

SANDUR MANDURO FROM RITUAL TO TOURISM ART

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**SANDUR MANDURO
FROM RITUAL TO TOURISM ART**

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ABSTRACT

The traditional theater performing art, *Sandur Manduro*, which originated from the people's spontaneity of Manduro Village, Kabuh District, Jombang Regency, is formed by their life cycle. Numerous artistic components, including Fine Arts, Literary Arts, Musical Arts, and Dance arts, may be found in *Sandur Manduro*. However, the ritualistic purpose of *Sandur Manduro's* art is currently experiencing a decline in performances. Three (3) issues need to be addressed, including 1) Its performing duration lasts for about roughly eight hours, 2). *Sandur Manduro*, whose initial acts as a ritual function of *Ngudari Kata* may turn into a performance/entertainment function, 3) there is no regeneration for the older players of *Sandur Manduro*. Through the Community Partnership Program (PKM), it is expected to be an independent performance by revitalizing it into an art of tourism and training it to the younger generations of Manduro Village. To revitalize this, the authors adopted Adolph S. Tomars's conceptual framework of Tourism Art, that is: 1) Compaction, 2) copy of the original, 3) elimination of sacred and symbolic values for glamorous, 4) diversity, and 5) affordability.

Keywords: *Sandur Manduro Art*; *Tourism Art*.

INTRODUCTION

Jombang Regency is one of the regencies in East Java known as the City of Santri. Despite that, other institutions grow and develop besides the religious institutions. Some institutions such as political, educational, economic, and arts build distinctive cultural behaviors which are then formed into local culture of Jombang Regency.

Art institutions, as part of the culture growing and developing in Jombang Regency, are spread all over smaller areas in the sub-districts. Even so, it is not only oriented to Islamic nuanced art forms such as *Hadrah* and *Slawatan*, but also others such as *Ludruk*, *Jaran Kepang*, *Campursari*, *Macapat*, dance studios, paintings, and *Sandur* (Windrowati, 2012).

One of the art forms in Jombang Regency is *Sandur*. It originally came from the traditional agricultural communities. At first, this art was only used as entertainment for those who were tired after working in the fields (Waras, 2016). It originated from a *'dolanan'* or traditional Javanese children's game. However, if it is deeply interpreted, it was not merely a traditional game but also contained deep philosophical meanings and values (Setiawan, 2021).

Sandur which grows and

develops in Jombang Regency is *Sandur Manduro*. It is still owned by the Manduro Village people. One of which is *Sandur Gaya Rukun* led by Mr. Warito. Since it is the only *Sandur* alive in that environment, *Sandur Gaya Rukun* is often called *Sandur Manduro*.

The traditional theater performing art, *Sandur Manduro* which originated from the people's spontaneity of Manduro Village, Kabuh District, Jombang Regency, is formed by their life cycle. Numerous artistic components, including Fine Arts, Literary Arts, Musical Arts, and Dance arts, may be found in *Sandur Manduro*. All the players are male. Besides playing music, they also become dancers. The stories/scenes that are performed consist of *Bur Lebur* dance, *Klana* dance, *Gunungsari Sopen* dance, *Sogolan* drama, *Bapang* dance, *Ayon-ayon* dance, *Panji* dance, *Ledhekan* dance, *Cino Mburu boar* dance, *Equestrian Knights* dance, *Jepaplok* and *Manuk Thengkek*.

The emergence of

Sandur Manduro in Manduro Village is estimated at the end of the XIX century. The one that exists in Manduro Village is called *Sandur Gaya Rukun* which is currently led by Mr. Warito, as the fourth generation. *Sandur Manduro* used to function for *Ngudari Ujar*, but in its current development, it has disappeared along with the people's social and cultural behavior changes. Instead, it becomes entertainment. Unfortunately, as a form of entertainment, *Sandur Manduro* has not fully considered its value to attract audiences.

This is a very concerning condition. Various efforts have been made by the Jombang Regency government through the *Parbupora Office*, such as providing the opportunity for annual performances at the Regency pavilion, participating in festival events, and proposing it as Intangible Wealth in 2017. However, its current existence is still beyond what was expected.

Another issue that needs attention is the regeneration of *Sandur Manduro's* players, all of whom are men, many of whom are in their old age, and some of whom have died or are sick. Encouraging *Sandur* to continue to exist, but without the support of the younger generation as a pillar for the sustainability of *Sandur's* existence, is a futile job.

The regeneration of *Sandur Manduro's* players, all of whom are males, many of whom are elderly, some of whom have passed away, or those who are ill, is another subject that requires attention. It is pointless to push its existence without the younger generation's support in doing so because what we need is regeneration.

From the explanation, there are three (3) problems that need attention so that *Sandur Manduro* is empowered, developed, and in demand by Jombang people in particular and the public. Issues that need attention include:

1. The community is aware of the very long duration of *Sandur Manduro's*

performance (from 9 pm until 4 am). Despite occasional attempts to shorten the performance, *Sandur Manduro's* performances typically last 3 to 4 hours.

2. *Sandur Manduro*, which originally served as the *Ngudari Ujar* ritual, has shifted as a performance, spectacle, and form of entertainment in tandem with the social and cultural developments in the community it supported, so it needs to be packed.
3. In terms of *Sandur* players, most of them are senior citizens. The younger generation of Manduro Village is less interested in *nguri-nguri* or preserving *Sandur*, so what need here are the motivations and strategies so that they are aware and proud of the *Sandur Manduro*. In the end, it will remain alive and have value to be independent and survive.

According to Barnadib in Rini (2012 p. 61-70), what means by independence is the behavior of being able to take the initiative, overcome obstacles/problems, have self-confidence, and do things on their own without others' help. Independence is the ability to

accommodate good human traits to be displayed in appropriate attitudes and behavior based on situations and conditions faced by individuals (Wijaya, 2015 p. 40). It has a broader understanding of self-confidence, relating to what one does. It also relates to individuals who are independent, creative, and able to stand on their own (Parker in Tasaik. 2018. pp. 45-55). In addition, it is the ability to regulate one's own behavior and be able to be responsible for one's own behavior without being too dependent on parents (Steinberg in Ningsih.2015).

From some of these opinions, it can be concluded that independence is an ability to overcome various problems and obstacles independently and be responsible without others' help.

METHODOLOGY

This research is a form of community service for the method using field studies

RESULTS AND DISCUSSIONS

Two potential solutions that

can be sought for this problem are revitalizing the *Sandur Manduro* art and regenerating the senior *Sandur Manduro* players. Through the Community Partnership Program (*PKM in Bahasa*) Grant for Research, Technology and Higher Education, the authors attempt to actualize the revitalization and the regeneration of *Sandur Manduro* players.

Rebuilding a structure or area that has lost its functional capacity through physical and non-physical interventions that also address social and economic issues is known as revitalization. (Heath and Tiesdell, 2020's Rukayah)

A technique, method, or act for turning on or reactivating various program activities can all be interpreted as revitalization as well (Anggreini, 2008). According to Putra (2022), revitalization is the process or method of restoring life to anything that has previously been negatively harmed (very important or very necessary for life). Therefore, revitalization means a process of creating, reviving, or activating something different for it to become vital.

Sandur Manduro's revival is

centered on tourism or packaging art to give it economic worth and empowerment. An artistic creation called an "art tour" is intended to be sold to tourists (Masunah, 2015). The dominant art, which emphasizes on aesthetic value, and the dominant tourism industry, which emphasizes on financial worth, are combined in this work of tourism art (money value) (Paranti, 2019).

To carry out the revitalization, the conceptual framework of Adolph S. Tomars' Tourism Art is used: 1) compaction, 2) copy of the original, 3) elimination of sacred and symbolic values for glamorous, 4) diversity and 5) affordability (Hadibrata, 2016).

CONCLUSION

Referring to the conceptual framework of Adolph S. Tomars' Tourism Art, the working mechanism can be described as follows:

1) The dance scenes will be the main emphasis of the aspects of compaction and copy of the original. *Sandur Manduro* will shorten the dancing scenes by eliminating repetitious movements. Consequently, each dancing scene

lasts for roughly 4 minutes. Cutting music affects on automatically cutting movements. It will be tried to elaborate on the musical structure of *Sandur Manduro*, which was created by the playing of *kendhang*, *suling* and *gong sebul*. The center of compaction work is also the aspect of musical diversity.'s



Figure 1. *Sumping* movement in the *Jalang/Ledhekan* dance. (Photo by Ripa'in, 2022)

Take the *Sumping* movement from the *Jalang/Ledhekan* dance, for instance. This *Sumping* movement is typically repeated several times in a "rhombus" floor pattern, which can take 5 to 10 minutes. This motion has been condensed and only twice-repeated (2x Right *Sumping*, and twox Left *Sumping*). The *Sumping* movement leaves behind an impression that is more refined, airy, and joyful.

The cutting of dance movement affects the music. The

following is an example of cutting musical notation in the *Jalang/Ledhekan* dance:

<i>Jalang/Ledhekan</i> Dance Music Notation (original version)	<i>Jalang/Ledhekan</i> Dance Music Notation (compaction version)
Opening: (t t t t p) 1 st motive: (t p t p)...repeat 2 nd motive: (t p t p) (- tt - t p)....repeat 3 rd motive: ag. (PO -p O Po -p O p b) t p t p...repeat	Opening: (t t t t p) 1 st motive: (t p t p)...repeat 2 nd motive: (t p t p) (- tt - t p)....repeat 2x 3 rd motive: (Po -p O Po -p O p b) p t p...repeat 2x
Notes: t : tak p : thung O : tong b : dhel	
(Source data: Trinil Windrowati. Thesis, 2006)	

2) Displaying clothing with more glitzy aesthetics while retaining traditional patterns and designs are the ways to undermine the sacred and symbolic meanings. Meanwhile, the creative process will include in the element of diversity. To lessen the production costs, *Sandur Manduro* can be enjoyed by the public simply, effectively, and efficiently, or affordable price.



Figure 2. The current condition of *Sandur Manduro's* clothes (left: pants, right: shirt) without accessories. (Photo by Ripa'in. 2022)



Figure 3. One of the (new) dance outfit designs of *Sandur Manduro*, which has added several accessories such as *boro samir*, *slepe*, *rapek*, *kace* necklace and *dekker plös*. (Photo by Trinil. 2022)

3).The youth from Manduro Village were trained on *Sandur Manduro* material that has undergone compaction as part of the process of renewing their players under the Community Partnership Program. Seven youngsters from Manduro Village were found to be capable of dancing a number of condensed *Sandur Manduro* dances, including the *Gunungsari* Dance, *Panji* Dance, *Ayon-Ayon* Dance, *Jalang* Dance, and *Jaran* Dance/Satria Riding,

enthusiastically. Moreover, on August 12, 2022, they performed at the celebration of the 77th anniversary of the Republic of Indonesia's independence in Manduro Village, where they were well received by both the locals and the *Sandur* observers in attendance.

Through training on *Sandur* materials that have undergone compaction, the Community Partnership Program has attempted to transform *Sandur Manduro* from a ritual function into an art form of tourism and is attempting to produce young generations of Manduro Village who care about *Sandur's* presence in their village. Additionally, it must work to achieve independence by finding solutions to all issues pertaining to its sustainability. Both network development and management improvement require more attention. As a result, the participation of village officials and the Jombang Regency government is extremely essential

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