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The Textual and Contextual Study of Lengger Banyumasan Dance Performance in Sea Alms Ceremony in Sidanegara Village

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Abstract

The lengger Banyumasan performance at the sea alms ceremony in the village of Sidanegara is a folk art that is presented in a ritual culture of the community. These rituals affect textual and contextual values in the lengger dance performance. The purpose of this study was to determine the textual and contextual values in the lengger Banyumasan performance at the sea alms ceremony in the village of Sidanegara. Field data was processed using qualitative research methods and a phenomenological approach. Data collection techniques used are observation, interviews, and documentation. The data validity technique used is the triangulation technique. Data were analyzed using data reduction, presentation, and conclusion stages. The results show that the performance of the lengger Banyumasan dance at the sea alms ceremony has a performance pattern consisting of the lenggeran round which is included in the procession and tasyakuran evening and has a performance function consisting of individual functions that have spiritual values such as supplication, worship, and expression of gratitude to God Almighty, social functions consisting of entertainment and economic functions, as well as association or brotherhood functions. Suggestions from the researchers for artists to maintain cohesiveness to continue to develop and preserve the lengger Banyumasan art form.

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INTRODUCTION

Lengger art is one of the traditional folk arts within the Banyumas community, featuring Banyumasan-style dance accompanied by the distinctive Banyumasan calung music. The emergence of the lengger dance was initially used to celebrate harvests or to express gratitude to God for abundant yields. However, as time goes on, the lengger dance has undergone development in terms of its form and function. The development of lengger Banyumasan art in the Cilacap region can be felt in Sidanegara Village. Sidanegara Village is an area in the Cilacap regency that shares its borders with West Java. The development of lengger performances is usually based on the changes in the community's way of life, adapting to the changing times and culture (Budiyanto et al., 2019).

Lengger performances in Sidanegara Village can be found in various events such as thanksgiving celebrations, circumcisions, major ceremonies, and traditional community events like sea alms (sea offerings). The lengger Banyumasan dance performance in Sidanegara Village particularly in the sea alms ceremony differs from the lengger Banyumasan performance. This difference is due to the adaptation to the local culture and traditions where the Lengger dance performance is presented as part of a sacred and spiritual ritual tradition. Traditions in the form of rituals are inseparable from the culture, which originates from the culture as the entirety of the knowledge that guides and shapes the actions of every human being in society (Wahyudi, 2011).

The lengger Banyumasan dance during the sea alms ceremony in Sidanegara Village only takes place in Sura, the first month in the Javanese calendar known for its sacred and mystical month. The sea alms

ceremony conducts by drifting the offering rituals into the Citanduy River. Sidanegara Village is located near the river, which is believed to flow to the Southern Sea.

From these definitions, it can be understood that the lengger dance performance during the sea alms ceremony in Sidanegara Village, which is part of the dance presentation for a ritual ceremony, has specific adaptations or requirements such as a specific location, specific day or time, specific dance, and specific purposes or functions. This phenomenon is interesting to study in terms of the performance's textual and contextual aspects. Therefore, this research aims to understand and describe the textual study concerning the form of the performance and the contextual study concerning the function of the lengger Banyumasan dance performance in the sea alms ceremony in Sidanegara Village.

The textual study means the phenomenon of dance is seen as a physical form within the text that stands independently and can be read, examined, or analyzed textually according to the concept of understanding (Hadi, 2007). This understanding presents dance as a form or structure seen empirically from its external appearance without necessarily connecting to its internal structure.

The form of performance is the form of dance can be seen through the overall presentation of dance that includes elements and supporting components of dance presentation such as presentation structure, theme, movement, music or accompaniment, makeup, costumes, property, performance venue, lighting, sound, performers, and audience (Jazuli, 2008). A performance form is inseparable from the underlying elements such as performance structure (beginning, middle, and end patterns), movements, makeup and costumes, musical accompaniment,

property, and the performance venue (Mahfuri & Bisri, 2019).

Supporting the exposition of contextual study concerning performance is the theory of contextual value proposed by Hadi (2007). It is the contextual study of dance as a phenomenon of art that is observed through other disciplines. Contextual study in dance is closely related to the function of dance and the values associated with its function in society. The function and role of traditional art in society also change and develop according to the patterns of community life (Marsiana & Arsih, 2018). According to Hartono (2017), the theory of function divides the function of dance into individual, social, and interaction functions.

A relevant study titled *"Tekstual dan Kontekstual Tari Hadrah pada Masyarakat Tanjung Morawa Desa Dalu X B"* by Adinda Sandra Ersuci in the Gestus Journal (2021). This study discusses the textual and contextual aspects of Hadrah dance, described through its form and function of the performance. The study demonstrates the textual study of Hadrah dance through movements, accompaniment, costumes, and floor patterns. The contextual study of Hadrah dance is in the appreciation and support of the community towards the development and preservation of Hadrah dance to obtain stages and the changing function of the performance from religious to entertainment. From the findings of this research, the researcher can gain insights that contribute to the planned research, such as understanding what needs to be done during the study, identifying the components to be investigated and the data to be collected, and discovering the differences and similarities between the findings of the previous research and the research that will be conducted.

One of the referenced research articles is *"Fungsi Ritual Tari Maulud Lengger*

dalam Upacara Suran di Desa Gandu Kecamatan Tembarak Kabupaten Temanggung" by Anim Kartika Dila. This article discusses the form and function of the maulud lengger dance, which is relevant to the researcher's study on the function of lengger dance. The research provides information that the performance has forms, functions, and characteristics of ritual dances. This research explains that the maulud lengger dance has the form of performances described through movements, rhythm, expression or sense, costumes, performance venue, and dancers. Additionally, this article explores the ritual aspects of honoring ancestors, fertility, and warding off misfortune.

Article research with the title *"Bentuk dan Fungsi Kesenian Tradisional Kerangkeng di Desa Asemdayong Kecamatan Taman Kabupaten Pemalang"* written by Nurul Amalia in the Journal of Dance Arts (2015). By using descriptive qualitative methods, the research explains the form of Krangkeng art performances which are acrobatic performances consisting of dances and immune performances. The function of the performance is also explained, namely as a ritual for religious ceremonies and a means of entertainment.

The results of the research written by Nurul Amalia provide insightful references to researchers, namely about the form of art performances from the presentation structure, and elements of a performance, and also explain the function of a traditional art performance.

Based on the presentation of the previous research findings, it can be seen that there has been no specific study or research on the textual and contextual aspects of the Banyumasan lengger dance, highlighting the need for further investigation to contribute to the field of knowledge and expand the understanding of lengger that has existed before.

RESEARCH METHODS

The research method used in this study is qualitative research, which is based on a paradigm that views social reality as something holistic, complex, dynamic, and interactive (Sugiyono, 2015). Qualitative research presents data, data analysis steps, and conclusions in sentences, descriptions, or questions and emphasizes the realities derived from the obtained data in the field.

The researcher employs a descriptive qualitative research method with a phenomenological approach because the research problem aims to describe and elucidate phenomena related to the function of lengger dance performances that are not quantifiable. Using a phenomenological approach in this study, the researcher can describe the textual and contextual aspects of the lengger dance performances in the sea alms event. The phenomenological approach is in knowledge as data that emerges and is responded to in our consciousness (Barlian, 2016).

The research is conducted in Nusa Indah, Sidadadi Hamlet, Sidanegara Village, Kedungreja Sub-district, Cilacap, which is the location where lengger performances take place during the sea alms procession. The research target is the lengger Banyumasan dance focusing on the performance's textual and contextual aspects.

The data collection techniques in this research include observation, interviews, and documentation. After the data collection stage, the next step is data validation or testing of the accuracy of the data. In this stage, the researcher utilizes the data triangulation technique. According to Sugiyono (2015), data triangulation is a data collection technique that combines various existing data and sources. The researcher compares the data obtained from the performances observed directly or the

researcher observes directly the sea alms activities held in the Nusa Indah community in Sidanegara Village. Data is also obtained through interviews with the individuals involved in the event, such as the head of the dance studio in Nusa Indah, the community leader, the dancers, and the residents. The researcher also collects documentary data during the observation and interviews, including photographs, videos, and audio recordings related to the process of the sea alms procession. Subsequently, the data is analyzed through data reduction or selection, then data presentation, and conclusion.

RESULT AND DISCUSSION

The performance of the lengger dance, famous for entertaining the community, is held during a ritual event of the community's beliefs. It is a unique phenomenon that combines folk art and the ritual presentation of the community. In Sidanegara Village, the lengger performance during the sea alms serves as a medium of gratitude expression and expression that the community has excellent lengger art. This is in line with the statement made by the head of the Nusa Indah community, Ibu Tuminah, as follows:

"The presence of lengger performance in the suran event is to express gratitude for the blessings of health and safety. Hopefully, in the future, the lengger will be kept away from disasters and brought closer to its prosperity so that everyone remains safe. It is an expression of pride in having such a beautiful art form" (interview, December 7, 2021).

Textual Studies or Performance Forms

The Banyumasan lengger dance during the sea alms ceremony has a different performance form than the lengger Banyumasan dance. Generally, the lengger

Banyumasan dance consists of several sections, but in the sea alms event, the lengger performance is divided into several parts. The lengger dance performance during the sea alms ceremony consists only of the lenggeran section with various dance presentations.

The lengger dance is presented during a procession divided into several sessions at each stopping point. Several sessions are divided into dance performances on the banks of the Citanduy River, where offerings are drifted, at the intersection of the Nusa Indah gate, road intersections, and the panembahan's tomb. In each performance location, the lengger dance is performed according to the requirements set by the elders who lead the ceremony and they are believed to serve and show respect to the spirits of the ancestors.

The presentation of the lengger dance at the sea alms event is performed by the dance studio whose Nusa Indah environment, Margo Budoyo. In addition, not only the lengger dancers but also the lengger dance performance is accompanied by clown dancers or *bodor* who accompany every the lengger Banyumasan performance during the sea alms event. The presentation of the Banyumasan lengger dance is also accompanied by the sounds of the gamelan played by gamelan musicians. Throughout the performance, the gamelan music is supported by a sound system and the vocalists (*sinden*) who sing Banyumasan songs and shalawat (Islamic songs praising the Prophet Muhammad), and Javanese songs.

Performance Pattern

The presentation of the lengger dance is divided into several sessions at each stopping point. Firstly, there is a dance performance on the banks of the Citanduy River where the offering is drifted into the river. Secondly, there is a performance at a

road intersection. Thirdly, there is a performance at the intersection of the Nusa Indah community gate. Lastly, there is a performance at the tomb of panembahan.

The first performance of the lengger dance takes place on the banks of the Citanduy River for drifting the offering. After the offering has been drifted into the river, the lengger dance performance presents the ricik-ricik Banyumasan dance. The ricik-ricik dance is popular in the Banyumasan community, especially in lengger performances. The accompaniment for this dance consists of the Banyumasan ricik-ricik with gamelan calung Banyumasan accompanied by singing performed by the "*sinden*" (female vocalist). After the presentation of the ricik-ricik dance, the procession continues.



Figure 1. The dance performance on the banks of the Citanduy River.

(Source: Zaharani Salsabila, 2021)

The second performance of the lengger Banyumasan dance occurs at several road intersections. The performance at these intersections serves to offer respect and honor to the ancestral spirits and aims to entertain the community. Some people give "*saweran*" (monetary gifts) to the lengger dancers as an expression of joy and respect.



Figure 2. The dance performance at the Crossroads.

(Source: Zaharani Salsabila, 2021)

After walking for a few meters, there is a performance location for the lengger Banyumasan dance at an intersection near the mosque of Nusa Indah community. All procession participants stop at this intersection and the lengger dancers present the lengger Banyumasan dance. The dance at this intersection is called the bendrong kulon dance lasting 2-3 minutes. It is performed by three lengger dancers and one *bodor* dancer. After the performance of the bendrong kulon dance at this intersection is finished, the procession continues along the designated route toward the following location.

After walking for several tens of meters, you will arrive in front of the Nusa Indah entrance gate. The third performance is shown in front of the gate, where all procession participants stop again, and the lengger dancers are ready to present the lengger dance according to the guidance of the community's elders. The performance in front of the gate consists of the gudril dance for 3-4 minutes. The gudril dance is a distinctive dance known for its magical power. It is performed at this intersection, specifically in front of the gate or entrance of the Nusa Indah neighborhood. It is intended to offer something visible. As the local community believes a supernatural power is associated with that place. After the lengger performance is finished, the procession

continues by walking towards the tomb of *panembahan*.



Figure 3. The dance performance in front of the Archway.

(Source: Zaharani Salsabila, 2021).

The elders and the lengger dancers enter the tomb area to perform the ritual according to their beliefs and to pray together. After completing the ritual and collective prayer, the lengger dance continues to be performed in front of the respective tomb of the *panembahan*. There are two adjacent tombs, where the eastern tomb, under the guidance of Mr. Martoyatin, requests the tari gudril Banyumasan. The other tomb, under the guidance of Mr. Kyai Wasito, usually requests the bendrong kulon dance and the gunung sari dances. These two dance performances are presented at their respective *panembahan* tombs, following the guidance and instructions of the community's elders following their beliefs and traditions. Both dances are believed to have mystical and sacred values. Thus, they are performed at these specific locations. The differences in dance performances and gending are specifically shown in the preferences and continuation of ancestral traditions. The daytime procession is considered complete when it returns to the courtyard of the head of the Nusa Indah neighborhood.



Figure 4. The dance performance at *panembahan* Tomb.
(Source: Zaharani Salsabila, 2021)

The performance of lengger dance at the *panembahan* tombs marks the end of the lengger Banyumasan performance in the sea alms event. The procession is considered complete when it returns to the gathering place, the house of the head of the Nusa Indah neighborhood, Mrs. Tuminah. After the procession is finished, *tahlilan* or collective prayer is held, which also marks the end of the sea alms event in Sidanegara Village.

Performance Elements

The form of performance is certainly inseparable from the underlying elements of the performance. According to Jazuli, the form of performance (Jazuli, 2008:8) refers to the structure of the dance, which can be seen through the overall performance of the dance, including the elements and supporting components such as the presentation structure, theme, movements, music or accompaniment, makeup, costumes, property, performance venue, lighting, sound, performers, and audience.

Theme

The theme in a dance refers to the story that helps the audience understand the content of the dance. Lengger Banyumasan dance is a traditional folk dance characterized by its social nature, showcasing distinctive traditional accent movements, simple movements, and an

unknown or uncertain origin (Agustina & Prabowo, 2017). The movements of traditional folk dances are usually determined within a specific context, giving them a particular theme. Lengger Banyumasan dance has graceful movements that create lively and enthusiasm to gather, as reflected in the *ricik-ricik* Banyumasan dance. Among the various performances of lengger dance, non-dramatic themes are commonly presented. Non-dramatic themes in a dance refer to performances that do not use a story or parts of the story but depict something specific. The form of lengger Banyumasan performance in the sea alms also has a social theme as it portrays the sacred traditions of the community.

Movement

Movement in lengger Banyumasan dance is rooted in the special style of Banyumasan. The lengger Banyumasan dance, as a type of traditional folk dance, has simple and anonymous movements which have not been standardized or copyrighted. There is no established standard for the movements in the lengger dance because the movements of the lengger dance are the spontaneity of the dancers, characterized by dynamic and agile swaying motions that follow the rhythm of *calung* music (Dilla, 2021). In Lengger dance as a folk performing art, not all movement elements have specific names. However, it does not mean that the movements of the lengger dance cannot be described. The lengger dance has distinct movements with Banyumasan styles, such as *geyol* (hip movements), *gedheg* (head movements), and *seblak sampur*.

The movements commonly performed by Lengger dancers include *cuthatan sampur*, *kebyak kebyok sampur*, *umpal asta*, *entrakan*, and *lembeyan*. In addition to these basic

movements, there are also connecting or transitional movements known as *sekarang*, which include movements such as *srisig*, *sindhut*, and *keweran*. Apart from the defined movements, the *lengger* dancers also incorporate spontaneous movements. These spontaneous movements are simple which is the characteristic of the *lengger* Banyumasan dance, such as *egol* (hip movements) and *lenggang-lenggang* (swaying motions). Not only the *lengger* dancers, the *bodor* dancers also respond spontaneously to the movements of the *lengger* dancers, creating a synchronized interaction as if they were dancing in pairs.

The hip movements and the repetition of movements within various *sekarang*, performed with subtle yet strong intensity, enhance the playful, graceful, and agile impression. The movements with agile impressions are synchronized with the dynamic music of the Banyumas *calung gamelan*. The floor patterns used in *lengger* dance consist of parallel, zigzag, diagonal, and circular patterns. In contrast, using moderate volume adds to the simplicity and allows the dancers to move flexibly. The *lengger* dancers can perform flexible and expressive movements accompanied by smiles and joy.

Dance Music

Music in dance performances serves as an accompaniment to the dance and creates a lively and vibrant atmosphere. The musical accompaniment used in the *lengger* Banyumasan dance performances utilizes the instruments of *gamelan* *slendro* and *pelog*. In the case of Margo Budoyo's *lengger* dance at the sea alms event, a set of *calung* instruments consists of the *gambang*, *selentem*, *kenong*, *kendang*, and *gong*. *Calung* is a bamboo musical instrument that produces tones.

The music performed as an accompaniment to the dance includes *ricik-ricik* Banyumasan, *gudril* Banyumasan, and *bendrong kulon*. The choice of music as accompaniment is customized to the dance performances. In addition to accompanying the dance, other musical pieces, such as Javanese *campursari* songs and *shalawatan*, are performed to enliven the atmosphere during the sea alms procession. Some music performed also serves a ritual function, such as *gudril* and *shalawatan*.

Makeup and Costume

The makeup used in the *lengger* Banyumasan performances at the sea alms event, performed by both the *lengger* and *bodor* dancers, has corrective and fantasy makeup. Corrective makeup is a technique used to enhance face shapes and create a more refined appearance. Fantasy makeup, also known as character makeup, involves transforming the face into non-realistic and imaginative characters. It portrays mythical figures created by the power of imagination, as seen in the comedic characters portrayed by *bodor* dancers. In the *lengger* Banyumasan dance, the dancers apply their makeup using the tools and techniques they have learned through self-study. As makeup techniques evolve, dancers independently learn and improve their makeup skills to suit their respective characters.

The makeup tools used in the Margo Budoyo *lengger* Banyumasan performances include milk cleanser, face tonic, moisturizer, foundation, loose powder, compact powder, contour, and shading products, blush on, eyebrow pencil, eyeshadow, eyeliner, false eyelashes, lipstick, highlighter, powder sponge, and makeup brushes.



Figure 5. Makeup of the lengger dancers (Source: Zaharani Salsabila, 2021).

The makeup used by the lengger dancers helps accentuate their faces and enhance their appearance. It also adds to the overall attractiveness and allure of the dancers. The use of varied and up-to-date makeup styles and techniques ensures that the audience remains engaged and interested in the performance without feeling bored.

The costumes in the lengger Banyumasan dance performances at the sea alms event, both lengger and *bodor* dancers have different costumes for each dancer. The costumes worn by the lengger dancers consist of *mekak*, *kebaya*, *kamisol*, *jarik*, *stagen*, *ilat-ilatan*, belts, *boro*, *samir*, and *sampur*. The lengger dancers also wear accessories such as *sirkam*, *melati* (flower ornaments), *cunduk mentul*, brooches, bracelets, and earrings. The *bodor* dancers wear a costume consisting of a black undershirt, vest, *jarik*, necklace, shawl, long-sleeved undershirt, belt, and accessories such as bracelets, *klat bahu*, and *irah-irahan*.



Figure 6. Costumes of the lengger dancers (Source: Zaharani Salsabila, 2021).



Figure 7. The makeup and costume of the *bodor* dancers (Source: Zaharani Salsabila, 2021)

The choice of costumes helps to accentuate the character of the dancers, such as the lengger dancers who is appearing attractive, beautiful, and graceful with their distinctive *kebaya*, which is sexy and reflective of ordinary people. The selection of costumes notices some factors such as color, fabric type, and how they are worn to ensure the dancers' comfort and to create a visually pleasing experience for the audience.

In contrast to the colorful and uniform costumes of the lengger dancers, the musicians (*pengrawit*) and singers (*sinden*) do not have fixed or uniform costumes. The same goes for the respected elders of the community. Although they don't dress in matching outfits, they still wear modest and neat clothes.

Properties

Properties in dance support movement and serve as complements to express the desired expression in a dance performance. The prop used in the lengger Banyumasan dance performance is the *sampur* or scarf. The *sampur* is a property used in every segment and for all dancers in the lengger dance performance.

Venue

The performance venue is a supporting element that helps facilitate the entire show. Lengger dance performances are typically staged in open spaces like courtyards, fields, and pavilions. The lengger dance often involves interactive

scenes with the audience, such as dancing together or receiving offerings (*saweran*), blurring the precise boundary between the performance space and the audience area.



Figure 8. Venue in front of the gate
(Source: Zaharani Salsabila, 2021)

The staging of the lengger Banyumasan in the traditional ceremony of "sea alms" (sea offering) takes place in different locations compared to the lengger dance performances at other festive events. The performance venue for the lengger dance in the sea alms tradition includes the courtyard and streets. It occurs because the dance is performed in a carnival or procession manner. Additionally, the performances may take place in the courtyard of the neighborhood head's house, the *panembahan's* tomb, and at street intersections, utilizing an open stage setup due to the uncontrolled audience space.

Sound Design

Sound design in performing art is a supporting element that plays a vital role in live performances and it is closely related to the stage. In the artistic performance of Margo Budoyo lengger Banyumasan, a simple sound design is used to ensure the clarity of the gamelan instrument's sound for the entire audience. In other words, the sound design aims to attract the audience to come and appreciate the performance. In the lengger Banyumasan performance during the procession or the sea offering in Desa Sidanegara, the sound design consists of a loudspeaker placed on a bicycle and a small sound system along with a microphone used by the *sinden* (vocalist).



Figure 9. Sound System
(Source: Zaharani Salsabila, 2021)

Lighting Settings

Lighting or stage lighting in a dance performance is a supporting element that enhances the performance by providing illumination, allowing the dancers' expressions, costumes, makeup, and movements to be visible. The use of lighting in lengger Banyumasan performances is adjusted according to the venue and time of the performance. The lengger Banyumasan performances during the traditional sea offering ceremony in Sidanegara Village, where the performances take place in the courtyard and on the streets, or in other words, involve moving from one location to another, the performances usually take place during daylight hours as part of a procession. Therefore, there is no need for additional lighting or stage lighting as sufficient natural light is already available.

Performers

The performers in the lengger Banyumasan dance performances consist of dancers and musicians. The lengger dancers play a crucial role in the lengger performance, as they are involved in every segment of the dance. In contrast to the general lengger performances, the lengger Banyumasan performance during the sea alms ceremony fully involves and showcases the lengger dancers. The lengger dancers in the sea alms ceremony are members of the lengger calung Banyumasan dance art studio with the combination of Margo Budoyo. The Margo Budoyo lengger dancers include Sunarti, Wiwik Susanti, Fatimah, and Saeful Arif. In addition to the Lengger dancers, some *bodor* dancers accompany and support the lengger dancers in their performances.



Figure 10. Lenggèr, *sinden*, and *bodor* Dancers. (Source: Zaharani Salsabila, 2021).

In addition to the dancers, another group of performers in a lenggèr Banyumasan performance during the sea alms ceremony is the musicians or "*pengrawit*." The musicians who participate in the event are artists from the Margo Budoyo art studio. The musicians include several gamelan players and a *sinden* (female vocalist). The *sinden* who participates in the sea alms ceremony is *sindhen Nonong*. The *sinden* is accompanied by approximately nine *pengrawit* who play the gamelan *calung*, including instruments such as *gambang*, *kenong*, *slenthem*, *kendang*, *gong*, and a sound system. In addition to the artist performers, community participants help facilitate the lenggèr Banyumasan dance performance, known as the community elders.

Contextual Studies or Performance Functions

The contextual study of dance is closely related to the function of dance and the values associated with its role in society. According to Hartono (2017), the theory of dance function can be divided into individual, social, and association.

Individual Functions

The individual function means that a dance is created for ritual activity and it is

related to supplication, worship, and gratitude. The primary function of the lenggèr Banyumasan dance in the sea alms ceremony is its ritual function. The ritual function has several characteristics. Namely, the dance is performed at a specific time known as the sacred month of Sura, it is presented at specific locations such as the banks of the Citanduy River, where offerings are drifted, it is shown at intersections and the tomb of *panembahan*, and it is performed by specific performers, namely the lenggèr dancers of Margo Budoyo Art Studio. The lenggèr Banyumasan art originated in rural communities where beliefs and traditions, such as rituals and offerings, influence life. The sea alms event in Sidanegara Village involves several traditions and rituals from the local community following Javanese mysticism in the Nusa Indah environment. It aligns with the statements made by Mrs. Tuminah, as follows:

"Every month of Sura, on the first day, according to the Javanese customary tradition, a suran is held by two neighborhood units of the Javanese community here to ensure the safety of the residents of Nusa Indah and its surrounding areas. Additionally, it is conducted to ward off misfortune so that nothing obstructs the well-being of the people of Nusa Indah." (Interview, December 7, 2021).

With its various traditions, the sea alms ceremony aims to ward off misfortunes and bring safety, particularly to the people of Nusa Indah. Throwing offerings into the sea during the ceremony serves as an expression of gratitude and a form of prayer to God.

The rituals and traditions observed during the Sea Alms ceremony also include the performance of the lenggèr Banyumasan, which expresses

gratitude. Therefore, the lengger performance has an individual function or serves as a ceremony of supplication and worship to the Almighty God.

In addition to rituals and traditions such as throwing offerings, the community also holds beliefs and traditions regarding the lengger dancers, whom they consider sacred and pure. As a result, there are instances where they request to have small children or babies sprayed, kissed, or touched with the scarf of the lengger dancer. This is in line with what was conveyed by the lengger performer, Saeful Arif, as follows:

"The surrounding community still holds many Javanese beliefs, one of which is the tradition of spraying, kissing, or touching the faces of young children by the lengger dancers, who are considered pure and clean." (Interview, August 12, 2021).

During the procession of sea alms, the lengger Banyumasan dance is also performed at the intersection of alleys and the tomb of *panembahan*, based on ritual and community beliefs. The community believes that each intersection has mystical power and needs to be honored, just like the tomb of *panembahan*. Javanese people must offer their respects at every intersection. Thus, dance is performed as if we are offering hospitality to invisible beings or entities, following the elders' instructions and the traditions from our ancestors that we must adhere to. It is following what Mr. Slamet stated, as follows:

"When the procession is stopped, we perform the Lengger dance as if we offer hospitality to those unseen beings or entities. It is an instruction from our ancestor so we follow and adhere to it" (Interview, December 7, 2021).

In addition to the performances at street intersections, the lengger dancers also have a special performance at a tomb of *panembahan* in the Nusa Indah environment. Before the lengger dance performance, a ritual is conducted where offerings are placed and a collective prayer is performed according to the community's beliefs, led by the elders, as a form of supplication and worship to the Almighty God. Then, an exceptional performance takes place, showcasing specific musical compositions and dances such as the the gudril dance, the blendrong kulon dance, and the gunung sari dance, for honor and worship to the spiritual presence at that location.

Social Functions

The social function of dance is the dance form as entertainment and the same applies to the Banyumasan Lengger art form. The majority of lengger performances serve the purpose of providing entertainment, relieving stress, and creating a relaxed atmosphere. The audience captures the entertainment element through the presentation of the lengger performance, where they can enjoy every movement the dancers execute. Some comedic dancers or clowns also perform humorous acts. The jokes delivered by the comedic dancers elicit laughter from the audience, encouraging interaction as they respond with playful banter, creating an atmosphere of joy and amusement that enhances the entertainment value of the lengger performance. It aligns with the statement made by Candra, as follows:

"The lengger Banyumasan performance that the audience eagerly awaits is filled with laughter and joy, especially during the playful banter and jokes delivered by the comedic dancers, creating a lively and cheerful

atmosphere." (Interview, August 7, 2021).

The function of entertainment in dance can easily be understood as an activity that brings joy, happiness, and soothes the heart. The function of entertainment is felt not only by the audience but also by the dancers and musicians through their successful performances and the audience's appreciation. On the other hand, the entertainment function is also experienced by the vendors who participate in the event. It adds to the audience's enjoyment, who often seek snacks or food, especially in the Nusa Indah area, where many children enjoy snacks. It is undeniable that the vendors or residents take advantage of this opportunity to open their stalls with joy, as it is economically beneficial.

Social Interaction Functions

The function of social interaction serves as a means to enhance kinship and cannot be done alone, requiring the involvement of others. In addition to its function as entertainment, the lengger Banyumasan dance enhances familial and fraternal values. The lengger dance performed for the public encourages audience members to engage in social interaction, greetings, and renewing fraternal ties. Similarly, during the sea alms procession, the parade strengthens the sense of brotherhood among the residents as it requires harmony, cooperation, and communication. The community members meet and communicate, exchanging greetings and engaging in conversation. It is in line with what Candra expressed, as follows:

"The strongly felt positive impact is the atmosphere of harmony among the community during the event, which can be seen through all the elements greeting and communicating

with cheerful and joyful expressions." (Interview, August 7, 2021).

Good interaction among community members, such as expressing joy and strengthening the sense of brotherhood, is a positive outcome. In addition, behind the performance of the lengger Banyumasan is the choreography process involving many people, both during rehearsals and actual performances, which serves as a suitable means to foster camaraderie. Effective communication among artists and elders is necessary during the rehearsal process to ensure that the training aligns with the intended goals and avoid misunderstandings during the actual performance, commonly called miscommunication.

CONCLUSION

The textual analysis of the lengger Banyumasan performances during the sea alms event in the village of Sidanegara focuses on the form of the lengger performances at the banks of the Citanduy River, road intersections, the entrance gate of the Nusa Indah neighborhood, and at the grave of *panembahan*. The lengger performance consists of various elements such as themes, movement, music, makeup and costume, property, performance venue, performer, sound design, and lighting design. The contextual analysis of lengger focuses on its functions, including individual functions related to rituals, supplication, worship, and gratitude towards the Almighty God, social functions as entertainment, and its role as a means of communication.

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