

GANDRUNG DANCE IN BANYUWANGI IN 1767 - 1974

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ABSTRACT

Gandrung Dance is a traditional performing art originating from Banyuwangi, a region located at the eastern tip of Java Island, inhabited by the Osing, Javanese, Madurese, and Balinese ethnic groups. Initially, Gandrung Dance was part of a post-harvest ritual dedicated to Dewi Sri, the goddess of fertility. Over time, the dance underwent significant development and functional transformation. This study aims to examine the history of Gandrung Dance in terms of its background, development, and function during the period from 1767 to 1974. The research employs a historical method with a descriptive-analytical approach. The findings indicate that Gandrung Dance, which originally served as a post-harvest ritual, evolved into a means of communication and a symbol of resistance against the colonial government. Eventually, it transformed into a form of entertainment and a cultural identity of the Banyuwangi people. Today, Gandrung Dance has become a cultural phenomenon that captivates audiences with its dynamic and attractive presentation. Its growing appeal has encouraged both the local government and the community to actively support and promote the dance as a distinctive cultural hallmark of the region. This development reflects the transformation of Gandrung Dance from the colonial era to the post-independence period.

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INTRODUCTIONS

Banyuwangi is one of the regions in East Java Province that has a variety of traditional arts. Some of them that are quite well known are Barong Osing, Janger Banyuwangi, Seblang Dance, and Gandrung Dance. Among these arts, Gandrung Dance has a long and interesting history from the colonial period, the era of independence to the present. One of the important events in 1995 several sources mentioned that there was an effort from the local government that was opposed by some Muslim figures regarding the placement of a 1.5-meter-high gandrung statue in Ketapang Port, because it is located opposite the mosque, so it is considered inappropriate. In fact, if examined more deeply, the intention of the local government to place the gandrung statue in the port is as a means of cultural promotion so that Banyuwangi is known for the characteristics of the gandrung dance.

The next event was in 2002, a decree of the Regent of Banyuwangi dated December 31, 2002 established the Gandrung dance as the identity of Banyuwangi. Following this decision, in 2012, a 3-meter-high Gandrung statue was built to replace the statue of farmers carrying bananas in Gunitir, which is the border of Jember and Banyuwangi. The local government's efforts to preserve the gandrung dance continue to be carried out in order to voice the Gandrung dance as a characteristic of Banyuwangi. Until finally Gandrung dance became one of the traditional dance arts and was known as a characteristic of Banyuwangi and had been designated as Indonesia's intangible cultural heritage in 2013.

The journey of the Gandrung dance is an interesting topic to study because until now the Banyuwangi Regional Government continues to strive for the Gandrung dance so that the dance becomes one of the cultural heritage recognized by UNESCO and recognized at the international level. The value of Gandrung dance was developed by the government as a means to promote the cultural and tourism sector of the Banyuwangi area, while for some people in the Banyuwangi area, the Gandrung dance is seen as a traditional dance that is sacred, which is often used for ritual ceremonies. In addition, for art actors, the Gandrung dance art also contains economic value because it can be a source of livelihood and encourage the growth of small creative industries. Like folk art forms in general, Gandrung dance has three main functions, namely as a ritual medium, exhibition, or folk festival, and entertainment spectacle or performance.

Regarding the value and function of the Gandrung dance, this article will examine more deeply the history of the development of Gandrung dance starting from the colonial era, the independence era to the modern era. Although the Gandrung dance has a very long history, until today there has been no exact number to show the time of its appearance. The general public believes that the Gandrung dance began to appear since Blambangan (now Banyuwangi) became a Dutch colonial territory. During the Dutch colonial rule, the people of Blambangan experienced a lot of suffering, one of which required them to work as plantation laborers with very small wages, not even a few of them did not get a wage. This condition resulted in the resistance of the Blambangan people against the Dutch colonial government, one of which was through an art called Gandrung dance. Thus, it can be said that the Gandrung dance was born as a form of resistance of the Blambangan people against colonialism.

Talking about Gandrung dance historically certainly requires valid data and facts. To date, no accurate data has been found to strengthen this assumption. The history of the emergence of the Gandrung dance in Banyuwangi is very interesting to study more deeply, considering various important aspects such as the time of its appearance, the initial creator, and the location of its appearance is still a mystery although some people have tried to research it both done by artists and academics with different results. In addition, there is a narrative that states that the emergence of the Gandrung dance is closely related to the resistance movement against colonialism.

Related to this, several questions arise such as: What is the history of the emergence of the Gandrung dance in Banyuwangi? What is the development and function of the Gandrung dance art in Banyuwangi from 1767-1974? The writing of this article is certainly not without purpose but it is hoped that it can provide information and knowledge to everyone, especially for those who are interested in the history of Gandrung dance.

From the various events and value development of the Gandrung dance above, this article tries to interpret Gandrung from another point of view, namely regarding the history of the formation of the Gandrung dance, the development of the Gandrung dance and the function of the Gandrung dance on Banyuwangi culture. An overview of Gandrung art is obtained from several sources, such as printed books, news published on social media and scientific journals, then processed using the rules of historical research to examine the causal elements of the change in meaning, value and function of Gandrung dance from colonial times to modern times which are assembled chronologically and apply the rules of historical science.

METHODS

This research uses the historical method, which is a systematic process to collect, test, and analyze historical evidence of the past in order to objectively reconstruct historical events. The stages in the historical method include

heuristics, criticism, interpretation, and historiography (Garraghan, 1957: 34; Kosim, 1984: 36; Gottschalk, 1985: 32; Renier, 1997: 113; Lubis, 2015: 15).

1. Heuristic.

The Heuristic Stage is the stage of collecting sources of information relevant to the object of study, namely the Gandrung Dance. The sources of information in this study use written sources in the form of archives, official printed sources, documents, contemporary articles, oral traditions, both written and oral, books, dissertations, theses, theses, theses, research reports, articles published in journals or newspapers.

Research on Gandrung dance has been carried out for a long time, one of which was in 1975 by the Jakarta Department of Education and Culture which published a book entitled Gandrung Banyuwangi: Gandrung People's Arts from Banyuwangi compiled by B. Soelarto and S. Ilmi. This book contains aspects of the performance of the Seblang Dance and Gandrung Dance such as costumes, musical instruments, performance processes, and accompanying gendhing. However, the book has not studied in depth the history of the emergence of Gandrung dance with a historical method approach.

Furthermore, in 2022, Naimatul Mufliah from UIN KH Achmad Siddiq Jember wrote a thesis entitled The Dynamics of the Development of Gandrung Dance in the Community of Kemiren Village, Banyuwangi Regency in 1970-2002. The thesis examines the Gandrung Dance scientifically with historical methods, but the difference is its spatial scope (space) and temporal (time). Naimatul limited her research to the Kemiren area because the area was where compulsive female dancers first appeared. Meanwhile, in this article, we will discuss the early history of the emergence of the Gandrung Dance and the developments that accompanied its changes.

Other research is mostly conducted by academics in the field of performing arts, such as students of the ISI Surakarta and Yogyakarta Dance Study Program. One of them is Hiltania Milyadita Sugiharti with her article entitled The Form and Function of the Terracotta Gandrung Dance Drama in Banyuwangi Regency in 2023. This article focuses on the form and function of the Gandrung Terracotta dance which is a modern Gandrung dance by combining elements of drama and modern music. The research is different both in terms of method and substance from this article which discusses the History of Gandrung.

2. Source Criticism.

After the sources for the research have been collected, the next stage is to criticize the source. Source criticism is carried out with the aim of finding or knowing the authenticity (authenticity) of the source. At this stage, the researcher examines the source of the data through external criticism (source authenticity) and internal criticism (source truth). Through external criticism, the researcher looked at the ISBN and the national library catalog to ensure the book was officially published by the Ministry of Education and Culture. As in the Book Gandrung Banyuwangi (1975) by Soelarto and S. Ilmi officially published by the Cultural Media Development Project, Ministry of Education and Culture Jakarta. Through internal criticism, Naimatul Mufliah's thesis is only limited to Kemiren Village in the period 1970-2002 and has not discussed the early history extensively so that it cannot be used as the only main source to explain the origin of the Gandrung Dance.

3. Interpretation

Interpretation is the stage/activity of interpreting facts and determining the meaning and interrelationship of the facts obtained (Nina Herlina:2020,30). In this stage, the researcher analyzes the data that has been obtained to reveal historical facts about the Gandrung Dance by connecting various information from primary sources, one of which is research journals. In his interpretation, the researcher interprets that the origin of the Gandrung dance comes from the sacred Seblang dance and then changed to folk entertainment due to the transformation of spiritual to social values. This interpretation is strengthened by the research journal Naimatul Mufliah (2022) in his thesis which explains that around the 1970s there was a change in the implementation of Gandrung performances in Kemiren Village, where performances were not sacred but were used as a welcome for guests, festivals and government events. Another historical fact is the emergence of Gandrung Marsan as a male dancer who was the last to perform as a female dancer

and then replaced by the first female dancer named Semi. This fact shows the change in gender roles in Gandrung performances which are part of the social dynamics of the Banyuwangi community.

4. Historiography

The fourth stage, historiography is the stage of conveying the results of the imaginative reconstruction of the past in accordance with its traces, or in other words, historiography is the stage of historical writing activities. At this stage, the researcher presents the results of the analysis that has been carried out in the form of writing in the form of research reports from the topics raised. The researcher compiled a historical narrative that explains the origin and development of Gandrung dance from time to time based on findings from primary and secondary sources.

RESULTS AND DISCUSSION

1. The Origin of Gandrung Dance

Gandrung Dance is an art that originated from Blambangan. This dance is a performance art in the form of dance performances accompanied by music and songs, which are usually performed in village clean-up events, sea picking, weddings, circumcision, and official activities in Banyuwangi (Syaiful, 2015: 52). Regarding the origins of gandrung dance, there are several opinions that have been put forward by gandrung dance researchers, both based on stories that develop in society and on the evidence they have found. However, almost all experts believe that the emergence of the gandrung dance is closely related to the socio-political situation of Blambangan during the VOC period.

The first opinion was put forward by B. Soelarto and S. Ilmi which is based on stories that develop in society. He said that the gandrung dance used to be in the area of the former kingdom of Blambangan was more popular among the general public. In the area at the tip of East Java, it used to be accompanied by only a simple orchestra, the composition of which was an orchestra consisting of only two instruments: a drum and a type of tambourine (flying). B. Soelarto also stated that the gandrung tradition used to be danced only by boy dancers, but he did not mention the name of the person who first created and performed the dance. It seems that there are no sources, both written and oral, that support the figure who invented the gandrung dance in Blambangan at that time.

There is no data, both written and oral, on the creators and dancers of the compulsions for the first time, which is closely related to the value and function of the compulsive dance in the colonial era itself. It is stated that compulsive art in Banyuwangi began to appear when there was a political conflict between the people of Blambangan and the VOC. Several sources say that the compulsive dance contains a lot of values conveyed, including that in the colonial era it contained the value of struggle because the compulsive dance functioned as a means of communication between indigenous people who were fighting the colonial government.

Another opinion regarding the value and function of the gandrung dance in 1767, was expressed by Ike Yuliana that the gandrung dance was used as a means of communication by the indigenous population (in this case the people of Blambangan) to find out the strength of the enemy, in other words it can be called a spy, namely by going around or ngamen at the VOC headquarters. This method is used without causing suspicion from the VOC because the gandrung dancers are basically male but dressed as women, so this gandrung dance is popular as gandrung lanang.

In the process of performing this gandrung lanang dance, at first the dancers will go around the village to hold a gandrung dance performance, then after dancing, they will be rewarded in the form of food which will later be given to the VOC prisoners. In addition, it is also mentioned that, while the performance is taking place, the dancers will insert calls in the form of gending to attack the VOC with the right strategy by knowing their weak points in advance (Naimatul, 2022:16).

However, in the XIX century. B. Soelarto revealed that the performance of the gandrung dance has changed, namely that originally only young people with an age limit of 16 years old were allowed to become compulsive dancers, then compulsive dancers were no longer limited by their age. Another change is the appearance of the name of the compulsive dancer. The male compulsive dancer in question is Marsan. He was the most famous male dancer

in around 1874, and who remained a compulsive dancer until the age of 40. Although Marsan was not the first compulsive dancer, Marsan became a phenomenal dancer in his time, because he was not only an artist but also a fighter, through art he struggled to read the Dutch colonial forces so that compulsive was used as a tool to inform the enemy's tactics to the natives who were fighting the Dutch colonials.

Marsan is told as an ordinary citizen who works as a compulsive dancer. His thinking went beyond the average person. He always thought about the fate of himself and the people of Blambangan who were under pressure and torture by the colonizers. This condition made him even more hated the colonizers and wanted to resist them. However, he realized that it was impossible to resist alone and without the unity of the people of Blambangan to do the same. For this reason, he tried to find the best way to resist. One of the ways out of this problem is through art in the form of gandrung dance. Although in the 1890s many Islamic religious leaders opposed Marsan's way of fighting, because it was considered deviant from Islamic teachings, namely the prohibition for men to dress like women. There is no source that explains the existence of Marsan in responding to the opposition from the Islamic religious figure, even the individuals who are considered to be the Islamic religious figures in question, are not named. Until then Marsan's struggle ended in 1914, when he died.

There are two versions of the development of the compulsive dance after Marsan's death. The first version is, the emergence of female compulsive dancers, the first female compulsive dancer in question was named Semi from Cungking in 1895. From oral sources, it is stated that this female compulsive dancer comes from the life story of Midah who has a daughter named Semi, she suffers from a disease and is difficult to cure, so Midah promises that if her child can be cured it will be made into a seblang, soon Semi is completely cured of her illness. Midah remembered her nadzar, so Midah fulfilled the nadzar.

The compulsive dance performance performed by Semi began with Midah chanting a song and telling Semi to inhale the smoke of incense burned on incense. And that caused Semi to fall, then suddenly Semi made a sideways movement contained in the compulsive movement. Over time, Midah was possessed so that she unknowingly chanted ancient songs. And Semi danced in front of his yard and accompanied by a song sung by Midah. There is something that looks awkward, namely at first Semi could not dance but suddenly Semi was good at dancing and from that story Semi was finally made into a compulsive dancer. The second version of the appearance of female compulsive dancers is intended to entertain the forest rangers, as well as accompany the selamatan ceremony. The first female Gandrung dancer in question is Gandrung Semi. A young boy who was ten years old at the time in 1895.

After the emergence of the Gandrung Semi dance, gandrung dance performances are growing. The gandrung dance performed by Semi was then continued with his younger brother by using the gandrung first name as the stage name for his performance. The gandrung dance developed in Banyuwangi, which initially could only be danced by the descendants of previous gandrung dancers, but since the 1970s many young girls who are not descendants of Gandrung began to learn this dance and make it a source of income by maintaining its increasingly urgent existence since the end of the 20th century.

2. The Development of Gandrung Dance in 1974

The high creativity of the Banyuwangi people in folk art was really realized by the Regional Government (after entering the Orba era). The Banyuwangi Regional Government is very active in helping the development of gandrung, both by providing funds, as well as the necessary facilities, including by presenting gandrung in the context of official events during the art night organized by the Regional Government. Originally, compulsive performances were held in the open field, but now compulsive performances are also staged in pendapa, halls, and art stages witnessed by high-ranking officials. To further encourage the development of compulsion.

The Banyuwangi Regional Government in mid-1974, sponsored the implementation of the compulsive festival by mobilizing all the compulsive potentials of the Banyuwangi district. Below are the compulsive dancers lined up, at the time of the 1974 Gandrung Festival in Banyuwangi Regency. In addition, it is very important to note the efforts of the Banyuwangi Regional Government to propose that gandrung be made a form of social dance that is more

popular among the younger generation. The students, talented and interested students, are given intensive education to be able to live the compulsive dance. Then they are shown as compulsive dancers and developers on every occasion, when there is an art night event, both in villages, in schools and in official art performance arenas. There is an illustration below showing a compulsive performance scene. The latest version was held at PCNDAPA in an art night event, with more than one gandrung dancer. These compulsive dancers consist of students, students.



Figure 1. Gandrung Festival Dancers 1974

Source : Gandrung Banyuwangi p. 48

The methods taken by the Banyuwangi Regional Government have succeeded in achieving their targets. And now all levels of society from remote villages to urban people with their younger generation give high appreciation to gandrung; folk arts of Blambangan ancestral heritage that contains excellent aesthetic values throughout time.

3. The Development of Gandrung Dance in 2002-2013

After the success of the gandrung festival held in 1974 in Banyuwangi Regency, the strategic step taken by the local government was the establishment of the gandrung dance as the tourism mascot of Banyuwangi Regency on December 31, 2002 through the Regent's Decree Number 173 of 2002. This determination affirms the position of the Gandrung Dance as a cultural icon and tourist attraction in the region. The designation of the Gandrung Dance as a tourism mascot in 2002 is an important milestone in the history of this art, as well as a representation of Banyuwangi's culture and identity with the aim of attracting tourists both local and foreign.

The local government's decision provides positive energy for the individuals involved in the gandrung dance performance. So as to create creativity in the development of the art of gandrung dance. In the past, gandrung was only accompanied by a simple orchestra, namely an orchestra consisting of only two instruments, namely: kendang and a type of tambourine (flying). In the accompaniment of the Banyuwangi gandrung dance then underwent development, there were several musical instruments such as kendang, ketap, kempul, gong, triangle (kluncing), angklung, saron, and violin. The violin is a musical instrument that originated in Europe (western music). Initially, the violin was used in forms of orchestral music presentation, but the phenomenon in Banyuwangi, the violin was also used as an accompaniment instrument for the gandrung dance.

Banyuwangi gamelan, especially those used in gandrung dance, has a peculiarity with the existence of a violin instrument, one of which is used as a pantus or song leader. According to history, around the 19th century, a person from Europe witnessed a Gandrung performance accompanied by a flute. Then the man tried to harmonize it with the violin he had brought with him at that time, when he played the songs of Gandrung with the violin, the people around him were fascinated by the shattering rhythm that the violin produced. Since then, the violin has started shifting the flute because it can produce high notes that the flute would not have been able to emit. Regarding the use of the violin in the performance art of Gandrung, it is one of the efforts to adjust the needs of the game in each gending which is

then felt to need improvement to be more in line with the efforts to improve the dynamic elements from the previous situation.

In addition, this gamelan also uses kluncing (triangle), which is a triangular-shaped musical instrument made of thick iron wire, and sounded with a beating instrument made of the same material. Then there are drums that can be one or two in number. The kendang used in Banyuwangi is almost similar to the kendang used in Javanese, Sundanese and Balinese gamelan. Its function is to be in command in music, and at the same time to give a musical effect on all sides. The next tool is kethuk. Made of iron, there are two pieces and are made of different sizes according to the alignment. Kethuk estri (feminine) is the big one, or in Javanese gamelan called Slendro. While kethuk jaler (masculine) is adjusted one kempyung (quint) higher. The function of kethuk here is not just as an instrument to reinforce or guard rhythm as in Javanese gamelan, but to join the kluncing to follow the drum beating pattern. Meanwhile, the kempul or gong, in Banyuwangi gamelan (especially Gandrung) only consists of one iron gong instrument. Sometimes it is also interspersed with Balinese saron and angklung.

Although the main purpose of European nations to colonize the archipelago was to monopolize the spice trade and finally physically colonize, they also either consciously or unconsciously brought culture from Europe, including one of them is the use of violin musical instruments which is an integral part of one of the art of performing the gandrung dance in Banyuwangi. Banyuwangi culture, the violin is slowly replacing the role of melodic musical which in the past was performed by flutes and rebabs, the people of Banyuwangi used to call rebab arum manis. As a result of acculturation with a touch of western civilization, the violin instrument remains an integral part of Banyuwangi's musical culture. The violin instruments they acculturate are adjusted to the conditions of the region and the people of Banyuwangi. Then it is not surprising that the techniques and musical concepts of violin in Banyuwangi traditional music have undergone different developments from the violin tradition in western music or violin in other parts of the archipelago. As an example of acculturation that is not the same as what occurs in other areas of the archipelago, namely that the people of Banyuwangi only know the soprano violin (violin) in the series of string instruments and perceive the violin with one name, namely Baolah.

It is a challenge for the people of Banyuwangi that the right acculturation system can only be carried out by the people of Banyuwangi themselves, not a demand that comes from outside. How to maintain and preserve an acculturation so that it can always survive and become a strong identity for the people of Banyuwangi and Gandrung performing arts artists. In the concept of Banyuwangi customs, it has been regulated how to accept foreign elements without having to eliminate parts of Banyuwangi's culture and customs. Furthermore, elements of foreign culture are empowered to add to their harmony and cultural richness. In the case of violin acculturation, the presence of violin instruments does not eliminate the cultural existence and stratification of society. Furthermore, in Banyuwangi traditional tradition, it means that the acceptance of the violin into Banyuwangi culture does not damage the principle of life. This means that change is not in principles but in various cultures. In the concept of customs, it means that the presence of violin musical instruments does not bring damage to various Banyuwangi traditional ceremonial activities.

The people of Banyuwangi are happy to accept the presence of violin instruments so that they are considered important in traditional performing arts in Banyuwangi, especially Gandrung Banyuwangi. For the people of Banyuwangi, the Banyuwangi violin or called baolah is considered the most important part of their culture and is part of Banyuwangi's traditional music. This is because the process of acculturation of violin instruments in Gandrung performing arts has been known since 1890 with the technique or gending presented is Gandrung gending-gending instead of western music.

In this case, some people have known the violin for a long time, not only knowing the violin playing using the western music violin technique system. In Banyuwangi we can find violin playing without using western music discipline techniques. It can be concluded that western musical techniques for violin playing are not always used. It is proven by the existence of one of the traditional performing arts in Banyuwangi, East Java that uses the violin with concepts, theories and techniques created by the people of Banyuwangi, namely the Gandrung performing arts.

Regarding the taste of beauty, not all Indonesian people admit that the musical taste with the discipline of western music is comfortable to hear, easy to demonstrate, in other words some of the Indonesian people have their own techniques to be able to express their musical taste even though they use musical instruments from the west such as the violin. From here, the violin can create a distinctive feature and character for Banyuwangi's performing arts that

cannot be replaced by other instruments. Violin or baolah has become an identity for Banyuwangi culture, especially Gandrung performing arts, both classic Gandrung performing arts and performing arts that have been modified into new creative performing arts, violin or baolah will always be used.

As an art that has been attached to the community, the role and function of Gandrung performing arts did not end during the period of struggle, but increasingly developed with the development of the times and provided a more beautiful nuance to the artistic and cultural life of the people of Osing Banyuwangi. Almost all types of performing arts that live and develop in Banyuwangi get a lot of inspiration from Gandrung performing arts. It is evident that until now the people of Banyuwangi, especially traditional artists and Banyuwangi cultural experts, continue to try to maintain and preserve the Gandrung performing arts. Likewise, the Banyuwangi Regency government also paid special attention and appointed Gandrung as the Tourism Mascot in Banyuwangi.

The next development was seen in 2013, when the implementation of the Gandrung Sewu Festival in Banyuwangi took the theme "Paju Gandrung". This theme refers to one of the stages in the Gandrung Terob Dance, which is a paju that features dance, singing, and invitations to the audience. Paju Gandrung also involves male dancers (paju) who dance with Gandrung (female) dancers. In addition, in 2013, the Banyuwangi Gandrung Dance was officially designated as Indonesia's Intangible Cultural Heritage (WBTb) by the Ministry of Education and Culture. This determination shows recognition of the cultural and performing arts values of the Gandrung Dance.

CONCLUSION

Based on the description above, it can be concluded that gandrung dance is an art that originated in the eastern area of East Java Province called Banyuwangi. The opinion that the compulsive dance was born against the background of resistance is still acceptable because there is evidence that corroborates it. The background of the birth of the gandrung dance, which is based on the description above, at least produces an indication of the history of the gandrung dance. The history or origin of gandrung dance, there are several opinions that have been put forward by gandrung dance researchers, both based on stories that develop in the community and on the evidence they have found. However, almost all experts believe that the emergence of compulsive dance is closely related to the socio-political situation of the Blambangan kingdom during the VOC period. The gandrung dance was born as part of the process of resistance of the Blambangan people against the VOC. This is reflected in the initial function of the gandrung dance, which is as a means of communication for the people of Blambangan to fight the VOC. The next indication leads to a form of cultural acculturation, namely Balinese, Javanese, Madura and Osing cultures. This is based on the fact that the people who inhabit the Banyuwangi area come from the 4 tribes. There is a strong impression that the Banyuwangi area is not only concerned with the interests of one tribe. This can be seen from the development of musical instruments to accompany compulsive dance performances that have developed.

In its development, at least the compulsive dance has experienced three important phases. That is the first phase of the history of the emergence of the gandrung lanang dance in the colonial era, with its value and function as a means of resistance of the Blambangan people against the VOC. Then the second phase is when the male compulsive character experiences opposition from Islamic religious figures, so that then the male compulsive character is eliminated with the death of Marsan as a phenomenal male compulsive figure. The emergence of a female compulsive dance named Semi makes the compulsive dance have a new face. Its value and function have also changed, namely as a means of entertainment for forest clearers. The next phase is when there is support from the local government in developing and preserving the gandrung dance. Starting from the efforts to implement the gandrung dance festival, then followed by the ratification of the Regent's decree, then a new chapter of the gandrung dance began to appear when the gandrung dance was inaugurated as the intangible budaya heritage of Banyuwangi.

However, the assumptions that have been explained by the author above should not give rise to an acceptance of the view without question. This means that these assumptions must be supported by more accurate facts. Until the time the author wrote this article, no very accurate evidence could be found, especially the second indication. Therefore, further writing with more in-depth and critical research is possible. In fact, in the study, it can support or refute the arguments contained in this paper. At least, this paper is the starting foundation for arriving at new thinking about compulsive dance in a historical review.

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