

## INTISARI

Gandrung Sewu sebagai sebuah seni pertunjukan dikembangkan dari kesenian Gandrung. Pengembangan kesenian Gandrung di Banyuwangi dilakukan melalui dialog diantara elit seperti elit budayawan, seniman, birokrat dan pemerhati sejarah/intelektual lokal bahkan elit agama. Berbagai hasrat elit di serta keterlibatan berbagai stakeholder di Banyuwangi dipahami membentuk citra baru Banyuwangi melalui Banyuwangi Festival sekaligus menghilangkan beban masa lalu yang menjadi stigma masyarakat Banyuwangi.

Penelitian tentang pagelaran gandrung sewu: silang hasrat elit dalam proses pembentukan identitas kebudayaan di kabupaten banyuwangi ini secara garis besar menggunakan metode etnografi. Observasi dan wawancara mendalam telah dilakukan terhadap 17 informan dengan melibatkan analisis reflektif kualitatif. Kerangka teori hasrat Gilles Deleuze dan Pierre-Félix Guattari digunakan sebagai acuan analisis maupun penulisan.

Dari hasil penelitian ditemukan bahwa sejarah, religiusitas, gagasan natural orang Banyuwangen/Osing serta dukungan pejabat, menjadi faktor pembentuk identitas kebudayaan di Banyuwangi. Secara diakronik sejarah Banyuwangi dibagi menjadi tiga fase, yaitu: fase pra kolonial, fase kolonial dan fase pasca kolonial. Pergantian rejim dalam lintasan sejarah tersebut selalu mempengaruhi wacana kebudayaan di Banyuwangi.

Fase-fase sejarah itu menggambarkan bahwa Banyuwangi pada periode Majapahit merupakan bagian dari Jawa lama. Kehadiran kolonial Belanda membentuk cara baru melihat kekuasaan dan kebudayaan mengalami perubahan orientasi karena Islamisasi menguat bersamaan dengan pengintegrasian Banyuwangi dalam kekuasaan kolonial. Di era kemerdekaan merupakan ajang penanaman ideologi kiri yang mempengaruhi perkembangan seni-budaya sampai pada akhirnya berubah saat munculnya kekuasaan orde baru.

Wong Banyuwangen/Osing yang kreatif dan kaya gagasan serta pandai sekali meramu kreativitas budaya terus berkembang di tengah masyarakat Banyuwangi yang plural secara etnik. Dengan keyakinan dan hasrat yang kuat para seniman terus menjadi tulang punggung tumbuh kembangnya seni-budaya di Banyuwangi. Dengan keunikannya yang menjadi nilai tambah tersendiri, kebudayaan Banyuwangen/Osing mampu menampung gagasan pluralistik saat dibutuhkan sebuah identitas kebudayaan di tengah formasi entik baru di Banyuwangi.

**Kata Kunci :** Gandrung Sewu, Hasrat Elit, Seni-Budaya dan Tradisi, Identitas Kebudayaan, Banyuwangi

## ABSTRACT

GandrungSewu is an art performance developed from Gandrung. The Art of Gandrung in Banyuwangi is carried out through dialogues among elites such as cultural practitioners, artists, bureaucrats and observers of local history /intellectuals and even religious figures. Various desires of the elites and the involvement of stakeholders have created new image through Banyuwangi Festival and , at the same time, eliminated the burden of the past which has become a stigma for the people of Banyuwangi.

This research on Gandrung Sewu Performance : the cross opinion of elite desires in the process of forming cultural identity in Banyuwangi District broadly uses ethnographic methods. In-depth observations and interviews were conducted with 17 informants involving qualitative reflective analysis. Gilles Deleuze and Pierre-Félix Guattari's theoretical framework of desire is used as a reference for analysis and writing.

From this research, it was found that history, religiosity and natural ideas of the Banyuwangen/Osing people as well as support of government officials were becoming factors in forming cultural identity in Banyuwangi. Diachronically, the history of Banyuwangi is divided into three phases, namely: pre-colonial, colonial and post-colonial phases. Regime changes in historical trajectory always influence cultural discourse in Banyuwangi.

These historical phases illustrate that Banyuwangi during the Majapahit era was part of Old Java. The Dutch colonial presence formed a new way of looking at power and culture experienced orientation change because Islamization strengthened along with the integration of Banyuwangi into colonial power. The era of independence was a place for the cultivation of leftist ideology which influenced the development of art and culture until it finally changed when the new order came to power.

Wong Banyuwangen/Osing, who is creative and rich in ideas and very good at concocting cultural creativity, continues to develop in the ethnically pluralistic society of Banyuwangi. With strong belief and passion, artists continue to be the backbone of the growth and development of arts and culture in Banyuwangi. With its uniqueness which is an added value, Banyuwangen/Osing Culture is able to accommodate pluralistic ideas when a cultural identity is needed in the midst of the formation of new ethnicities in Banyuwangi.

**Keywords:** Gandrung Sewu, Elite Desire, Arts, Culture and Tradition, Cultural Identity, Banyuwangi