

ABSTRAK

Desa Kemiren, Banyuwangi merupakan salah satu wilayah yang dikenal sebagai pusat kebudayaan Suku Osing, termasuk kesenian Gandrung. Meskipun Gandrung telah menjadi bagian dari identitas budaya Banyuwangi, para penarinya masih menghadapi stigma sosial di masyarakat. Penelitian ini bertujuan untuk memahami pembentukan stigma terhadap penari Gandrung serta pengaruhnya terhadap proses regenerasi Gandrung di Desa Kemiren. Penelitian ini menggunakan metode etnografi dengan pendekatan kualitatif. Informan dipilih secara purposive sampling, meliputi Gandrung, penari Gandrung muda, mantan penari, dan pengamat seni. Data diperoleh melalui wawancara mendalam, observasi partisipan, dan dokumentasi, kemudian dianalisis menggunakan teori stigma Erving Goffman. Hasil penelitian menunjukkan bahwa stigma terbentuk dan terus diwariskan melalui interaksi sosial serta cerita yang berkembang di masyarakat. Penari Gandrung sering dikaitkan dengan minuman keras, hiburan malam, dan kedekatan dengan laki-laki. Pandangan tersebut menciptakan kesenjangan antara identitas yang dilekatkan masyarakat dengan pengalaman nyata para penari. Para penari merespons stigma melalui penerimaan, negosiasi, dan disclosure. Di sisi lain, keterbukaan mengenai pengalaman menjadi Gandrung membuat generasi muda semakin menyadari risiko sosial yang mungkin dihadapi. Hal ini memunculkan rasa takut, keraguan, dan ketidaksiapan pada sebagian calon penari untuk melanjutkan peran sebagai Gandrung. Dengan demikian, stigma tidak hanya memengaruhi penari yang telah aktif, tetapi juga menjadi salah satu pertimbangan generasi muda dalam keterlibatan mereka dan turut memengaruhi keberlanjutan regenerasi Gandrung di Desa Kemiren.

Kata kunci: Gandrung, stigma sosial, identitas, regenerasi, Desa Kemiren.

ABSTRACT

Kemiren Village, Banyuwangi, is known as one of the cultural centers of the Osing community, including the Gandrung performing art. Although Gandrung has become an important part of Banyuwangi's cultural identity, its dancers continue to face social stigma within the community. This study aims to understand how stigma toward Gandrung dancers is formed and how it affects the regeneration of Gandrung in Kemiren Village. This research employed an ethnographic method with a qualitative approach. Informants were selected through purposive sampling and included a Gandrung dancer, young Gandrung dancers, former dancers, and art observers. Data were collected through in-depth interviews, participant observation, and documentation, and were analyzed using Erving Goffman's theory of stigma. The findings show that stigma is formed and reproduced through social interactions and stories circulating within the community. Gandrung dancers are often associated with alcohol consumption, nightlife, and close relationships with men. These perceptions create a gap between the identities imposed by the community and the dancers' actual experiences. The dancers respond to stigma through acceptance, negotiation, and disclosure. At the same time, openness about their experiences as Gandrung dancers makes younger generations increasingly aware of the social risks associated with the role. This generates fear, doubt, and a sense of unpreparedness among some prospective dancers to continue the role of Gandrung dancer. Thus, stigma not only affects active dancers but also becomes a consideration for younger generations in deciding whether to become involved, thereby influencing the continuity of Gandrung regeneration in Kemiren Village.

Keywords: Gandrung, social stigma, identity, regeneration, Kemiren Village