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## THE DECONSTRUCTION OF JEJER GANDRUNG STAGE IN THE VERSE OF GANDRUNG TEROB SONG IN BANYUWANGI CITY

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### ABSTRACT

The interactive cultural discourse in the *Gandrung Terob* song verses can provide a new indication. The song verse applied in the *Gandrung Terob* is an oral presentation and surely has its own purpose and meaning in it. The verse of the song contains a presentation of the original language of the City of Banyuwangi, namely: The Osing language used by indigenous people in Kemiren village. This study examines the use of the *Gandrung Terob* song verses in the first stage of *Jejer Gandrung*. The purpose of this study is to describe how the function of the *Gandrung Terob* song verse in the City of Banyuwangi. This study uses a qualitative approach with a descriptive type of research. The data in this study are in the form of song verse speech used during the *Jejer Gandrung* staging in the *Gandrung Terob* performance. The scalpel used by researchers uses analysis in terms of cultural discourse. Meanwhile, on the data of the reading of the verses of the *Gandrung Terob* song, the researcher transcribed the verses of the song using heuristic and hermeneutic reading techniques as a reference. In addition, the main data analysis technique references the researcher using John W. Creswell's data analysis technique. Thus, the data obtained will be more valid and clear. The source of data in the study was obtained from the speech contained in the *Jejer Gandrung* stage of the *Gandrung Terob* song verses in the City of Banyuwangi. The results of this study found 329 data consisting of three sub-focuses contained in the formulation of the problem. Hopefully, this research can be used as an additional reference in the study of cultural discourse analysis.

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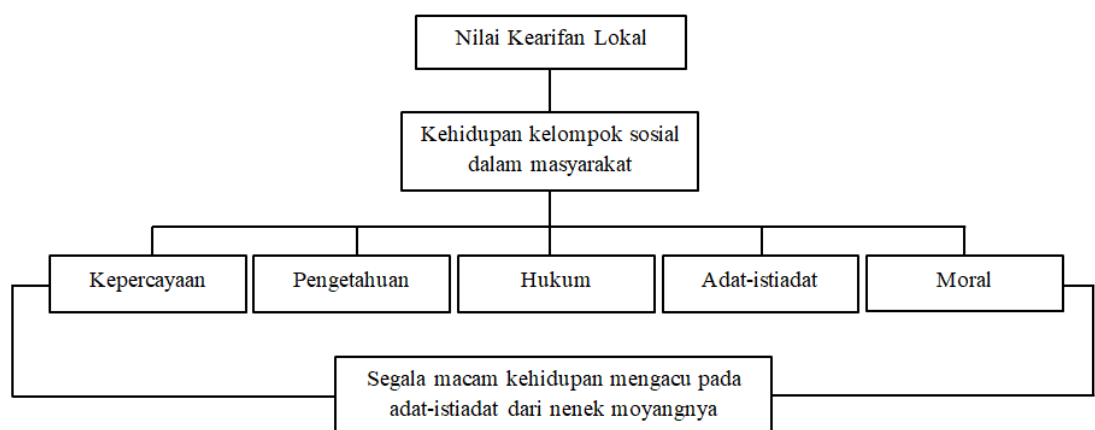
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## INTRODUCTION

Culture is one part of local wisdom. This is manifested as the existence of mores that exist in the Osing Tribe community. Local cultural knowledge can be passed on and preserved by regeneration or from generation to generation over a long period of time. The culture contains moral values or spiritual values that exist in a community group. Local wisdom is also a form of community behavior that can change over time. However, it depends on the cultural pattern of the community itself. This matter agrees with Abubakar (2013: 292), which states that local wisdom is a policy that relies on traditional philosophy, ethics, behavior to manage (HR) natural resources, culture in a sustainable manner, and values that exist in the community in community groups. Although it has local cultural values, the values and norms contained in these mores should be used as a guide for life continuously. However, the values in it are universal and comprehensive. On the other hand, Geriya (in Wikantiyoso and Tutuko, 2009:34) said that local wisdom, if noticed conceptually, is a community policy that is on the value of a philosophy of life that is considered good and right. Thus, the culture can survive in the long term, continue to develop, and be unlimited.

Culture is one example of a habit that is often used in everyday life and is difficult to change. According to Endaswara (2013:10), culture is an activity in full-on human activities, such as beliefs, knowledge, laws, customs, morals, and activities or habits obtained through learning, including human behavior and thoughts.

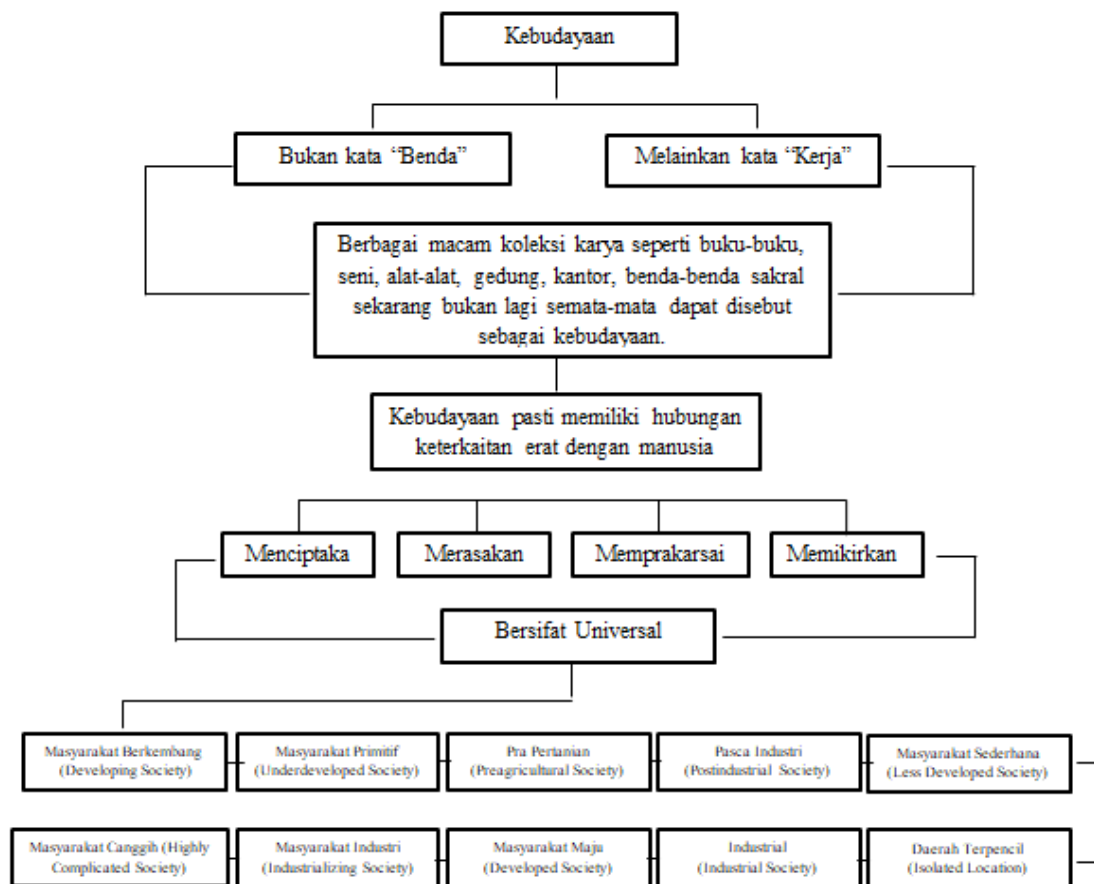


**Picture 1.** Genealogy of Local Wisdom Values

One of the guidelines for living in the midst of a traditional society is to have a high spirit of solidarity and understand the mores that exist in their environment. This is done as one of the steps in the community's life guides. The value of local wisdom has a

relationship with the environment, the creator, and each other. The values in it can be used as a step to filter out foreign or new values in order that they do not conflict with values that have been applied to more. Thus, the value of local wisdom can be used as a standard or strong fortress in responding to the new era of intensification, namely modernization in the midst of traditional communities (Budiyono and Yoga, 2017: 93-94).

In addition, culture is also a concept that is used to generate interest and is concerned with learning to think the way of humans live, believe, feel, and seek to understand the culture they have adhered to (Sumarto, 2019: 147-151). This is in terms of behavior and socialization between communities that describe the image of a community and the original identity of the region. Thus, of course, society has very strong and important cultural elements that have been adhered to until now. According to Koenjtaraningrat (1993:9) that the element of culture has three important forms in it, namely: (1) as an idea or thought, norms, values, and so on; (2) as an activity that is seen in patterns in a community, and (3) the existence of objects made by humans.



**Picture 2.** Culture Universally

Experts in terms of culture have the view that culture is one strategy to treat (word) culture, not a noun but a verb. Various kinds of collections of works such as books, art, tools, buildings, offices, and sacred objects are now no longer merely called culture. This is because culture must have a close relationship with humans, who have several criteria, such as: creating, feeling, initiating, and thinking. The cultural elements in some of these criteria have universal characteristics. This means that these criteria have a relation with humans and are produced from a process of taste, initiative, and creativity that has been carried out by humans.

One of the many examples shows that the cultural values of local wisdom are applied, namely through the values of life that exist in the Javanese and Osing tribes. Although these values are often applied and conveyed through a speech in communication, it turns out that this effort is also included in preserving cultural signs and symbols within the scope of social community groups (Nugroho, 2011: 2). This matter agrees with Duranti, (1997: 23-50) who says that the existence of the study of discourse science cannot be separated from other sciences, both in terms of internal and external linguistics including culture. There are several linkages between local wisdom culture and cultural discourse, among others: (1) culture as communication; (2) culture as a natural differentiator; (3) culture as a mediating tool; (4) culture as a participation system; (5) culture as knowledge, and; (6) culture as a system of practice.

Discourse can be interpreted as speech that has indications of several types. The type in question is about the function in the use of context and the things that underlie a speech in the context. Cultural interactive discourse in the verses of the song *Gandrung Terob* can provide an indication that discourse is also related to communication (Cook, 1989:55). The song verses used in *Gandrung Terob* are an oral presentation and surely have a purpose and meaning in it. The verses of the song contain an explanation of the original language of the City of Banyuwangi, namely: The Osing language used by indigenous people in Kemiren village.

Some experts also have other opinions, such as Muchtar (2016:116) saying that the perspective of the value of local wisdom is also related to the study of cultural discourse when viewed from intercultural communication means looking at intercultural communication from the point of view of discourse studies, because in the communication already contained cultural values in a society. Intercultural communication is part of the match between cultural and communication disciplines, which later became a separate

discipline both in communication science and discourse. Thus, discourse analysis is one of the scientific studies used to analyze and research the context of language naturally. The context can be in the form of spoken or written to users or speakers of the language as the most important element in society (Schiffrin, 2007:11). Basically, this study is a study that has the highest position or is in the top position of other language units, and a speech is the smallest unit of discourse.

Local wisdom in the form of *Gandrung Terob* song verses in the City of Banyuwangi is a language presentation. The meaning of the song in can functionally convey the contents of cultural messages that exist in the Osing community. Expressions in the culture of the Osing society in song verses can be addressed with community activities to convey cultural messages in it. Thus, the message conveyed has meaning for the listener in accordance with the philosophy that occurred at that time. The words and style of language used can also be used as a basic unit of message meaning and cultural attitudes in the form of the *Gandrung Terob* song verses in the City of Banyuwangi. Based on the problems in the presentation of the presentation above, then the focus of this research will be formulated in various forms of questions about how the function of the *Gandrung Terob* song verse in Banyuwangi City.

## **METHOD**

This study examines the use of *Gandrung Terob's* song verses in the first stage of *Jejer Gandrung*. The purpose of this study is to describe the function of the *Gandrung Terob* song verses in the City of Banyuwangi. This study uses a qualitative approach with a descriptive type of research. The data in this study are in the form of song verses speech used during the *Jejer Gandrung* staging in the *Gandrung Terob* performance. The scalpel used by researchers uses analysis in terms of cultural discourse. Meanwhile, in the data for reading the verses of the *Gandrung Terob* song, the researcher transcribed the verses of the song using heuristic and hermeneutic reading techniques as reference. In the heuristic reading, the researcher will analyze the data by referring to the language conventions in the *Gandrung Terob* song verses. Then the hermeneutic reading, the researcher will refer to the sastra convention in the verse of *Gandrung Terob*. In addition, the main data analysis technique reference the researcher using John W. Creswell's data analysis technique. So that the data obtained will be more valid and clear. Researchers are guided by questionnaire guidelines, data collection guidelines, data collection grid

formats, and data networking to maintain the validity of the data results that have been obtained. The source of data in the study is obtained from the speech contained in the *Jejer Gandrung* stage of the *Gandrung Terob* song verses in Banyuwangi City. The results of this study found 329 data consisting of sub-focus contained in the research focus.

## **FINDINGS AND DISCUSSION**

### **Findings**

This study will be described based on the findings of the research focus in the form of function in the speech of the *Gandrung Terob* song verses in Banyuwangi City. The cultural functions include three aspects, namely: (1) the function of the message of the *Gandrung Terob* song verses; (2) the meaning of the verses of the song *Gandrung Terob*, and; (3) the story of the history of the *Gandrung Terob* song verses. Based on the explanation above, these three aspects can be described clearly and in detail as follows:

### **The Function of the Message of the Gandrung Terob Song Verses**

In the message function, the song verses can be created from language as a means of communication. The language can be used and poured through the verses of the song *Gandrung Terob*. So, through the lyrics of the song, the public, and the song verses lover can enjoy the function of the message that the poet has made in the form of written discourse. Every song's verses must have a message to convey, as well as the *Gandrung Terob* song verses in the City of Banyuwangi. Based on the results of data analysis in the *Gandrung Terob* song verses, the researchers found data that belonged to the category of song verses message function. Researchers on the *Gandrung Terob* song lyric did find vocabulary that discusses the function of the song verses message and reflects any connection at the time of colonialism in ancient times.

*First*, the verses of the *Jejer Gandrung* stage contain the following message: it has words that the colonizers cannot understand its true meaning and purpose and are only understood by the Osing Tribe warriors. The following is a quote on the *Jejer Gandrung* stage with the verses of the song *Podho Nonton*:

#### **Quotation (4.54)**

*Podho nonton/  
Pundak sempal ring lelurung/  
Ya, pendite pudak sempal/  
Lambeyane para putra/  
Kejala ring kedung sutra/*

*Tampange tampang kencana//*

*Kembang Menur/  
Melik-melik ring bebentur Ya/  
Sun siram-siram alum/  
Sun pethik mencirat ati//*

*Lare angon/  
Gumuk iku paculana/  
Tandurana kacang lanjaran/  
Sak unting kanggo perawan//*

*Kembang Gadung/  
Sak gulung ditawa sewu/  
Nora murah nora larang/  
Hang nowo wong adol kembang/  
Sun barisno ring Temenggungan/  
Sun iring Payung Agung/  
Labeyane mebat manyun//*

*Kembang Abang/  
Selebrang tiba ring kasur/  
Mbah Teji balenana/  
Sun enteni ning paseban//*

#### **FBSLGT/FPS/BK1.SL1.BT1-5**

In the quote song verses (4.54) contained in the *Podho Nonton* verses, if you pay attention to it, it has an interpretation of how hard the Osing Tribe natives were at that time. The original warriors or elders of the Osing Tribe are willing to sacrifice their blood and lives to defend their land (land of Blambangan). , the composer of the song gave an impression of enthusiasm to the entire original Blambangan community of the Osing Tribe, which is more precisely located in the Kemiren area of Banyuwangi City. There is an explicit display in the verses of the song *Podho Nonton* containing the vocal rhythm used to give honor to the guests who are watching it. However, it still implies a strong message to the Osing Tribe's struggle.

*Second*, the song verses of the *Jejer Gandrung* stage contain the following message: it tells about the original Blambangan community of the Osing Tribe, which was in a slump at that time, more precisely in the eastern Blambangan community. This area was probably the only one in all Java and was heavily affected by the VOC wars. As for it is estimated that this area had a very dense population, and it turns out that it could be destroyed until it disappears. The Fero City of the war at that time made the human soul

feel like floating in a dire situation. The following is a quote on the *Jejer Gandrung* stage with the verses to the song *Podho Nonton* as follows:

#### Quotation (4.56)

*Sun pethik mencirat ati/Lare angon/Gumuk iku  
paculana/Tandurana kacang lanjaran/Sak unting kanggo  
perawan//*

#### FBSLGT/FPS/BK1.SL1.BT1-2

In the quote (4.56), there is the vocabulary of the song verses of *Sun siram-siram alum alum Sun pethik mencirat ati*, as for the meaning of the vocabulary that is, I watered it's withered, I pick its heart touching. The meaning of song is about the topic of someone's activities in watering and picking something. Flower *Menur* or white jasmine flowers are small, tiny, and fragrant; that's the identity. The Osing tribe or the Banyuwangi indigenous people have a symbol (jasmine flower) which means sincere affection and love. In the word, *bebentur* is a house fence that was previously made of a pile of bricks (red stones) and attached with clay.

*Bebentur* has an implied meaning, namely houses or in every house. Then it continued with the word *Sun siram alum*, which means I watered its' withered. Why does the "*Kembang Menur*" (a loved one) live in each of those houses, or is it always in every house. If there is anyone who waters in the sense of advising, comforting and watering with cool words, the flower will not change. The flower will still wither (sad and languish). This is because *Menur* always withered in his downturn (the impact of the loss of many people who died during the war against the Dutch VOC invaders. So that if there's someone who waters or lightens the burden, they are, *Menur* will not be affected and still withered. *Sun petik mencirat ati* has meaning I picked it, and it stuck in my heart. Then, anyone who pays attention thinks, remembers, recalls, or imagines how big the loss of life was during the war against the Dutch VOC.

Thus, the excerpt of the message function of the song verses (4.54) and (4.56) includes an explicit display in the verses of the songs *Podho Nonton* and *Kembang Menur*, namely: it contains a vocal rhythm that is used to give honor to the guests who are watching it. However, it still indirectly can contain the meaning of a strong message against the Osing Tribe's struggle. The original warriors or elders of the Osing Tribe are willing to sacrifice their blood and lives to defend their land (land of Blambangan). This

is because *Menur* always withers in his downturn (the impact of the loss of many people who died during the war against the Dutch VOC invaders).

### **The Meaning of the Song Verses of Gandrung Terob**

A song's verses must have a different structure of form and structure of meaning. This is found in the verses of the song, which is the result of a vocabulary arrangement in which each line has a certain rhyme or rhythm (Sayuti, 1985:13). Song verses is one of the inner expression of a person which is described what has been seen, or heard in daily life. The meanings of song verses have similarities in terms of rhyme but have a distinctive or special feeling in the process of pouring ideas through song verses amplified by the type of rhythm and melody that has been adapted to the singer's voice color.

Song verse means the result of a poet's creation that contains aesthetic value in life, both direct and indirect experience. In general, song verses can be interpreted as a narrative that is bound between lines, stanzas, and rhythms. The Poet created songs using musical instruments as one of instruments. Song verse is one of human thinking artistically in terms of language and is concrete in it. So the verses of the song are an expression of thought that can evoke a stimulation of the imagination, feelings, and five senses in a rhythmic arrangement.

In accordance with the sub-focus of the research above, the description of the meaning of values in the *Gandrung Terob* song verse includes four aspects, namely: (1) social values; (2) religious values; (3) cultural values, and; (4) educational values. The four aspects can be described as follows:

#### **Social Value**

Based on the results of data analysis in the *Gandrung Terob* song verses, the researchers found data that belonged to the category of social values. Researchers on the *Gandrung Terob* song verses did find a vocabulary that reflects its relationship with the social community of Banyuwangi. The examples of social values contained in the verses of the song with the title *Kembang Menur* are as follows:

#### **Quotation (4.42)**

*Lare angon/  
Gumuk iku paculana/  
Tandurana kacang lanjaran/*

*Sak unting kanggo perawan..//*

**NSLGT/NS/BK1.SL2.BT1.2**

In the quote from the song verse (4.42), having a social value in the word *tandurana kacang lanjaran* means planting peanuts or long beans. The word has a meaning to plant long beans as produce that has been obtained and, if stored can last a long time. Meanwhile, the *lanjaran* is a tool in the form of wood to support the vines. So it can be concluded that these children are recommended to support the life and needs of the family in order to support the needs of daily life. These needs can be taken from the work in the garden and produced in the form of tubers, vegetables, fruits, and so on.

The *Kembang Menur* verse explains that the social value of fighting for life in ancient times (during the colonial period) was very difficult. The people of Banyuwangi have high solidarity to help each other in defending life in ancient times. Thus, the social value contained in the lyrics of the song *Kembang Menur* is that as living beings, surely we must need each other, help each other and work together. By doing these things, certainly, all the work of the people of Banyuwangi will be able to be done easily. Other examples of social values contained in the verses of the song entitled *Kembang Gadung* are as follows:

**Quotation (4.43)**

*Hang nowo wong adol kembang/  
Wong adol kembang/  
Sun barisno ring Temenggungan/  
Sun iring Payung Agung/  
Labeyane mebat manyun//*

**NSLGT/NS/BK1.SL3.BT1.2**

In the quote of the song's verses (4.43), having a social value in the word *Hang nowo wong adol kembang / Wong adol kembang* means that the flower has been offered by the florist. The social value contained in the verses of the song in the quote above is that there is a social interaction that occurs between buyers and sellers of flowers by bargaining. *Wong adol kembang* means flower seller. In the first verses in the sixth stanza of the *Podho Nonton* song, the seller of the nation is shown again to remember how evil the seller of the nation is as an enemy agent who has the heart to hurt and harm his own nation. *Barise ring Temenggungan* means lined up on the Temenggungan. These verses are an indication that

the seller of the nation is not just one or two people. However, it can also be more than that, and at certain times, they are invited to the *Temenggungan* or at the *pendopo* (*paseban*/meeting hall), which is usually located in front of the residence of the regional head official at the Regent's position.

Thus, the quote of the function of the song verses message (4.42) and (4.43) includes an explicit display in the verses of the song *Kembang Menur, Kembang Gadung*, namely: the struggle of children who are encouraged to be able to support the life and needs of the family to support the daily necessities. These needs can be taken from the work in the garden and produced in the form of tubers, vegetables, fruits, and so on. In addition to the second social value, there is a social transaction that occurs between buyers and sellers of flowers by bargaining. These verses are an indication that the seller of the nation is not just one or two people. However, there are also more than two people who are used to being invited to the *Temenggungan* or to the hall of regional head officials.

### **Religious Value**

Based on the results of data analysis in the verses of the song *Gandrung Terob*, the researchers found data that belonged to the category of religious values. Researchers on the *Gandrung Terob* song verses did find a vocabulary that discusses values that reflect the connection to the religious life that exists in society, as well as the *Gandrung Terob* song verses. The examples of religious values contained in the verses of the song with the title *Jaran Dhawuk* are as follows:

#### **Quotation (4.02)**

*Sukmo ilang/  
Layang-layangan/  
Esuk maning ilang-ilangan//*

**NSLGT/NA/BK1.SL5.BT3**

The quote in the song's lyrics (4.02) refers to the meaning of *Jaran Dhawuk* verses contained in religious values. The word *Sukmo ilang* means the lost soul. This means that there is a relationship when performing the *Gandrung Terob* dance with the use of the human soul, which can be used as a tradition during the performance. Then in the vocabulary, *Layang-layangan* means to go far to follow the direction of the wind. It is intended as a kite already flying high above the clouds. Meanwhile, in the vocabulary of

*Esuk maning ilang-ilangan*, it means that tomorrow will go even further. This means that it is not yet known whether or not the human age was taken by the Almighty. Due to the battlefield during the struggle against Dutch VOC colonialism. Other examples of religious values contained in the verses of the song with the title *Jaran Dhawuk* are as follows:

#### **Quotation (4.03)**

*Jaran Dhawuk/  
Yoro nyiringo/  
Ring alun-alun/  
Yoro nyiringo dodo/  
Ono widodari buru teko//*

**NSLGT/NA/BK1.SL5.BT4**

The quote of the song verses (4.03) refers to the meaning in the *Jaran Dhawuk* song verses contained in religious values. In *Jaran Dhawuk's* vocabulary, *Yoro nyiringo* means *Jaran Dhawuk* should be in an accompaniment. It is intended for a *Gandrung Terob* dancer to be able to welcome invited guests and event organizers. However, the stages in the *Jejer Gandrung* stage still did not have a relationship with the guests. Because welcoming guests is prioritized in the *Paju Gandrung* stage, meanwhile, in the vocabulary of *Ring alun-alun*, *Yoro nyiringo dodo*, *Ono widodari buru teko* means in the field should be dancing with guests because this is likened to a beautiful angel who came down from heaven and just arrived. She is a *Gandrung Terob* dancer.

Thus, the quote (4.02) and (4.03) have very strong religious values. This includes the explicit display in the verses of *Jaran Dhawuk's* song; namely: it is likened to a beautiful angel who has come down from heaven and has just arrived. She is a *Gandrung Terob* dancer. Then, there is a relationship when performing the *Gandrung Terob* dance with the use of the human soul, which can be used as one of the traditions during the performance. This means that it is not yet known whether or not the human age was taken by the Almighty. Due to the battlefield during the struggle against the Dutch VOC colonialism.

#### **Cultural Values**

Based on the result of data analysis in the *Gandrung Terob* song verses, the researchers found data that belonged to the category of cultural value. Researchers in the *Gandrung Terob* song verses did find vocabularies that discuss the values that reflect the cultural

interrelationships of the Osing Tribe. The examples of cultural values contained in the verses of the song with the title *Kembang Menur* are as follows:

#### **Quotation (4.49)**

*Alon-alon jare paman/  
Godong Srigawe eman/  
Yoro olah vokal jare paman/  
Oleh mong limo dimaklumi jare kang duwe gawe//*

**NSLGT/NA/NB/BK2.SL4.BT4**

From the part of the quote (4.49) the song verse above contains a cultural value. The song verses discuss the culture that exists in Banyuwangi Community. Namely: *Gandrung Terob*. The *Gandrung Terob* is considered an original cultural that comes from Banyuwangi City. The words *Yoro olah vokal jare paman*, in the meaning of the song verses, are looking for a *Gandrung Terob* performance at a party or celebration. As an original culture from Banyuwangi, the culture should keep being preserved. One of the ways that can be done is to carry out performances at celebration events, traditional ceremonies, or other events. Thus, the culture will not disappear with the occurrence of more modern evolutions.

#### **Educational Value**

Based on the results of data analysis in the *Gandrung Terob* song verses, the researchers found data that belonged to the category of educational values. Researchers on the *Gandrung Terob* song verse did find a vocabulary that discusses values that reflect the relevance of education at that time. Educational values are values in which there are educational values for the next generation of culture. The lyrics of the song *Gandrung Terob* mostly tell about love stories and also the struggle of the Banyuwangi people against the invaders.

So, the educational value in the verses of the song *Gandrung Terob* has not yet appeared in the verses of the song. However, it's being able to give meaning to each song of the *Jejer Gandrung* stage, the *Paju Gandrung* stage, and the *Seblang-Seblang Gandrung* stage has different educational values. The educational value contained in the song verses of the *Jejer Gandrung* stage, namely the recommendation to never give up on achieving the goals contained in the song quoted below:

### **Quotation (4.51)**

*Lare angon/  
Gumuk iku paculana/  
Tandurana kacang lanjaran/  
Sak unting kanggo perawan//*

**NSLGT/NS/BK1.SL2.BT2**

On the part of the quote (4.51) in the verses of the song *Kembang Menur* which is in the *Jejer Gandrung* stage that in the words *Gumuk iku paculana, Tandurana kacang lanjaran* has meant an activity that can be carried out by the people of Banyuwangi in order not to give up by fighting to survive for the goal, namely independent of the Conservatives. Other examples of educational values contained in the song verses entitled *Kembang Gadung* are as follows:

### **Quotation (4.56)**

*Kembang Gadung/  
Sak gulung ditawa sewu  
Nora murah nora larang//*

**NSLGT/NS/BK1.SL3.BT1**

From the quote (4.56), the song verse above contains an educational value. *Kembang Gadung* is a creeping plant; in addition to thorny stems, its tuber is a gummy that contains toxins that are quite dangerous and can be deadly. The word *sak gulung ditawa sewu*: one roll is offered for a thousand. The word "roll" needs to be understood for its use, roll threads, roll-up mats, roll cigarettes, and so on. In this lyric, it sounds that *sak gulung ditawa sewu* or one roll is offered for a thousand, but the value of a thousand here is still unclear; what is meant is not yet clear. Then in the word *nora murah, nora larang* means not cheap nor expensive. This means that something that is offered (transacted) is not common and has no standard value or no price. So, it means that the *Kembang Gadung* does not have a price because it is so valuable that the nominal value is not perceptible.

Thus, the quote (4.51) and (4.56) have a very good educational value. This includes the explicit appearance in the verses of the songs *Kembang Menur* and *Kembang Gadung*, namely: the unyielding struggle carried out by the people of Banyuwangi in order not to give up by fighting for their life for independence from the invaders. So, the struggle still has no price because it can't be seen as a nominal amount.

## **Story of the History of the Song verses of Gandrung Terob**

*First*, the verses of the song *Podho Nonton* have a historical story about the original warriors or elders of the Osing Tribe willing to sacrifice their blood and lives to defend their land (Blambangan land). The composer of the song gives an impression of enthusiasm to the entire original Blambangan community of the Osing Tribe, which is more precisely located in the Kemiren ground of Banyuwangi city. *Second*, the verses to the song *Kembang Menur* have a historical story about the meaning of sincere affection and love given to children at that time. This is because these minors, who should still be under the care and guidance of their parents, are instead required to complete their daily needs, such as clothing, food, and housing. *Third*, the verses of the song *Kembang Gadung* have a historical story about the struggle in the Blambangan kingdom when Wong Agung Wilis was appointed as Prince of Blambangan. This was done at the insistence of his son, Mas Dalem Puger. Wong Agung Wilis fought against the invaders secretly and was assisted by Mas Anom and Mas Weka. *Fourth*, the verses to the song *Kembang Abang* have a historical story about a warrior who vowed to continue to fight to the last blood to defend the nation and homeland. However, it turns out that crossing over to defend the interests of the enemy, either openly or secretly, is because of being tempted by position, wealth, and women. The motto of the struggle was "*Kembang Abang*" which was proclaimed at that time when the invaders attacked and snatched eastern Blambangan in 1767. The last one, the *fifth*, the verses to the song *Jaran Dhawuk* have a historical story about the struggles in the early days of the government of the Regent Mas Alit alias Tumenggung Wiraguna I (1774-1778). Then, in 1895, the first female *Gandrung* appeared, started by a Semi girl from Cungking hamlet, Mojopanggung village, Banyuwangi. However, this made many male Gandrungs step down or change to become their "admirer" (the Gandrung). While other Gandrung dancers devote themselves to the arts of dance and sound until they are sixteen. However, Gandrung Marsan made her die at the age of 40 in 1890. During the five years she appeared as the first female Gandrung, she was mbok Semi, the daughter of Mak Midah in Cungking village.

## **Discussion**

The Gandrung dance, before it developed as it is today, was often performed by professional dancers who were usually called *Gandrung Terob*. In fact, there are also those

who call it an original dance that comes from a sacred dance (famous for its mystical) in the Kemiren Village. *Gandrung Terob* dances or performances are usually performed during circumcision, weddings, and fishing parties or commonly called *pethik laut*, even performed during the *Gandrung Sewu* festival at Boom Beach, Banyuwangi City (Maulana and Suyitno, 2020: 185). The culturalists have a goal that is in line with the Regent Djoko Supaat Selamat in the 1970s to continue to preserve, *nguri-uri*, and maintain Banyuwangi's cultural arts. *Gandrung's* post-reform has a lot of influence from the state of *Gandrung* in the previous period. The orientation of *Gandrung Terob* as entertainment, arts, and supporting tourist destination is getting stronger. When viewed from the problems above, *Gandrung* has developed very significantly. This is evident from 2010 during the new reign of the regent Abdullah Azwar Anas there were various kinds of festivals regularly held every year and even still running until now in 2022, for example at the Banyuwangi Ethno Carnival (BEC) and *Gandrung Sewu* festivals.

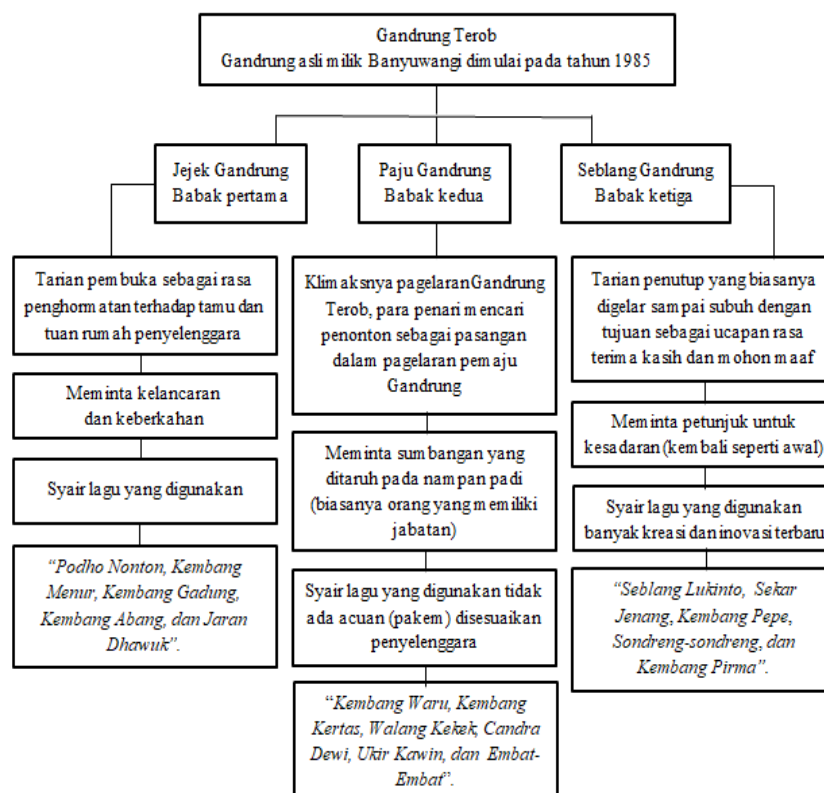
*Gandrung* dance is often performed at various events, such as weddings, *pethik laut*, circumcision, independence day, and other official events welcoming government guests. *Gandrung* dance is a traditional art of the Banyuwangi community that the existence is still carried out through stories generation by generation from the Banyuwangi people's fighters and is in demand by the Banyuwangi people to this day. One of the uniqueness of the *Gandrung* dance is the integration of dynamic dance movements and the sounds of various instruments with the musical accompaniment of a special combination of Javanese and Balinese cultures.

According to Danandjaja (in Malitasari et al., 2013: 01), folklore is an oral culture of traditional society which is usually disseminated through relatively fixed forms or disseminated collectively for a long period of time. Usually, the dissemination in this oral form uses cliché words and has uses as an educational means, solace, social protest, as well as a projection of hidden desires. Folklore is part of a tradition that is passed down from generation to generation and is usually in the form of oral; one of them is *Gandrung*. However, nowadays it is no longer difficult to find folklore because many folktales have been entered into a book or rewritten. Folklore continues to flow in the minds of the people of Banyuwangi towards the belief in Dewi Sri, or the Goddess of rice, who has been trusted orally.

The story of the *Gandrung* dance in the *Jejer Gandrung* stage is the beginning or opening part of the show which presents a lively dance by highlighting the motion of the

hips and vibrating fingers. The performance opened with the story of the colonizer Vereenigde Oostindische Compagnie (VOC) who enslaved the people of Banyuwangi at that time. The people of Banyuwangi were tortured, and the invaders feasted to the accompaniment of *Gandrung* dancers. The story continues with the people's resistance until the invaders were successfully kicked out of the homeland.

Based on the above problematics, the current condition of *Gandrung Terob* is rarely seen in the event. This is because there are still many people who have negative thoughts when the event takes place, especially when the *Paju Gandrung* and *Seblang Gandrung*. However, on the other hand, especially the Osing people who still have high values and mores of norms, will certainly understand the intent and purpose of holding the *Gandrung Terob*. Thus, *Gandrung Terob* will never become extinct, even though the counterfeit *Gandrung* great events and festivals are being intensified (*Gandrung* which is performed by not native to the previous descendant but is preserved by the younger generation (a woman) native of Banyuwangi residents) such as the *Gandrung Sewu* Festival which is one of the derivatives from *Gandrung Terob* Banyuwangi.



**Picture 3.** The Staging Gandrung Terob

*Gandrung terob* has Three stages in the dance, namely:

*Jejer Gandrung, Paju Gandrung dan Seblang-seblang Gandrung*

Thus, the first stage of *Jejer Gandrung* was the opening dance, where this stage served as a feeling for the celebratory guests and the host. In addition, there is a star meaning in it which contains a request that the celebration or event carried out can be done efficiently and with blessing. The role played is that there are three *Gandrung* dancers who will make the art performance success for 20 minutes. The dancers perform movements according to the rhythm and sing the verses of the song "*Podho Nonton, Kembang Menur, Kembang Gadung, Kembang Abang, and Jaran Dhawuk*" in it.

## **CONCLUSIONDS AND SUGGESTIONS**

The functions and values in the song verses have similarities in terms of understanding the intentions and goals that have been made by the speaker or songwriter. The functions and values of each song's verses are as follows: first, the *Jejer Gandrung* stage means that the warriors or elders in the *Osing* indigenous people of *Banyuwangi* are willing to sacrifice their bodies and soul to reclaim their land or birthplace. The representation of speech identity through the text of *Gandrung Terob's* song verses explains two important things.

The two important things are, among others: First, there is a dynamic battle area, such as: between artists, markets, theologians, financiers, and rulers. The domination as the most important position will go unrecognized as the penetration gets expanded and the pressure from other forces continues to increase. The second is that the representation of identity is an area of struggle for meaning which then causes identity itself to refer to the construction and project (politics) of creation. Thus, as something that is built, then this identity is something that is discursive, cracked and fluctuates following changes in space and time at the level of locality or Indonesianness.

Based on the conclusions described above, it can be obtained two suggestions given by the researchers as follows: (1) carry out the development and preservation of local wisdom values and can contribute a forum for creative economic development and can be used as an additional reference in the study of cultural discourse and (2) for the next research, it can be used as a reference for the love of local wisdom culture and make people aware of the importance of conserving regional culture or preserving regional culture and understanding the studies in the value of local wisdom, as well as development in cultural education..

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