics indicate a collaboration with other fields, such as creativity online,

online cultural participation, and student art. Participation in the dance group allows observation of social transformation and reflection on the research process. Dance ethnography shows how to write, explore, and interpret gestures cultural aspects. Narrative style interviews with open questions complement dance ethnography by exploring the stories of individuals and communities (Paulson, 2011:156).

Participation in music, bring a variety of contexts, such as profane and sacred, classical and popular, or work closely with entertainment, and political and economic. Music has the potential to be traces of past societies like the praises of a powerful person, facilitating commercial transactions in a variety of events (weddings, funerals, initiations, celebrations, entertainment, or other social practices). On the other hand, the dance depicts the expression of the body accompanied by music, singing, or instrumental (RusaliC2009: 25). The combination of music and dance shows their collaborative participation. Participation in art photography as part of the visual language has the potential to inspire people to emulate and make changes as said by Billaud (2015: 40) which states that the expansion of drawings upper class women who wear clothes and their public visibility at the official ceremony is a radical step in society at the time most women have historically segregated from men and protected from the eyes of outsiders.

Scope of Ethnographic Art

Ethnographer is a cultural detective, thus the term Gullion, (2016:3). He enters the life studied, for a certain time, and support the natural social reality. Furthermore, he shared experiences with others through writing. Fieldwork happen anywhere, in a variety of fields settings (hospitals, prisons, gangs, religious cult, and dance groups, groups of artists, online media, Group chat, and online multiplayer video games. Ethnographers identify a group of people and activities that appeal to them, to understand the characteristics of the group through field work and explain to outsiders with a written (Gullion, 2016:3).

Participation of young people could potentially be done through the involvement of students in research activities. Such engagement is substantially the creative process to be updated and improved continuously. Engagement aims to provide motivation and stimulation to attract talented students. The play became an example of a creative approach. A large number of theatrical subjects performed about the ceremony and holiday folklore shows high efficiency in the involvement of students in research activities. Research collaboration and creativity of teachers and students has been proven as an effective way to develop skills, find talent, formed a scientific character, maintain the initiative and self-sustainable educational skills in the future (Khairutdinova DF, 2015:386).

Informants who continue to refer specific issues in conversations and interviews or specific objects often appear and play a role in certain events indicate that both ethnographic deserve attention. Description and analysis of effective placing cultural ethnographic materials such as clothing or ritual objects, as a starting point (Murchison, 2010: 160).In the 17th century (seventeen), John Bunyan wrote a book entitled A Book for Boys and Girls (1686) as an attempt to socialize literacy in children. It could potentially be a source of inspiration for the development of literacy artistic traditions to the younger generation in a way to enjoy and become actors dance (Lamb, 2018: 29). The phenomenon

of the internalization of the literary tradition is a cultural event as well as ethnographic data. It also shows that the literary tradition built through a long journey. Bunyan has started in the 17th century, by writing inspirational books. Internalization of literacy in verbal board also conducted in Banyuwangi through writing training in arts-based folklore traditions and rituals devoted *Seblang Olehsari* and *Bakungan*.

In the case of the ritual, Durkheimian circle, putting the ritual as a set of rules that determine the behaviour attributes in sacred spaces. Rituals are also associated with everyday life, to work up the social fabric, and became a liaison among the community of the primitive to the most modern. Ritual makes everyone involved a member of a particular community and society (Arslan and Saridede, 2012). God "foreign", Baal, was rejected because he is not God of Israel the truth. As a result, both parties agree to sacrifice to be burned by Baal, Yahweh, the God of Israel. The prophets of Baal, the god who is not God, danced and prayed all day without success (Barnett, 2015:14). Setting aside the fundamental meaning of the value of scientific imperialism implies risk when applying a certain value framework covering others. More research investigating the possibility of defining the critical state when the meaning of the experience is lost through the conceptualization and assessment, as well as the consequences for different stakeholders (Sanna and Spell, 2017:7). Fundamental values and art historical traditions and rituals as well as the collaboration of both is necessary to continue to be internalized in order to prevent distortion value also potentially negate a comprehensive understanding of the value.

C. METHOD

This study used ethnographic methods. Preliminary data from published sources include field data obtained through observation, participation and in-depth interviews with selected informants, artists, gallery managers, cultural, and local bureaucrats. Data validation by doing triangulation source. The informant as with these specifications have taksonmi on a variety of cultural activities in the community, including traditional arts they know (Murchison, 2010; Clerke and Hopwood, 2014).

Data analysis was performed continuously and thoroughly from the stage of providing data. Sorting the data is based on the role of traditional art performers, including dancers, *Panjak*, and responders. Data were semiotic meanings by placing each data as a cultural phenomenon related to each other as a whole (Paulson, 2011; Gullion, 2015). Interpretation of the data is done in cultural studies by placing each event as a sign of a culture intertwined with power relations that are subject to inequality as superior and inferior.

D. RESULTS AND DISCUSSION

Historically search through many sources of information followed, placing Marsan as a dancer last *Gandrung* dancer which was later replaced by Semi *Gandrung*. Alan but, empirically discovered their search crazy dancer "*Lanang*" is still active in 1955-1956. The *Gandrung* "*Lanang*" is meant is infallible, which until now live in dunes Lor, District Glossy, Banyuwangi.

Traditional art is one of the performing arts fields of study as part of the universal culture. Art diverse traditions have historical roots and development. It looks at the historical background of traditional arts in Banyuwangi, like *Gandrung*, *Barong*, *Kuntulan*, *Janger*, dan new form of *Mocoan* (Anoegrajekti, 2016). The *Gandrung* traditional art, is said to have undergone a metamorphosis of the art of struggle, an art association, and finally into the performing arts. The dynamics of the development of traditional arts *Gandrung* revealing two large problems, namely through regulation and collaboration, as shown in the following description.

1. Regulation

Regulations that strengthen the position of traditional arts in Banyuwangi *Gandrung* by the regent Samsul Hadi issued in 2002 and 2003. The Decree (SK) The first Banyuwangi regent with the number 173/2002 on the establishment *Gandrung* as Banyuwangi tourism mascot. Banyuwangi regent decree that both the number 147/2003 on the establishment of dance as a dance devoted *Jejer* welcome greeting in Banyuwangi.

Two of the decree makes the crazy has become imperative for legitimacy in society, dancer, and bureaucrats Banyuwangi to continue to develop and facilitate the promotion and development of space devoted traditional arts. Banyuwangi any government through the Department of Culture and Tourism facilitate professional training administration *Gandrung*. The result of the training has been enjoyed by people *Gandrung* traditional arts professionals. *Gandrung Wulan* and *Mia* are now becoming *Gandrung* renowned in Banyuwangi is *Gandrung* professional training results.



Figure 1. *Gandrung Temu* (centre) and two students (Research Documentation)

The training materials include dance, vocal, and the spirit of a professional dancer *Gandrung Temu* senior *Gandrung* like Misti, Supinah, Mudaiyah, Poniti, and is believed to be a facilitator from recent training. The senior *Gandrung* had experienced at times as excellent as a professional dancer *Gandrung* when still young and his physical condition is still agile and flexible. After declining physical abilities, some still continue to work with the studio set up to train a variety of traditional dance and vocal training. *Gandrung Temu*

Misti, are still dealing with *Ngiro Sopo* studio that trains children who are interested in becoming a professional dancer *Gandrung*. *Gandrung Supihan*, until today still pursue his activities as a leader of a dance studio organizes training glazed *Sarinah* dance, vocal, and *Panjak homestay* to give the transit lounge of the tourists who want to climb Mount Ijen.

The government's policy to develop traditional arts *Gandrung* as a follow-up of the regulation is also implemented in the program's annual *Gandrung Sewu festival*. The word *Sewu* 'Thousand' in construction *Gandrung Gandrung Sewu*, now a name that does not indicate the amount. Festival participants tend to continue to exceed the sum of one thousand. *Gandrung Sewu* festival from year to year also experienced dynamics, from the original pure dance performances to lift the travel narrative ballet dance history *gadrung*, 2014. Further performances of the festival devoted a story and history of *Gandrung Sewu* Banyuwangi are struggling to fight against the foreign rulers. The struggle is embodied symbolically in a series of lyric song commonly sung to accompany the dance like “Podho Nonton”, “Seblang Subuh”, “Seblang Lukinto”, “Kembang Pepe”, dan “Layar Kumendhung” (Anoeграjekti, et al., 2018:66-67) is loaded with a message of struggle of Banyuwangi.



Figure 2. Students from Sanggar Sayu Gringsing perform dance “Jejer Gandrung” (Research Documentation)

Performances of the festival devoted *sewu* further result in the recruitment of dancers drawn from schools and dance studios in Banyuwangi. *Gandrung Dewu* festival led programs and movements form crazy dance group in the school environment for the recruitment to ease dancers involved in the festival. Moreover, the grim-dance studio in Banyuwangi places *Jejer* crazy dance as a compulsory subject to be mastered before the other dances. It was recognized by the leaders of the dance studio, as *Supinah*, *Gathering Misti*, *Patience Subari*, and *Sumitro*. Thus, the festival program devoted *Gandrung Sewu* to become a major driving force and inspiration development and inheritance crazy dance

skills in Banyuwangi.

2. Collaboration of Art until Batik *Gandrung*

Inheritance and the dynamics of the development of traditional arts, particularly *Gandrung* ongoing collaborative and interdisciplinary arts in particular and the field of culture in general. Art activities in Banyuwangi reveal their cooperation in mutualism between fields of art. In addition to cooperation, *Gandrung* traditional art is also a source of inspiration for the creative process of various fields of art, such as painting, sculpture, and literature. Various collaboration and inspiration is shown in the following description.

First, collaboration across the field of performance, looks at the display of dance crazy in other performing arts, such as *Gandrung* with *Janger*, *Banyuwangi Ethno Carnival* (BEC), and rainbow festival. Art tradition that became *Gandrung* Banyuwangi identifier revealing a high popularity among the people of Banyuwangi. In some time watching the show *Janger*, dance *Jejer Gandrung* be one pre-story of dance, the dance that is displayed before the show *Janger*.

Gandrung as accompanist other art performances also occur in the implementation of the BEC. Appearance *Gandrung* as accompanist cultural event on an international scale has become spaces of socialization, publication and promotion of culture, especially traditional art devoted to the world community. The same thing happens on the implementation of the rainbow festival featuring a variety of traditional art in Banyuwangi. BEC and rainbow held every year and is held in the central city of Banyuwangi. Banyuwangi also be creative community devoted art show in the format "Soren wasp" in the form of performing arts in an open arena every Saturday afternoon. This entertainment activities to bring young dancer *Gandrung* with *Sinden Gandrung Gandrung Poniti*.

Second, collaboration across the arts with ritual, looks at the implementation of *Barong Ider Bumi* ritual at Kemiren village, *Seblang Bakungan*, *Keboan Aliyan*, and *Petik Laut Muncar*. Four ritual held every year puts the traditional arts *Gandrung* as part of every implementation. Thus the fourth ritual became part of the tradition of art ecosystem *Gandrung*. *Barong Ider Bumi* at Kemiren village, followed by four (4) groups and other traditional arts barong, namely *Kuntulan*, *Gandrung*, dan *Jaranan* as accompanist.

Seblang Bakungan put *Gandrung* in two activities: the procession of Studio *Seblang* pilgrimage to the tomb of *Buyut Witri* and traditional art performances as part of the activities in a series of rituals of *Seblang*. Dancers displayed the result of the construction of the art galleries in the community *Bakungan*, as shown in Figure 2. Availability of space expression became one of the practices targeted laboratory stage to demonstrate achievement of children in learning to dance. Exploiting the opportunity to grow with the addition of activities initiated innovation H-2 or H-3, one of which is used for the management of cultural art appreciation by displaying art guided the community and schools in villages *Bakungan*.

Aliyan Keboan the ritual, beginning with performances of traditional dance entertainment. One dance was held is *Gandrung* traditional art. In this activity, shown is among teenagers. Dance performances devoted row remains riveting visitors. The dynamics of a special identifier to be dancers and the music combined with the typical narrative of the

main attraction of crazy dance performances. This was combined with an interesting costume with the dominant colour that stands out and turned peacock actors dance performances.

Gandrung become part of mandatory rituals Muncar sea quotation. *Petik Laut* Muncar has the characteristics of a hybrid, a blend of Islamic culture, Java, Madura, and Using (Macaryus, et al., 2018). Dancer *Gandrung* gitik offerings that accompany the journey towards Sembulungan Beach every year is always changing. The change provides an opportunity to the participation of other *Gandrung* dancer.



Figure 3. Dance “Jejer Gandrung” on Keboan Aliyan (Left). Dance “Jejer Gandrung” on BEC program (Right). (Research Documentation)

Collaboration of *Gandrung* art tradition that is part of the ritual *Barong Ider Bumi*, *Seblang Bakungan*, *Keboan Aliyan* and *Petik Laut* Muncar indicate that the ritual became part of the tradition of art ecosystem *Gandrung*. The role of ritual as responders, which gives the new expression dancer *Gandrung*. Other responders can vary, such as family or organization in a variety of events, such as a family celebration, religious holidays, national holidays, or thanksgiving organization.

Third, traditional art became a source of inspiration creation *Gandrung* couple of other art fields, such as arts and crafts, sculpture, painting, literature, and art of batik. Background of traditional arts in love experiencing dynamic development within the community make *Gandrung* has two stigma that is revered and reviled. The fans have a common tradition of art devoted dancer who becomes an interest. The rabid fan *Gandrung* always present to witness performances that took place in various places in Banyuwangi. However, the crazy dancers also got a slur, the main portion of the Islamic Scholar that put *Gandrung* as the arts that get the stigma of immorality (Anoegrajkti, 2016).



Figure 4. The Statue of *Gandrung Tarakota* (left) and one of the collections of *Gandrung* painting (right). (Research Documentation)

Greatness and uniqueness of the artistic traditions as a source of inspiration in love making the process of creating various fields of art in Banyuwangi. Most of the art products are inspired by traditional art *Gandrung* contained in Taman *Gandrung* Terracotta. Location located at the slopes of Mount Ijen collecting *Gandrung* terracotta statues and paintings. While the literature that draws inspiration from *Gandrung* written by Hasnan Singodimayan entitled *Kerudung Santet Gandrung*, The novel as a form of defence against the perpetrators of traditional art *Gandrung* that they are stigmatized as "immoral". The novel was never a concern of national television station *Televisi Pendidikan Indonesia* (TPI), which ran a story trail *Sinden* made based on the novel by Singodimayan.



Figure 5. The participants of Batik Gandrung at Batik Godho (left). The result of the workshop is exhibited at Universitas Jember on July 31, 2019 (right). (Research Documentation)

Products other arts industry is *Gandrung* motif produced by a team of researchers funded LP2M Jember University Educational Fund Management Institution (LPDP). *Batik*

Gandrung design is obtained through design competition followed by the public Banyuwangi. Participants' specialization is intended to explore the originality of expression of Banyuwangi as the "owner" of traditional arts *Gandrung*. By cultural belonging in the community has the knowledge, understanding, and appreciation worthy to be immortalized in the form of batik crazy.

3. Ecosystem Traditional Arts *Gandrung*

The clarification in the Article 37 (3) of Law No. 5 of 2017 on the Promotion of Culture declared that reviving and maintaining the ecosystem object the promotion of culture-related, such as the woven fabric, which ensures the availability of spinners, weavers, raw materials, skills, construction techniques, and natural dyes (2017). Meanwhile, the term ecosystem has been used in the field of biology which means life in a particular environment, comprised of a community and abiotic factors (KBBI, 423). Thus the cultural ecosystem is an environment that consists of community and factors that are interwoven in the cultural field. More specifically associated with the object the promotion of culture and subs.¹ The explanation appeared weaving technology ecosystem that includes spinners, weavers, raw materials, skills, construction techniques, and natural dyes. In the next stage, it can potentially be extended in order to have an impact on well-being, namely producers, sellers, and consumers. Thus, the cultural ecosystem as well as in the fields of biology have specific properties in accordance with their respective objects and their cultural advancement of its parts.

UNESCO document led to the term that refers to cultures that are like life, the culture cycle (*the culture cycle*) (2009: 19-20). Cycle culture puts culture as life experience living rotation, namely (1) the creation, (2) production, (3) dissemination, (4) the exhibition, and (5) of consumption. The cycle as motion in the welfare process. In the cycle of continuous culture of the keyword contained in Law No. 5/2017, Article 35 (1) k and article 35 letter j, which turn on and maintain the culture of sustainable ecosystems. This was in line with the spirit of life and protect the ecosystem sustainable culture in the movement launched by the United Nations Sustainable Development Goals.

In general, the ecosystem is traditional art devoted artists (Dancer, *Panjak, Sinden*), responders (family, government agencies, commercial organizations), and connoisseurs, the spectators who witnessed the crazy performances (Anoegrajekti, 2016). Currently responders and connoisseurs of art tradition was expanded with the response from commercial establishments such as restaurants and hotels are routinely held *Gandrung* to treat art performance for the guests in attendance.

E. CONCLUSION

The results showed that *Gandrung* have long development dynamics. First,

¹ Article 5 of Law No. 5/2017 mentioned ten object of cultural advancement, namely (1) the traditional arts, (2) the manuscript, (3) customs, (4) rite, (5) traditional knowledge, (6) the traditional technology, (7) art, (8) languages, (9) the game of the people, and (10) the traditional sports.

Gandrung undergo metamorphosis of art into art social struggle and eventually evolved into the art of entertainment. Metamorphosis begins with the turn of actors *Gandrung* male dancer becomes *Gandrung* female. These events left a pullback legend *Gandrung* of *Gandrung* Marsan and emergence as the first woman *Gandrung*.

Second, the rate of cessation Marsan as a dancer *Gandrung Lanang* still leave tradition until 1956, with the presence of *Gandrung Maksum* at Gumuk Lor district Licin, Banyuwangi. Maksum is active as a professional devoted for 1 (one) year as affected by the view that crazy art stigmatized as "immoral". The stigma occurs because of the strong teaching of religious belief is strong that lived in the neighbourhood, Gumuk Lor.

Third, inheritance and other development dynamics and lasted through regulation, training, collaborative performances, festivals, cultural ambassador, and diversification of performances and creative industry products (souvenir, t-shirts, and *Gandrung Batik*).

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