



Reconstructing Norms and Values in Gandrung Dance for Halal Tourism in West Nusa Tenggara

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Abstract

This study examines the norms and values in Gandrung Dance and how they can be reconstructed for the needs in halal tourism industries. The dance performance usually brings negative impacts of stigmatized identities of the dancers particularly the female dancers. The study focuses on dancers in Lombok, NTB, where in around 1965 the dance had been criminalized as immoral and sexual. The study aims at establishing whether the dance can be reconstructed and whether the reconstructed gestures are powerful enough to prevent sexual harassment associated and resulting from the gestures. The study particularly investigates if maintenance of personal distance and dance moves during Gandrung performance can act as powerful self-defense strategies against sexual move and harassment. The subjects of the study were Gandrung dancers, the audiences and Gandrung dance teachers and they were selected purposively based on expertise, access, and convenience. The method used is descriptive and qualitative whereby the data were collected through in-depth interviews and observation. These data were analysed using content and ethnographic analyses. The results show that with the harmony between the music and the dance movements as well as the interaction between the dancer and the *pengibing* dancer, Gandrung dance can be reconstruct to suit Halal tourism needs. With the advents of three modern types of Gandrung dance (*legong*, *janger*, and *shanghyang dedari*), the dance can now be commercialized for dance presentation. The study also find that negotiation between the dancer and the *pengibing* on the limit of contact and dance moves prior to dance performance can prevent unwanted sexual gestures and, when this happens, the dancer has the rights to call the *pengibingan* off and offers it to the other *pengibing* dancers.

Keywords: Norms; Values, Gandrung Dance; Sexual Harassment

1. Introduction

Lombok is an island located in a small Sunda island, and currently as one island in the provincial West Nusa Tenggara, or locally known as NTB, restricted with Bali island in the west and Sumbawa in the east, and also in between, there are Java ocean in the north and Indonesia ocean in the south. The place which is subsequently from Bali and Java, gives many impacts to the lives of the social community in Lombok. With the amount of the current population as

recording by Central Bureau of Statistics (BPS), there are approximately 4.500.212 or 242% inhabitants/km² with 41,73% living in the urban area and 58,27% living in the countryside.

In the growth of the ongoing population, Lombok in its presence nowadays has grown very quick and changeable. The arrival of the increasingly migrants is likely to be the one of the contribution factors. As well as the culture, Wacana et al (1991: 7) put forward that NTB is not a cultural area originating from the indigenous peoples, but from an administrative area which consists of various cultures, arts, civilizations, characters, customary laws from various tribes. This means that the diversity of the Lombok's civilization comes from many aculturation cultures, even though 95% of the population is the sasak group (Sri, et.al., 1993, 1994).

There are three types groups in Lombok, namely *waktu lima* Islam (i.e. five times) and *waktu telu/ wetu telu* Islam (i.e. three times), and hindu-buddha sasak. *Waktu lima* Islam is a sasak group who follows the Islam based on the Al-qur'an and Hadits. *Waktu telu/ wetu telu* Islam is a sasak group who traditionally influenced by the indogenous people, such as Bali and Buddha. Hindu-buddha sasak is a group who are contrastly different from *waktu lima* Islam and *waktu telu* Islam. This is the Hindu-Buddha community who has migrant to Lombok or the colonialism residents before the influence of Islamic teachings.

Regarding to the plural community in Lombok. Perhaps, there are some considerations in the implementation of its tradition, especially art. The difference point of views among them in that of the collonialism at the past, given positive and negative effects to the community in Lombok as well. For instance, some part of the community still keep maintaining their local inwardly, on the other side, some of the community outwardly and tend to be transcendental global (Harnish, 1980: 123).

The conflict has occured in one of popular dances in Lombok, that is gandrung dance. Gandrung dance is one of aculturation arts which known as an entertainment offerings to the soldiers in the Dutch colonised era. The negative perspectives of the gandrung performances that tend to elicit immoral gestures between the dancer and the audiences still lit up. The contradiction of the 'syariat islam' has caused this traditional dance forbidden to present and stop awhile in the previous era. Some gestures, musics, and the presentation in the stage were underlying the bans on such gandrung dance performances. Therefore, in order to minimize the clumsiness among religion, culture, and tradition, the writer in this study is focused on the reconstruction to what kind of norms and values should be implanted and hold by the people so that the conflict can be left behind and useful to developed in the future especially in the development of gandrung dance for the halal tourism in the West Nusa Tenggara.

2. Norms and Values

2.1. Norms

Legal and personal norms are distinct with the social norms. Social norm are maintained by *social influence* in accordance to the approval and disapproval of other's actions (Mackie, et al., 2015). These elements stand out with the brief review of what sociologist Gibbs (1965) refers:

A norm...involves: [1] a collective evaluation of behavior in terms of what it ought to be; [2] a collective expectation as to what behavior will be; and/or [3] particular reactions to behavior, including attempts to apply sanctions or otherwise induce a particular kind of conduct.

From the classification above, Mackie, et. al (2015) reveals that a social norm is constructed by one's beliefs about what others do or what others think one should do. The relevant others regard namely *reference group* (and different norms relative to difference reference groups). It is maintained by the social influence, which including the approval that lead to the positive sanctions, and disapproval that lead to the negative sanctions, or, by the other side, it reflects to the acceptance of the legitimacy of other expectation.

Other references come from Sapir-Whorf hypothesis (1955), there are three types of norms. They are folkways, mores, and taboo. Folkways refers to the informal ways or the norms we find in a basic or daily life. There is little rules regulate the actions on it, however, if it so, there might be no spoken sanction called negative sanction. Mores are more formal than folkways and tend to be codified, or formalized as the state rules and laws of a society. Taboo refers to the norms that are induced human behavior to negatively sanctioned. On the other word, norms are defined specific but tacit standards of what is socially and individually acceptable. The standard means they are concrete, specific, and tacit. They reveal themselves only by the signals of match or mismatch which they generate when they are evoked by specific cases. They may indeed be made explicit in formal rules and regulations. But these also are only effective when it applied to specific cases; and, once formalized, they are liable to diverge increasingly from the developing tacit norm which they try to express (Vickers, 1973). From the perspective of the previous studies, therefore we can said that moral norm is play a crucial role in order to anticipate someone's feeling in decision-making; that is negative feeling as a result of breaking the personal norms, and positive feeling as a result of behaving in accordance of these personal norms (Kerr, 1995). Additionally, moral norms are much more motivated by conscience than by social expectations (Mackie et al, 2015).

2.2. Values

According to cambridge online dictionary, values is:

'the principles that help you to decide what is right and wrong, and how to act in various situations'

Have a similar perception of the above definition, Jasper (2016) defines values as the key elements of human groups and society. It gives direction to the way that individuals, organisations, and society act, what they strives for, and what they seem important. However, the values emphasized differ from culture to culture, century to century that sometimes open many questions. As a sociology concept, value motivates our actions in order to determine what we strive for, such as what is good or bad, fair or unfair, legitimate or illegitimate, express clear beliefs about human existence (Raymond, 2013). In this case, values as social standards; are fundamental beliefs that help to distinguish right and wrong for humans being behavior (Mimar, 2014). In short, values or primitive beliefs, have traditionally been regarded as core aspects of the self-concept (Rokeach, 1968; Sherif & Cantril, 1947), and as such a form of 'basic truth' about reality.

An approach used to study about the effects of the environmental behavior is found in Schwartz's *Value Inventory Scale* (1992, 1994). This theory has the values transcendence situations, which has the particular importance, and function as the guiding principles in life. Ten distinct value type dimensions, which representing the motivational structures. These values are divided into two part; first, *openness to change vs conservation* and *self-transcendence vs self-enhancement*. Openness to change vs conservation reflect the distinction between individual's willingness to act independently and their unwillingness to change, while self-transcendence vs

self-enhancement reflect the distinction between values oriented toward the pursuit of self-interest and values oriented toward welfare of others. Self-enhancement serves individual interests, combining value types such as power and achievement. Examples of individual values are success and pleasure and examples of collective values are loyalty, equality, and social justice (Schwartz & Bilsky, 1987, 1990). Several studies have shown that people who give priority to self-transcendent values show a higher willingness to engage in different forms of altruistic, cooperative, or pro environmental behavior, than people who give priority to self-enhancement values (Karp, 1996; Schwartz, 1992, 1994; Stern, Dietz, & Guagnano, 1998; Stern, Dietz, & Black, 1985-86; Stern & Dietz, 1994; Stern, Dietz, Kalof, et al., 1995).

3. The History of Gandrung Dance

Gandrung dance or by the sasak known as 'Jengger' dance is a fun dance presented to entertain people. In its history, gandrung dance is performed only by men, but approximately in 19th century, then, it is danced by the female. The spread of this dance began in the Majapahit kingdom in which at the first time brought by the 'Using/ Osing' people from Banyuwangi. That dance was popular with the 'Juru Angin I' art, provided as the Kingdom dance, which represented by a woman who sang beautifully and interestingly. In its performance, gandrung commonly follows by the 'kluncing' (i.e. instruments player) accompanied with the funny story during the stages (Triwiludjeng, 2014: 13).

In the history of its journey to Lombok, as stated in the trade of relations law Indische Staasblad No. 123, Lombok island was a part of Bali-Lombok residency with Banyuwangi as the first centre capital at that time, until the second displacement to Singaraja. According to I Wayan Kertawirya, gandrung was introduced when Lombok led by a prince of Singaraja, Bali namely I Gusti Putu Geria. This is where the origin gandrung Lombok begins to be known and related having the similar elements or adapted between Banyuwangi and Bali cultures. However, those are not similar at all, Harnish (2011) states that the gandrung that was brought in Lombok as its development either influenced by the local characters, so that the emerging 'Gandrung Dance Lombok' appeared typically Lombok (Sri, et. al., 1993, 1994: 15).

4. Definitions of Gandrung Dance

Gandrung is root word from gandrung. There is no instead name of the name gandrung since it first development in 1965. In its journey to Lombok, a few references can be used to define the meaning of gandrung itself. First, gandrung in Javanese means *kedanan*, *kesengsem* (infatuated or charming). Some gestures assumed or glanced as romance attractions, like a person who falls in love. According to Dewi (2015: 448), gandrung is a folk dance which identics with Using people in Banyuwangi. She also adds that gandrung in her study refers to the artist or the performer of the dance. So, it is used both to the performance and the artist. Other classifications come from Wijayanti and Sabana (2014), Lado et. al (2012), and Descutner (2010: 211), they say gandrung as a media and dance dynamicaly by a woman as a complementing of gratitudes and honors to the gooddes of the (paddy) rice, Sri lord. To sum up, Sri et al (1993, 1994: 25) describes that gandrung is a dance which expresses a person's feeling, love, romance, and desire to one another. Indeed, the love is underlying in the inner sense, and erotic is related to the physical love.

5. The Characteristics of Gandrung Dance

There are three characteristics of Gandrung Dance in Lombok. They are the movements of gandrung, customs, and instrumental musics. Firstly, *the movements of gandrung*

dance: there are three steps (*pakem*) in performing *gandrung* dance; (1) *bapangan*; in this section, the dancer introduces herself to the *pengibing* (i.e. audience) with saying ‘*tiang lanang*’, (2) *gandrungan/ gandrangan*; the dancer moves her body nimbly to the stage while hold a fan in her hand. Like a bird looks for preys, move fasted to the front lines whilst glancing her eyes sometimes, then touch or throw the fan to the *pengibing* (i.e. audience) eventually. This activity is called ‘*nenepek*’. Everyone who gets the *tepekan* must be ready to be a *pengibing* (an audience who chosed to dance), (3) *perianom*; this section is the extension of the second part. *Gandrung pengiring* (instrumental musics) is called *perianom*. The instruments used are *redep*, *suling*, and *gendang*. The dancers complete her dance with sing a song called *besanderan*. It is sang in the *sasak* language either in *bahasa* (Ratmaja, 2011: 44).

Secondly, *the custom of gandrung dance*: some variation of customs commonly worn by the dancers. There is no difference between man and woman who dance the *gandrung*. The customs are *short/long sleeve shirt*, *gegelung*; head accessories on the back filled with *fringapani* flowers, *gempolan*; headdress on the top of the ears made from *fringapani* flowers, *bapang*; a circular ornament around the neck covering the shoulder and the stags or *seret*, *elaq-elaq*; cloth resembles to the lie down of the tongues, *gegonjer*; colorful scarves as the waist accessories, and other attributes such as *ampok-ampok depan*; front waist accessories, *ampok-ampok belakang*; back waist accessories, long cloth, and fan.

Thirdly, *the instrumental musics*: there are about thirteen ensemble instruments used before 1940, and afterward in 1990, two of thirteen of the ensambles instrumentals are not used, such as *cungklik* has instead by *gamelan* and two *saron*. The current instruments are *gamelan*, *saron*, *petuk*, *kempul*, *gendang gupek*, *big and small flutes*, and *rincik* (Sri, et al., 1993, 1994: 24).

Figure 1. The Attributes of Gandrung

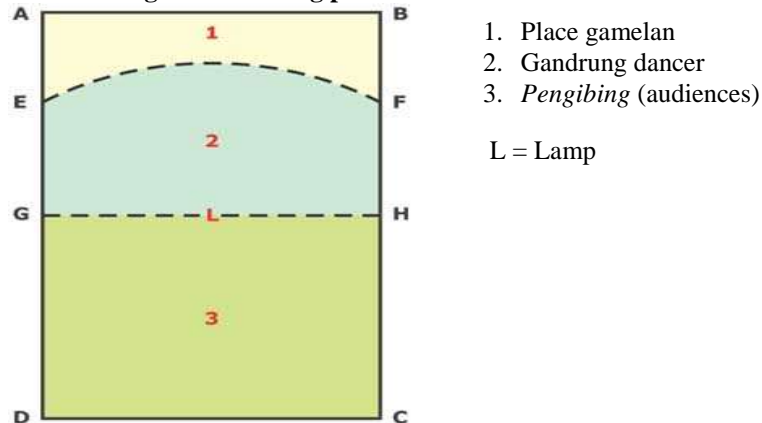


1. Gehelung
2. Gempolan
3. Bapang
4. Stagen/seret
5. Elaq-elaq
6. Gonjer/ gegonjer

source: <https://paerlenek.wordpress.com/>

6. The Rules of Gandrung Dance Performance

According to Sri et al (1993-1994) there are some rules must be obeyed before and after doing the performance. For a start, *gandrung* properly started in the evening and commonly after the farmers finishing their *paddy* (rice) harvest. As a tradition, it will be held a ceremony names ‘*pemeran pati*’ (i.e. invitation) functioned to block some mystical disturbances that might appear during the performance. Things that should be prepared are incense, rice, coins (244 pieces), one-piece yarn, betel nut, and a coconut. All of them will be respectively applied to the musical instruments and around the stages. They burn the incense and bloat the rest of the things, then continued applying into the *gamelan* with bloating it by yarn in three times and hitting it in three times of one breath, followed with spreading the rice and coins to the stage, and finally ending the ritual by hitting the *gong* (*gamelan*) regularly. Secondly, in its performance, the venue on the stage indeed has it limited. The size of the arena is not be determined.

Figure 2. The stage of Gandrung performance

1. Place gamelan
2. Gandrung dancer
3. *Pengibing* (audiences)

L = Lamp

source: <https://paerlenek.wordpress.com/>

In the presence of Gandrung performance, *pengibing* (the dancer) can not pass the G line, if it is so, there are some notices that *pengibing* should be worn such as a reprimand, a warning, and an expulsion from the show. If there is one of *pengibing*/ dancers deliberately try to do immoral or to do obscene acts, *gandrung* equipped by a gun or *sesumping* sticks (i.e. shafts, made from bamboo, designed sharp) on the back of their headgear, will occasionally move her body back while swing her head powerfully in order to be able to wound the offenders. This means to make the dancer feel ashamed about what he has done. And finally, in the end of the performance, commonly people give a *salaran* or *thanking* in form of money, food, and even a *salam* (handshake). This purpose is as the dancers (*pengibing*) reward of the mutual happiness in that of the chance given by the *gandrung* dancer to enliven up the show.

7. Methodology

The subject of this study were two *gandrung* dancers, a *gandrung* dance teacher, and the audiences, and they were selected purposively based on expertise, access, and convenience. This method used is a descriptive and qualitative whereby the data were collected through in-depth interviews and observation. These data were analysed using documentation sources and ethnography analyses.

8. Finding and Discussion

Gandrung dance is a traditional dance developed in three regions that is Banyuwangi, Bali and Lombok. The first development was in Banyuwangi in which at the past *gandrung* had become an abusive sexual dance for the people who have a misconception of the cultural heritage. *Gandrung* with identically danced by a woman often induces some problems during the performance. These problems are indicated to come from different aspects and perspectives. In this study, the author has found some perceptions from the personal's perspectives based on the experiences of each dancer, expertise, and the audiences.

Extract 1.8: *Gandrung* dancers

Did you have ever had bad experiences in performing *gandrung*? If yes, could you mention what did the activity of that audiences do?

“...saat saya ngejob di acara pernikahan, saya nepek salah satu penabuhnya dan kebetulan saya tidak tau bahwa posisi si penabuh dalam keadaan mabuk, jadi pas mulai menari itu sesekali dia kayak mau menyentuh pinggang...”.

“...when I had a job to dance in a wedding party, I chosed one of the instrument players and accidentally I didn't know that the guy was drunk, so when the dance started, onces he liked want to touch a part of my waist...”.

(Widiani, 17 years)

“pelecehan sexual tidak pernah karna ada aturannya dalam menari....sebatas menari dengan tamu....”

“I had never gotten sexual harrasment because there are rules in its performance....as a welcome greeting to dancing with the guests...”.

(Paramitha, 35 years)

In the result of the interviews above, generally *gandrung* dancers know well their responsibility on the stage. These can be seen from the statements above that their position is internally motivated as a dancer which purposes to entertain a particular event. In this term, a personal norm (i.e. included moral norm) is applied respectively to each performer.

Extract 2.8: Audiences

What do you think about *gandrung* dance Lombok?

“...cukup menghibur, tapi ada yang lebih terlihat ke ponografi terutama kaum laki-laki. Yang cowok kayak ngedeketin gitu tapi ndak sampe megang. *Gandrungnya* juga genit pas narinya. Kurang baik karena walaupun cuma tarian kan tetep harus tau batasan...”.

“...quite entertain, but there were seen to the ponography especially of the boys. The boys tried to close but not touch. Meanwhile, the *gandrung* was also dance flirtly. This is not good because even though it is a dance, it must there a limitation...”.

(Anggi, 17 years)

“kesannya seru se terus lucu geli gimana gitu soalnya yang banyak ditepes itu banyakan laki dan yang laki ada yang malu soalnya ada istrinya. Terus ada yang kasih uang di seg segin ke nyonyoknya....”

“the impression is fun then it a bit ridiculous in that many of the *penghibing* (dancers) who choosed to dance felt shy in case there was his wife watched. And also, there were some guys given the money by put it into their breasts....”

(Dhyana, 29 years)

“...terhibur, tapi ada juga yang menyalah gunakan tarian *gandrung* ini untuk menarik tarian penonton dengan gerakan yang melenceng dari norma kesopanan itu jelas merusak moral anak...”.

“...very entertain, but also there are some people abuse this *gandrung* dance in order to pay the audiences's attention with showing deviant movements from the politeness norm, that can be destroyed children' moral...”.

(Dita, 27 years)

Another case come from the other reference group or a group society (i.e. community's perspective). The result of the interviews are conducted into three distinct perceptions, first, the negative perception brought from both of the dancers, i.e. the *gandrung* dancer and the *penghibing* (dancer), second, it is from the audiences, third, it is from the *gandrung* dancers.

Extract 3.8: Expertise

As the expertise and the alumni of the *gandrung* dancer, would you tell me unforgettable impact of dancing this dance?

“...dulu saya sering di marah bapak sampai disuruh berenti nari, karna sering pulang malam nari di hotel-hotel....padahal saya gak ngapa-ngapain, cuman kan dulu gak punya motor jadi yang nganter pulang beda-beda...ya biasa orang-orang kan mikirnya gak bener terutama kalau tinggal di kampung”

“...at the past, my dad often mad and asked me to stop dance, in that when I danced to the hotels, I often came home midnight... even though I had never done negative things, another case, I didn't have motorbike so the guys who took me up home were not same... ya that might be people thought negatively to me especially if you live in the suburb”.

(Sekar, 35 years)

From the result of the interview, in this case the causes might have similar perception from the second section, but one thing should be noted here regarding to the story above that there is always no spoken sanction of what you might never think but it is occurred and applied.

Talk to the relationship between norm and values, as mention in the previous content or theory, it can be said that norms share the rules of conduct that tell people how to act in the specific situations. Norms tend to have the expectations how people should maintain their behavior, even though not all reference groups are able to follow the norms, or have the power to supersede them. In accordance of the results that have been done before, the norm should have by the *gandrung* dance either everyone who involved in the stage (especially for dancer and *gandrung* dancers) is the personal attitude (moral norm). With this personal norm, the tendency of the deviants in the dance performances can be avoided. For example, based on the interview done by the writer with Ibu Dewi Kusuma on July 8th 2018 at 9 – 12 p.m. (the owner of Kencana Dewi Studio Dance, a student of H. Abdul Hamid), she said there is personal reflection feeling should the dancers have, if the *pengibing* try to do immoral actions, the *gandrung* dancers should divert the stage with taking turn the *bapangan* out by turning around to the stage or try to tackle with putting the hand forward to the dancers (i.e. *pengibing*). On the other hand, in current day, there is no way to put the money into the *gandrung* dancers, the authority of the *gandrung* to be wisely not to do that, and tend to direct the *pengibing* to put the money on the floor or eventually to their hands. The attribute might have the rules of the *gandrung* performance, the *silang tangik* (gegelung made of silver) on their head ornament can be used to avoid the negative deviants as well. The least but no last, from the gestures or the movements of the *gandrung* indeed have some *pakem* (rules in dancing; *bapangan*, *gandrangan*, and *perianom*). These rules believed can keep the sustainability of the Lombok art in the future.

In the term of value, emphasized that the shared values should be implemented to the community in order to help the people to determine the character or a society and the culture they have. Again, in interviewing with Ibu Dewi Kusuma and the observation of H. Abdul Hamid (*Gandrung* Lombok dance expert) video descriptions about *gandrung* dance, in order to maintain the *gandrung* Lombok dance, and in its preserving to the religious values or Halal tourism, H. Abdul Hamid and colleagues had already held a meeting with some local tradition leaders to be given the directions on the standard of the *gandrung* performances (e.g. musics, customs, and the movements). So, hopefully there will no more deviations of thus sexual violences or negative perceptions. On the other side, it can increasingly the people mind or perceptions that *gandrung* is a part of the art and cultural heritage of the Lombok people which should be maintained (i.e. self-transcendent value priority).

9. Conclusion

Gandrung dance is a traditional dance that at the past time has spritual values in it. To make it accordance with the sharia Islam and halal tourism, some of rearrangements applied in its applications (Siti et al, 2016). These are including the instead short sleeve dress become long sleeve dress, the developed of the pakem (bapangan, gandrangan, and perianom), and the number of the players (4/5 players called bapangan or rembak; video of H. Abdul hamid). With this development of the modern area, as H.Abdul hamid said in his promotion in Kencana Dewi Studio dance contest on 26-27 August 2017, the Lombok gandrung dance arrangment might be applied to some of of the movements and the dress but do not try to eliminate the characteristics of the gandrung itself, for instance, the use of 'seret' or horizontal stags must be kept, and additionally, the use of wood fan (i.e. made by sandalwood) still be implemented. Thus, with this contemporary changes, hopefully, it can be performed in all events as the entertainment, art performance, and also as a tourist attractions.

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Appendices

Photo



Steps in dancing gandrung in Lombok: (1) bapangan (2) gandrangan (3) perianom



Instruments: (1) saron (2) gendang gupek (3) rincik (4) flute/petuk (5) kempul (6) gamelan



Gandrung Bapangan (rembak) with H. Abdul Hamid



Ibu (Mrs.) Dewi Kusuma (the owner of Kencana Dewi Studio Dance) with a male gandrung dancer from North Lombok

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