

Patrilineal Constraints and Female Creativity: Case on Gitar Tunggal Lampung

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ABSTRACT

Women have played a significant role in the history of Lampung's indigenous people, a.k.a Ulun Lapping. Lampung and women have had a long relationship since the Lampung people's ancestors settled in this area in the 14th century. Ratu Sekarmon, a Lampung indigenous resident, has led the Tumi tribe in Sekala Brak. Then women played a unique role in the stringed music of the Pepadun community two generations ago, particularly the gitar tunggal. Participant observations of female gitar tunggal performers, particularly those from the Pepadun ethnic group of Lampung, were used to conduct this qualitative study. The number of female guitar players in Lampung is currently dispersed. Women of the ethnic Pepadun make up the majority of the performers. In-depth descriptions are also produced using ethnographic data and digital documents from the internet. Investigations on virtual field sites, interviews, and literature reviews are used to collect research data. According to the findings, male and female gitar tunggal performers use the same way in techniques. Contrarily, female guitarists have different goals than male guitarists. Women are prohibited from playing stringed instruments in public or in the local music industry. In addition, male performers typically remain active on stage, whereas female performers only reside in their homes. In the traditional view, their creativity is only used for household amusement. As a result, female guitarists must advance new coping mechanisms that affect their ability to retain music. Women's contributions to developing Lampung stringed music must be acknowledged, particularly in light of the patrilineal Lampung traditional system.

KEYWORDS

Women, gitar tunggal Lampung, Pepadun, Lampung Culture

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INTRODUCTION

Women's position in music has the potential to increase through the gender involvement discourse. For many decades, traditional music has historically been and continues to be a male-dominated ground (Bayton, 2000; Bowers & Tick, 1987; Drinker, 1995; Koskoff, 1987; Magrini, 2003; Martin, 1997; McClary, 1991; O'Shea, 2008; Pendle, 2001; Wood, 1980). Despite their incomplete supremacy in music, researchers have reported that females significantly impact musical transmission (Diamond, 2002; Dunbar, 2020; Howe, 1995, 2009, 2014; Post, 1987; Stein Hunt, 1993). Additionally, women might challenge the course materials in conventional music courses. (Lam, 2018). However, in the performing arts, women who are proficient musicians have always been seen as aristocratic (Page, 2018; Post, 1987). For Jones (1999), music has even become

a gesture of the presence of women in performance music. In sum, it is clear that women contribute to the supervision of music transmission from generation to generation by participating in performances, teaching lullabies, patriotic songs, and other local music (Okafor, 1989). As practitioners, women generally keep local rituals, such as music, properly survived (Tolbert, 1990).

In Indonesia, women's role in various life sectors has political power, as do professionals in general (Sarwono, 2017). The nation has had female leaders, diplomats, governors, local politicians, and a female president. In addition, women have the political clout to address violence in fresh and cooperative ways, such as through music (Weintraub, 2021). With the world's largest Muslim population, women face no discrimination, except in certain cultural settings. Women are beautiful symbols (Udayana, 2018) or personifications of the mythical world (Isfiaty & Santosa, 2020). Women represent traditional rituals in certain local traditions, notably through music and dance performances (Atmadibrata, 1989). Although it is recorded as a non-music-dominated society, the role of women in music needs to be tailored and demanding (Setiawan, 2020). In traditional rituals, women's performativity is exceptionally significant (Rohmana & Ernawati, 2014). In Islamic music, women are identified as those who form the image of reciting the Qur'an (Doorn-Harder, 2006; Rasmussen, 2010, 2017). In perceiving beauty, local people have the concept of physical and inner beauty (Nurdiyana & Najamudin, 2021). For example, in the context of inner beauty, the women of Lampung *Pepadun* who mastered the *gitar tunggal* have a reputation of value to their families and societies (Misthohizzaman, 2006). Only women are capable of drastically improvising in vocal music performances (Williams, 1998). Femininity as performativity is cultural knowledge used to form cultural identity through music (Gustina, 2013).

Lampung people are very obedient to collective thinking, such as a life philosophy or social norms. *Ulun Lappung* (Lampung's indigenous people) are familiar with the *pi'il pesenggiri* concept, which is also their different character. There are five types of *pi'il pesenggiri* or *pi'il*: (1) *pi'il pesenggiri* (self-respect; honor); (2) *juluk adok* (reputation; prestige); (3) *nemui nyimah* (courtesy); (4) *nengah nyappur* (jaunty); and *sakai sambayan* (cooperation) (Amaliah et al., 2018; Ariyani, 2015; Astriawan, 2017; Funke, 2018; Hadikusuma, 1984, 1990; Hadikusuma et al., 1977; Irianto & Margaretha, 2011; Maria, 1993). *Ulun Lampung* is divided into two tribes, namely *Pepadun* and *Saibatin* (Hadikusuma, 1990). The *Pepadun* ethnicity is claimed to have ancestors from the Abung, Tulang Bawang (Funke, 2018; Maria, 1993), and *Saibatin* indigenous people came from the Sekala Brak kingdom (Daud, 2012; Gawoh, 2013; Mustika & Basri, 2013). Other ethnic groups, such as Balinese and Javanese, live in large numbers alongside indigenous people (Mustika & Setyarini, 2022). This duality is known as *Sai Bumi Ruwa Jurai* (a land containing two indigenous tribes). The *Saibatin* ethnicity is known as the *Peminggir* or *Pesisir* community because they generally live in coastal areas (Syahril, 2019).

Since the original Lampung people's ancestors have lived in this area since the 14th century, there has been a bond between Lampung and women for ages. Ratu Sekarmong, a Lampung indigenous resident, has served as the leader of the *Tumi* tribe in Sekala Brak (Bukri et al., 1978; Roveneldo & Barnawi, 2021). Women hold the dignity of the kings and traditional leaders for the Lampung people. According to Lampung customary law, men have a higher social status than women (Herlina et al., 2016), known as *patrilineal*. This customary law is still in effect for the *Saibatin* ethnicity but is less stringent for the *Pepadun* ethnicity. As a result, after the death of a man, women typically assume authority. The heiress had complete authority over her children's education and resided at the men's home (Hadikusuma et al., 1977, p. 188). Women and girls alike became symbols of family pride. Women rarely asked for a divorce in the past since it was humiliating and damaged their family's honour. However, Inter-ethnic marriages are frequently a source of family conflict for most *ulun Lappung* (Irianto & Margaretha, 2011, p. 143). Women are often subordinated through customary rules; therefore, their movements are seen to be restricted (Gufron, 2017). In Lampung, women rarely participate in artistic activities, particularly special performances. If this is the case, they are usually seen as traditional dancers performing traditional rites and chanting praises

to Allah SWT and *sholawat* to Prophet Muhammad SAW (on the Coastal community). Nonetheless, their role and activities are broadening in the public sector, such as social, cultural, economic, political, and religious fields, impacting the realisation of social harmony in a multiethnic society, directly or indirectly (Shonhaji, 2017). However, women's roles in *gitar tunggal* music are still prevalent in *Pepadun*'s ethnic group. Therefore, it appears that women's participation in strengthening the transmission of local music is still required. As a result, this study aims to understand women's perspectives in music and how they continue to exist today.

METHOD

This qualitative study was carried out via the participant observations of women *gitar tunggal* performers, particularly those from the *Pepadun* ethnic group Lampung. The majority of the performers are *Pepadun* ethnic women. The research data is gathered through literature review, interviews, and investigations on virtual field sites. This research also uses social media optimisation and the power of virtual communities (Kozinets, 2015). A literature review provided preliminary information about *gitar tunggal Pepadun* and its performers. In addition, interviews with stringed music researchers, particularly those of *Pepadun* ethnicity, were conducted. Finally, the virtual field site is used on YouTube to access various female *gitar tunggal* performers. Research data analysis using an interactive model includes data collection, information display, reduction, and conclusion (Miles et al., 2014). After completing all fieldwork and online data, a transcribing process was used to represent the preliminary findings. The fieldwork data, virtual field sites, literature, and interview recordings are all double-checked throughout this procedure. The code or themes are then shown, and any extraneous information is removed. The final step is to describe and discuss the findings from the field. In this article, the display of descriptive data is discussed in detail (thick description).

RESULT AND DISCUSSION

Indigenous women of Lampung play a part in their traditions and culture. They are in charge of the home-based arts involved in customary rites. Women in Lampung are viewed as symbols in the community and are portrayed as role models in some traditional music and oral literature. Despite adhering to the *Patrilineal* descent system, women are not discriminated against in the arts and roles in custom. In *Saibatin* (Coastal) society, women are more prominent in traditional dances (Mustika, 2022; Thomas, 2014), like West Lampung's *Nyambai* (Daryanti, 2020), than in music-making. In reality, women tend to the home and duties associated with customary rites more. For example, women serve as elegant welcomers and emblems of elegance in the *Sakura* Mask Theatre in West Lampung (Thomas, 2013). During wedding ceremonies, women frequently perform the indigenous poetry *Hahiwang* and *Muayak*, which are now frequently accompanied by music. In addition, women often participate in the art of *Hadrah* by singing Islamic praises (*solawat*) in groups while tambourine (*Rebana*) music is played.

In contrast to historical practices, contemporary perspectives have shifted, with a growing encouragement for women to pursue art and music, including the mastery of string instruments like the *gitar tunggal* in the past *Pepadun* community. This evolution reflects a progressive approach towards recognizing and empowering women in the artistic and cultural domains of Lampung. The multifaceted roles and contributions of Lampung's indigenous women underscore their significance in preserving, enriching, and advancing the traditions and cultural heritage of Lampung, making them pivotal figures in the social fabric of their community.

Gitar Tunggal Lampung

As reposted by reserachers, *gitar tunggal Lampung* are classified into two types: *Pesisir* (Coastal) and *Pepadun* (Hidayatullah et al., 2021; Irawan, 2008, 2013, 2022; Misthohizzaman, 2006; Roveneldo & Barnawi, 2021). Coastal style has recently attracted considerable attention as recording

technology advances, the performer's role as an actor evolves, and identity construction becomes more significant (Hidayatullah et al., 2021; Irawan, 2022). The coastal style was developed by Hila Hambala, who previously combined the *Batanghari Sembilan* and the Lampung *gambus tunggal* (Hila Hambala, personal communication, September 12, 2020). Previously, the *Pepadun* style was acculturation of Portuguese, Dutch, and Malay-Islamic cultures (Barnawi, 2017; Misthohizzaman, 2006). During the colonial period, many Lampung women married Portuguese, and they absorbed their culture, such as the guitar, which adapted to the local community's culture (Misthohizzaman, 2006; Roveneldo & Barnawi, 2021). *Pepadun's* guitar represents a comparable musical style to *kroncong* music, played with a distinct compositional structure. In contrast to the purely independent coastal style, they frequently perform solo and ensemble. Within *cak cuk* and *tutup limun*, *Pepadun* style presents a musical character that highlights gleefully (Misthohizzaman, 2006).

In general, no specific guidelines exist for performing and learning a *gitar tunggal*, particularly in the *Pepadun* style. Nonetheless, female performers outnumber male performers. The performers, particularly those from *Pepadun*, were spread across several locations, including Abung, Way Kanan, Tulang Bawang, Tulang Bawang Barat, Sungkai, Kota Bumi, and others. Lampung women were required to be able to perform a *gitar tunggal* several generations earlier due to Lampung traditional rules, particularly the customary law of the *Megou Pak Tulang Bawang* community (Misthohizzaman, 2006). Customary legislation states that women are not allowed to leave the house when their husbands or parents are at work. However, women are permitted to leave the house with the assistance of their parents or spouse. While at home, playing a *gitar tunggal* provides entertainment while maintaining the household. Furthermore, guitar skills are required for the *Jaga damar* ritual. Therefore, females and males meet and compete to impress each other with their guitar skills. At the time, guitar skills were used to boost one's worthiness (Erizal Barnawi, personal communication, December 3, 2021). Formerly, *Megou Pak* customary law was stringent in recommending women to play *gitar tunggal*. Following the rise of social media, customary law has gradually begun to be abandoned (Roveneldo & Barnawi, 2021). In addition to the *gitar tunggal*, women are objects in the *Pepadun* custom in oral literature and classical songs. Women are often described as having an essential role in the household as well as the customs of Lampung. Women must be strong after marriage because they are the foundation of their families. As a result, women receive more advice than men.



Figure 1. Female *gitar tunggal* Lampung performer playing at home unceremoniously
(Source: Bang bakpau 27, 2018)

At present, *Pepadun's* guitar style appears to be a veteran's instrument, as many elderly women are still able to play that music (Figure 1). Young women are no longer required to learn stringed music. For them, *gitar tunggal* is considered difficult to learn for young women today because it incorporates two skills such as plucking and singing. Melodie running and improvisation is the most challenging part of the performance process, expressly while singing (Ricky Irawan, personal communication, April 17, 2020). The present-day transmission of *Pepadun's* guitar style is declining due to various reasons. Younger generations have shown less interest in learning this traditional genre, preferring to engage with more popular and modern forms of music instead. Furthermore, the lack of structured teaching methods and formal institutions for the preservation of this musical tradition has contributed to its waning presence within the local community. The social practices and community perceptions surrounding the transmission of *Pepadun's* guitar style are complex and multifaceted. Historically, the learning process was deeply embedded within the familial and community structures, with knowledge being passed down orally and through apprenticeship-like arrangements.

Women Perspectives

In earlier periods, their customary law prohibited women from leaving the house, particularly unmarried women. As a result, they are advised to learn *gitar tunggal* to fill their spare time at home. The role of women in Lampung customs is more prominent in the *Pepadun* ethnicity, especially in *gitar tunggal* music. Today, their generation has aged, and there is no longer any transmission of the same gender. Therefore, the role of women in propagating string music, like the function of the instructor in the household, is critical. A *gitar tunggal* education is passed on to the following generation by women. They don't teach formally; everything is done informally. Even if schooling consists solely of watching and listening to females play a *gitar tunggal* at home, this notion is known as *ilmu nyambang* (Irawan, 2022, p. 32). Female *gitar tunggal* players are no different from males in improvising, language, stylistic, and sonification techniques. Female guitarists, on the other hand, have different motivations than men. In general, male performers continue to exist on stage, whereas female performers only live at home.

Women perform as single performers on stage. For example, women pluck the guitar and sing while performing solo. Women, on the other hand, tend to only appear as singers when accompanied by men. The role of women in this show is rooted in traditional customs that augment men's status. Women are given artistic freedom, but they are still limited and do not overpower men's roles. Unlike men, women have a lower transmission of *gitar tunggal* due to this condition. In addition, women were not given the authority to create music because their role in running a household was more critical. Because they are willing to serve the family, only a few female performers continue to perform on stage after marriage.

Pepadun's gitar tunggal songs contain high melodic lines. Certain types of songs, such as *Tetti Tiga Serangkai's*, are appropriate for female performers.

Table 1. *Tetti Tiga Serangkai* song lyrics

Song lyrics	Meaning
<i>Dang niku mewang- mewang</i>	You shall not weep
<i>Dang mewang beayuk-ayuk</i>	Ye shall not 'weep sobbing
<i>Niku lain kubuang</i>	You are not a waste hold
<i>Taday agowmu mak tengguk</i>	Your wish hasn't arrived yet

(Source: Roveneldo & Barnawi, 2021, p. 94)

High vocal melody lines are uncommon in certain types of traditional or folk music, which tend to be simple. However, aside from a more comprehensive register of women's voices, the Lampung people's habit of conversing in high tones also plays a significant role (Figure 2). Furthermore, the superior and boastful nature of the *Pepadun* people fosters a wave of vocal forms that go beyond common practice. Thus, like music as the looking-glass of Lampung culture, the role of the female performer represents her position in the tradition of society.

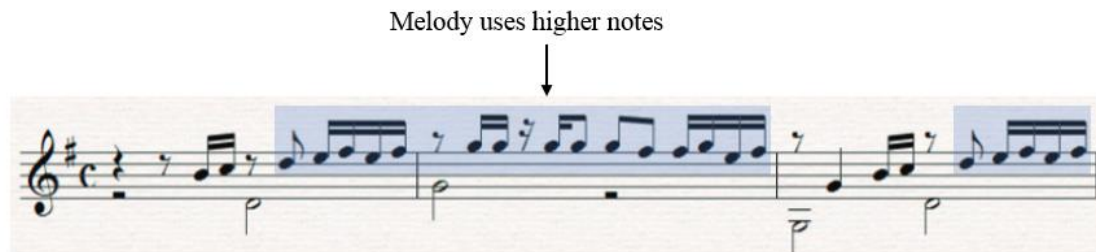


Figure 2. Melody on *Tetty Tiga Serangkai* (adapted from Misthohizzaman, 2006)

Contribution and Recognition

Lampung women's natural authority over stringed music is limited to entertainment and pre-marriage communication. Following that, music is less beneficial than the man in charge of the family. As a result, women have traditionally played submissive roles in traditional Lampung music. This notion is not to claim that women play no active part; rather, it is meant to highlight how, following societal conventions, they are viewed more as singers of Lampung songs than as official players in establishing traditions. This understanding is a result of how they are viewed by the general public and the gendered nature of their roles, such as the stereotypical "wife figure" who exclusively does the cooking, cleaning, and childrearing. As a result, since masculinity was linked to taking on a formal role "in the world," the physical environment and the concept of "home" came to be connected with femininity. That is to say, women's "role" in society is private rather than public, and their artistic contribution to traditional Lampung string-song is often disregarded. Limiting the function of Lampung women to music is not an act of oppression, in contrast to other sorts of patriarchal homes in other countries; rather, it is an effort to defend and shoulder a heavy burden for the family.

For Lampung women, learning to play the guitar alleviates ongoing domestic frustration. Furthermore, traditional leaders view the ability to play the guitar creatively as a mark of success, considering it a valuable attribute when a bride is adopted. However, for Lampung women, the guitar serves as a medium for self-expression and creativity, primarily accessible through music and song. Despite often being unrecognized, women play a crucial role in the family's efforts to transmit, innovate, and preserve this instrument. At home, the process of enculturation is facilitated by the continuous daily playing of notes. The key to the transmission of this music lies in repetition, a practice that is diminishing as culture and digital technology evolve. For the past two generations, grandmothers have passed down the tradition of *gitar tunggal* to their children and grandchildren. The learning of these notes is akin to a musical relay that begins within the family. This transmission predominantly occurs through oral tradition, demonstration, and repetition, rather than through written manuscripts.

Table 2. YouTube channel comprises women *gitar tunggal* performers

Channel Name's	URL
Abung Mergo Nunyai	https://www.youtube.com/watch?v=LdDGd7ZXIXg

El Official	https://www.youtube.com/watch?v=3Ec9FFE-SCY
Effendi Sanusi	https://www.youtube.com/watch?v=dMwQXqHv0ho
Robyansah27	https://www.youtube.com/watch?v=Onu1lNbpkes
Jaguarensamble	https://www.youtube.com/watch?v=xKLhGOflpH0
Ika Nurjanah	https://www.youtube.com/watch?v=Z19OcRBpUpk
Amelia Fitri	https://www.youtube.com/watch?v=oCHW0px9Swo
Liris Vawina	https://www.youtube.com/watch?v=_WUblRmhRs8
Mainan Q	https://www.youtube.com/watch?v=sLS2KOKMYdw
Adi Nugroho	https://www.youtube.com/watch?v=jCUCbVAESem
Juju Shu	https://www.youtube.com/watch?v=aN4OXCL7dBc
Arpani Medinastubaba	https://www.youtube.com/shorts/uguxV-bmxk0
Bang Bakpau 27	https://www.youtube.com/watch?v=OdyDtLKf3M4
KTA Marko	https://www.youtube.com/watch?v=ZJFVj72YBRc
Heri98 Chanel	https://www.youtube.com/shorts/btPGPMZ0nfM
Batin Agus Toni Lampung	https://www.youtube.com/watch?v=_iydBx8THrA
Gerbong Tua	https://www.youtube.com/watch?v=g1HUKjR127I
Sahirul Dahlan Official	https://www.youtube.com/watch?v=AKFGVn9ZMH4
Tam Sanjaya	https://www.youtube.com/watch?v=6rk7aa8Jq2w

(Source: YouTube)

These *gitar tunggal* performers are now available on virtual sites like YouTube. Moreover, their existence serves as a showcase and product for a Lampung music showcase focused on women. Finally, as their numbers dwindle, the digitisation of female performers on these platforms creates an inventory of an important part of Lampung's *gitar tunggal* history. Virtual worlds also feature this critical edition of female performers (Table 2). Lampung music performers and practitioners were forced to transform their musical performances due to advances in technology and social media (Tam Sanjaya, personal communication, October 13, 2021). In examining the development of social media today, it is evident that many *gitar tunggal* performers share their picking techniques and experiences on platforms such as YouTube, often through video tutorials (Hidayatullah, 2019). Nonetheless, virtual space is sufficient to provide opportunities for young female performers to awaken. They exist without being famous or recognized, unlike veteran performers who are more prominent due to their age.

CONCLUSIONS

Looking specifically at traditional *gitar tunggal* songs and those sourced from oral literature, it is clear that the female performers continue to propagate the public's view of women endeavouring to keep them in gender roles, particularly in the *Pepadun* community. At the same time, a few women use songs to control their story, finding autonomy through their role in transmitting and emerging songs and the songs they like to perform. Weintraub's (2021) concept of women's political power,

which functions to negotiate their role in socio-culture, needs to be supported by concrete labour. Along with cultural changes among the Lampung indigenous people, women's roles in determining the politicisation of their own music are becoming more flexible. The inheritance of *gitar tunggal* music, especially to women, needs a particular account that adapts digitalised musical practices. As the democratic space evolves, women must manage their position to maintain their gender civilization.

However, more than the mere existence of digital platforms and the potential for broader cultural shifts are needed to empower female *gitar tunggal* performers effectively. There must be proactive efforts to dismantle the systemic barriers that have historically restricted women's participation in the public musical domain. This notion includes addressing deeply entrenched patriarchal norms that limit women's visibility and recognition as musicians outside of domestic spaces. Policies and initiatives should be developed to support female musicians in accessing resources, such as funding for musical projects, opportunities for public performances, and platforms for digital dissemination. Today's decreasing number of Lampung solo guitar musicians reflects a drop in gendered technical transmission. The guitar cannot be adequately learned in a collaborative, structured classroom context (see: Hidayatullah & Tejapermana, 2020). Instead, its spread is based on manual transmission via family, friends, and relatives, which plays an informal role in the rate of spread within Lampung.

Furthermore, educational programs focusing on the technical skills of digital music production and the historical significance of women's contributions to Lampung's musical heritage are crucial. By bridging the gap between ancient traditions and modern digital technologies, these programs may maintain cultural authenticity and depth in the shift to digital media. Establishing secure and welcoming spaces where female musicians may work together, exchange expertise, and encourage one another in their creative pursuits is also crucial. It is also critical to create safe and inclusive venues for female artists to collaborate, share expertise, and support one another in their artistic endeavors. The research should continue to analyze the unique experiences of female *gitar tunggal* performers, highlighting how they navigate and resist gender norms through their music. This papers may serve as an effective instrument for advocacy, offering proof to oppose discriminatory behaviors and achieve more gender equality in the cultural sector.

Engaging the broader community, including male musicians and cultural leaders, is essential in dialogues about gender roles and the value of women's contributions to Lampung's musical traditions. The community may work together to create a future where female *gitar tunggal* performers are seen and recognized for their creativity and artistry by creating a more welcoming and encouraging cultural environment. While the digitalization of *gitar tunggal* music presents new opportunities for female musicians, it must be accompanied by concerted efforts to address systemic inequalities and support women's full participation in the cultural life of the Lampung community. Only by taking such extensive steps could it be guaranteed that the contributions made by women to Lampung's musical legacy would be appropriately acknowledged and honored.

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