



The Javanese Cultural Values in *Lengger Giyanti* Mask, Wonosobo

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Abstract

Lengger Giyanti Mask Art Wonosobo is a popular traditional art that is full of noble cultural values that exist in the lives of its people. Art that develops in the communities around the Dieng mountains is inseparable from spiritual and religious values, whose teachings are conveyed in the form of Javanese community symbols. The purpose of this research is to analyze the Javanese cultural values that exist in Wonosobo's Lengger Giyanti Mask. This study uses a type of qualitative research. Data collection techniques are carried out by interviews, direct observation and document study. The collected data is then analyzed inductively through the stages of reduction, data presentation, and verification. The results showed that the Lengger Giyanti Mask show, Wonosobo Regency always gave rise to Javanese cultural values. Cultural values expressed in Mask Lengger in Giyanti Village, Wonosobo Regency generally have cultural values, namely values about norms or rules while in values related to Javanese culture are divided into 3 namely (1) cosmologically, contained in Sulasih mask dance, which invites gods and goddesses and ancestors to come to the performance; (2) in symbolic classification, each mask has a representation of basic human characteristics; and (3) in the orientation of the life of the Javanese people, in the mask art of Lengger there are symbols or implied messages, namely dance pangling or reminder (advice).

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INTRODUCTION

A Traditional art has values based on the locality of its people. The Lenggeng Mask Wonosobo is as a traditional art also cannot be separated from spiritual and religious life. Its teaching is in the form of symbols of Javanese people. Wonosobo is one of part of Central Java province, has various cultures, customs, dialects, traditional food, and interesting art. It is because Wonosobo is located in Dieng plateau which has noble cultural inheritances, such as, Dieng temple. It proves that Dieng temple and its surroundings has a developed and preserved noble culture.

Lenggeng art is a folk-traditional art that is full of noble culture in the life of society. Lenggeng art that is developed in different region has different style and characteristic. It can be an identity of its region. Lenggeng art has differences in its dance, its presentation, the visual form of the mask and its mythology in the society. It is happened because the art in a society is a manifestation of mind pattern and interpretation from an indication occurred in its people. The function and role of traditional art is also changed and developed following the pattern of its people's life.

Topeng Lenggeng is a form of culture because the third form of a culture is physical culture. It is from the activities, deeds, and works of people in a society so that it is the most real things and can be seen. There are big objects such as, steel company, sophisticated-high capacity computer, and moving objects like Borobudur temple, Batik clothes, and the smaller object like button's clothes. (Koentjaraningrat, 2009:188).

Lenggeng Mask Wonosobo has its own characteristic if its compared with other Mask traditional art. The characteristic can be seen from its performance, the main actor of mask is never changed and there is no repeating for the same mask to be performed. This becomes a distinguishing aspect from other Mask Art, for example the mask performing art Cirebonan that only performs a dance with one mask figure randomly. The other mask art that is similar to

Cirebonan mask is Endel mask. This traditional art is from Tegal. It also performs a dance with one figure of mask. The art Rampak Buto mask which is from Wonosobo is still adopted the traditional art Magelang. It performs all figure of masks in every performance. This is also happened with Topeng Ireng mask from Magelang. It is similar with Rampak Buto mask art, it performs all character with colorful face.

Puspitasari (2014) describes that in a form of presentation and the symbolic meaning of Lenggeng mask in Krandegan, Sukomakmur village, Kajoran district, Magelang regency, mentions that through the character, types of mask, the color of mask that is worn in a performance, the meaning of mask in Lenggeng Mask art describes the challenging life of human in the world and their characteristics. Based on the summary of the thought, a culture is a collection of ideas, symbols, and values. The ideas are traditional ideas that are historically obtained and chosen. Besides that, a cultural anthropology has a similar purpose that is developed in a cultural society that can be understood by an occurring culture and can be explained the relation among its indications. Finally, the conclusion becomes a well-ordered formulation or patterned structure in the law that control the culture.

The writer uses C. Kluckhohn's theory that the core of culture are ideas, symbols, and values. Specifically, the theories of cultural value from Kluckhohn in Koentjaraningrat will be applied in cultural values in a society, while the theory of esthetical values by Triyanto and Iswidayati will be applied in Javanese cultural values. After cross checking to Giyanti's people about the values reading interpretatively. Globally, the first fact is from formal interpretation value. It will be crashed with the second theory, it is, interview with the actors of Lenggeng Giyanti Mask. The results is in the form of description from the facts in the field. The cultural values in Lenggeng Giyanti Mask art, Wonosobo will be divided in to two parts, they are the values related to culture and the values related to Javanese culture.

METHODS

The technique of data collection in this research is interview, observation, and documentation. Rohidi (2011: 168). This research was held in Giyanti village, Wonosobo. Gathered data then analyzed scientifically by using anthropological approach with qualitative method. The informer in this research is Mas Dwi Pranyoto, he is the group leader of Lengger Giyanti Mask art. The writer obtained data in a form of appreciation level of the society toward movements and concepts of Lengger Mask in cultural values. Furthermore, Bapak Kuat Paulus, he is an artist and a mask maker. The writer obtained data in a form of the process of mask making worn in Lengger mask performance and its cultural investigation. The writer then gained data from Mba' Anik, she is from Cultural Department, Bapak Agus Wuryanto, he is a cultural observer, Mbah S. Sastrowardoyo, an elders of Giyanti village and Giyanti's people appreciation toward the values of Lengger Mask that was done by observing archives and documents, such as, video of Lengger mask performance. The data validity used source triangulation. Collected data was analyzed scientifically using C. Kluckhohn's theory about cultural values.

RESULTS AND DISCUSSION

Cultural Values

The system of cultural value is the highest level of and the most abstract in a custom. This is because a cultural value is a concept of people's thought which is valuable in their life and used for guidance of life.

The cultural value is functioned as life's guidance of people in a society, but as a concept, a cultural value is general and has a wide scope, it is also difficult to explain rationally. But because the cultural value is general, wide, and not real, it exists in emotional area of people's soul. Besides that, they have been infiltrated the cultural values since their childhood, so the concepts have been rooted in their soul. That is why, a culture cannot be changed with another

cultural value in a short period of time by a rational discussion. (Koenjtaraningrat, 2009: 153). In every society, in a complicated or in a simple condition, there are a number of cultural values that relates to a system. The system is as a guidance from ideal concepts in a culture that gives a strong motivation to people's life. The cultural value is an abstract concept because it is a related case in a certain society. Along with Sedyawati's opinion (2007:254) in Septiana (2016), the cultural values in those terms are things that is considered good and correct, agreed by people surroundings and formulated in a culture that is supported by related society.

The Javanese Cultural Values in Lengger Mask Giyanti Wonosobo

The Javanese work art that is related to the system of knowledge, value, and belief for people which act as a guidance in doing art and expression of beauty. Lengger Mask Wonosobo has values, knowledge, and its distinguished characteristic if it is compared with other tradition of mask art. The characteristic can be seen from its performance; the mask artists are always changed and no repeating of the mask figures. This is different from other mask art; such as in Cirebonan mask performing art or Endel mask from Tegal.

The Performance of Lengger Mask Wonosobo always shows the Jvanese values. Sriyadi (2003: 9) in Pramesthi Putri (2015) mentioned that the Javanese culture presents many symbols that are presented in many forms, one of them is in dancing. Those Javanese values are cosmological cultural values, symbolic classification, the orientation of Javanese people. First, cosmological cultural values is a perspective about beauty according to Javanese people it is about a regularity. Second, symbolic classification, Second, symbolic classification that is in line with the Javanese traditional expression, it is empan papan which means everything must be situated in the right place, function and category. The symbolic classification of Javanese esthetic understands esthetical image through an attitude so that the phenomenon of unity (manunggal, nyawiji, or

manjing) is occurred (Hidajat, 2009: 188). This opinion is strengthened by Kartika (2015: 17) she states that folks art in the form of various local cultures that can be seen as Javanese art as "barang kagunan", it is a necessity of the society that functions as benda pakai for the society and useful for them. The beauty in Javanese's point of view, such as (1) beautiful (adi, edi, peni, apik, endah) (2) elegant (gandes, luwes, dhemes, pantes) (3) true and right (bener lan pener).

According to Triyanto and Iswidayati (2007: 96) in Murni (2016), the concept of Javanese esthetic is actually sourced from cultural values. The Javanese values are cosmological cultural values, symbolic classification, and orientation of Javanese people life. First, the cosmological cultural value is a perspective about beauty that according to Javanese cultural perspective it is about a regularity. A regularity is not only about beauty, but also about everything that relates to Javanese people. This point of view is based on cosmological cultural values. According to Koentjaraningrat (1984: 329) cosmology is a mythology about the creating of the world and human beings. Related to the creation of the universe, the Javanese people believe that everything in the world is the unity of life that believe in God and other power. Generally, Javanese people believe that there are invisible elements existing in the world. Besides that, the cosmological belief covers everything with the beginning of life, its creator and the creation.

Second, the symbolic classification according to Triyanto & Iswidayati (2007: 99) the value of beauty exists in the things that are placed in the right role, function, and its category. This is in line with the Javanese expression empan papan. The things should be placed in the right role, function, and its category. Furthermore, Koentjaraningrat (1984: 428-434) explains the symbolic classification is based on two, three, five, and nine categories. The system based on two-category system relate to things that is pro and contra, such as high and low, far and close, right and left, formal and informal, hot and cool, rough and smooth. The system can be very easy to develop into three-

category system to neutralized two parties in order to balance them. Four-category system is like compass. The nine-category system is like the belief to the 9 number in coastal area people. The category system here is very important to Javanese people to determine their action.

Third, the orientation of Javanese people is about harmonious and balance life. The beauty of a work art should show a harmonious value that delivers harmonious, peaceful, tranquil, and balance values. Triyanto and Iswidayati (2007: 96) the concept of Javanese esthetic is sourced from cultural values. The regularity is not only about beauty, but also relates everything that adheres to Javanese people, it is regularity.

Besides that, there are other ideas about a concept of Javanese esthetic in the tradition of its society that is from the past. The folks traditional art in Java has an esthetical concept that was born from Javanese people. The beauty of traditional art has norms in the society. According to Simatupang (2013: 192) the beauty of folks art is unspoken beauty. There some expressions to appreciate folks art, such as reja, lebur, riu, ramai (vociferous and festive) found in the folks art. It is different from the adhiluhung art that we can only found in a palace life or elite class.

The Javanese esthetic is in a form of a cosmological cultural values, symbolic classification, and orientation of Javanese life will be seen from the shape and color of the mask in the Lengger mask performance in Wonosobo. The form of mask that is showed will produce the audiences' appreciation with many expressions. Besides that, the structure of mask also has color. The color of mask has symbolic meaning. The mask's color is similar in every region. The classification of mask's color is: (1) primary red describes anger, devil, bravery; (2) pink color describe a stubbornness; (3) dark blue and dark green describes magical traits; (4) dark yellow color describes stubbornness or hidden anger; (5) light yellow is for princess; (6) light blue describes a good heart; (7) white color describes holiness and youth; (8) blue greenish color reflects a good heart and old

age; (8) silver is for low level knight; (9) dark brown color describes a loyal servant; (9) black color describes wisdom and faith in struggling and dedication. (Laksito, 1993: 32).

So, the Javanese values that is meant by the writer is Javanese cultural values that is cosmological, has symbolic classification, and orientation in Javanese life. (Hidajat, 2009: 188). Lengger mask is a form of Javanese culture because it has certain regularities and classifications in the symbolic values and becomes a critic in the orientation of the societies' life. It calls empan, papan meaning the things should be placed in the right role, function, and its category. In line with that opinion, Lengger mask is also oriented as a form of Javanese esthetical life, such as, cosmological, symbolic classification, and orientation of Javanese life that expresses in symbolical colors. It can be said that this type Lengger mask is Javanese Lengger mask since it fulfills the above requirements.

Cosmological Perspective

Cosmologically, the Lengger mask Wonosobo relates to people's belief toward the universe that run harmoniously in accordance with the Creator. In Javanese cosmology, the universe consists of empirical universe (where we live) and meta empirical universe.

From the perspective of Javanese cosmological perspective, empirically, the ancient Javanese has a strong belief to the God and Goddess and their ancestors. They believe that the spirit of their ancestors accompany them in their daily life. According to Eliade (2002) in Pratiwinindya (2017), explains that in the meeting between human and the sacral moment, they feel that they touch by something invisible. In Lengger Mask Giyanti, Wonosobo regency, it can be showed that the dance of sulasih mask that is performed to bring the God and Goddess, and their ancestors to come to the performance. This dance is performed by facing the four directions to call their ancestors. After Sulasih mask dance as a call processing, it continuous with the dance of Kinayakan dance to welcome

the God/Goddess and ancestors that have come in the performance.



Figure1. Kinayakan Mask

From the Empirically Javanese cosmological perspective, there are certain patterns that are applied in human's life so that it occurs a rule in human's life itself. In the relation of Lengger mask Giyanti, Wonosobo regency, there is a consistency in its mask making. Only a few changing in its accent.

Symbolical Classification Perspective

The symbolical classification, according to Triyanto & Iswidayati (2007: 99) the beauty values are everything placed in its situation, role, function, and category. Along with the Javanese traditional expression, it is empan papan, meaning the things should be placed in the right role, function, and its category. For example, the mask that belongs to symbolical classification is Sulasih mask in picture 2.2



Figure 2. Sulasih Mask

Sulasih mask describes a sensitive character and mystical that is showed in its dance movements. It is like princess movements.

The pink color describes feminine elements that has dynamical accompaniment. Generally, it is played by the elders.

Moreover, related to the symbolic classification in Javanese esthetic, according to Hidajat (2009: 188) that Javanese understands esthetical image through an attitude so that the phenomenon of unity (*manunggal*, *nyawiji*, or *manjing*) is occurred. Those comprehension produces the etymology of *endah*, *edi*, *peni*, (beautiful) *lan migunani* (useful). *Endah* (beautiful) is a phenomenon that can be detected by five senses. *Edi* is a beautiful image that can be caught by feeling. *Peni* is an esthetic image that shows shape, attitude, and value. *Migunani* is useful. This opinion is strengthen by Kartika (2015: 17) that folks art with various forms of local culture can be seen as Javanese art “*barang kagunan*” it is necessity of society that functions as *benda pakai* and useful for them. The beauty in the perspective of Javanese are: (1) *adi*, *edi*, *peni*, *apik*, *endah* (beautiful); (2) *gandes*, *luwes*, *dhemes*, *pantes* (elegant and flexible); (3) *bener lan pener* (true and right).

In *Lengger* mask *Giyanti*, *Wonosobo*, each mask represents symbols that has *manunggal*, *nyawiji*, atau *manjing* (unite) traits. Or in other word, it unites with people life. The symbols here means that every shape of the mask is the representation of basic character of human beings. It can be seen in *Bribil* mask in picture 2.3



Figure 3. Bribil Mask

Bribil Mask describes a bravery. It is depicted with red face, big and sharp eyes, thick moustache and beard.

Another example in *Lengger* mask that belongs to symbolic classification is *Rangu-rangu* mask,



Figure 4. Rangu-Rangu Mask

Rangu-Rangu mask is also called *Gagahan* mask with a rough movements. This dance symbolized a high romantic love. The grey color in this mask symbolized a doubtfulness at the backside of stubbornness.

The Orientation of Javanese Life Perspective.

The orientation of Javanese Life is in a form of harmonious and balance. According to Triyanto & Iswidayati (2007: 103) in the perspective of Javanese culture, the beauty of an artwork should show a harmonious value. It delivers an image of harmony, peace, balance and tranquility. Moreover, According to Koentjaraningrat (1984: 435-442) A harmony is important in Javanese life. Knitting a good relationship with the universe and human beings so that the life becomes harmonious and peaceful. This occurs by the existence of *Lengger* dance performance in *Nyadran* tradition as an evidence to prove the harmonious life between society and the Javanese traditional values.

Besides that, there is another idea related to the concept of Javanese esthetic in tradition folk art from the past culture. The folk tradition in Java has an esthetic concept from the Javanese. The beauty of tradition art also has a norm by its society. According to Morphy (in Simatupang, 2013: 103) that esthetic is a value measurement legitimated by society. The standard setting of esthetic always has an authority dimension, in palace or in public. The

Lengger mask becomes a public work art that has an esthetical beauty. The Lengger mask can be analyzed using style, face element, and color. Those forms can be measured with an esthetical standard from the society. Furthermore, those forms produce esthetical expression among public.



Figure 5. the Form of Mask and Lengger Mask Dance

Related to the above explanation, the softer form of the mask character and the color of the mask is mostly using light colors. This cannot be separated from the influence of the universe. This is contradictive from the color using in costal area. The color used there are mostly bright colors. In all Lengger mask dance , there are symbols and cultural values, it is pangeling (advice) dance, message for life and for religious life. It is the same with Putriningtyas conclusion (2015), that a dance as a communication tool has an important role in public life. This can be seen from the visual forms of the properties used in Lengger mask performance.

CONCLUSION

From the empirically Javanese cosmological perspective, there is a certain pattern that runs in line with human life so that a regularity occurs. Related to Lengger Mask

Giyanti, Wonosobo , it can be seen a consistency in the mask making. There is only a few changing in the accents without changing the original design, for example Bribil mask.

Bribil mask describes a bravery and a strong character. It is described with a red face, big and sharp eyes, thick beard and moustache . then, in Rangu-rangu mask. In a performance of Lengger mask, it is called Gagahan mask with a rough rhythm of dance and symbolizes a high romantic love. The grey color of rangu-rangu mask symbolizes a doubtfulness at the backside of a stubbornness.

Besides that, there is an idea about the concept of Javanese esthetic in tradition art is from the past culture. The folks tradition art in Java has an esthetic concept that was born from Java society. The beauty of tradition art has norms in the public, they are the orientation of Javanese life, they are harmonious and balance. The beauty of an art work should show harmonious values. The harmonious values give the impression of harmony, peace, tranquility, and balance. This can be seen from the softer character form of the mask, it mostly uses soft, light colors. It also can be separated from the influence of the universe. Harmony is important for the Javanese. Knitting a good relationship with the nature and with human so that a harmonious life can be achieved. This can be achieved by the existence of Lengger dance performance in nyadran tradition as a proof of a harmonious relationship between people and the tradition.

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