



Gambyong Lengger Dance in the Lengger Graduation Ritual Ceremony in Giyanti Helmet Wonosobo Regency

Kristina Dwi Handayani^{✉1} Sestri Indah Pebrianti^{✉2}

Department of Drama, Dance, and Music Education, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.

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Abstrak

Gambyong Lengger dance is a dance created specifically for the Lengger Graduation Ritual Ceremony. This ceremony must be attended by Lengger Giyanti dancers. The dance has a distinctive form performed through its performance elements. The purpose of this research is to examine the performance form of the Gambyong Lengger dance. This research used a descriptive qualitative method with an Ethnography approach. Data collection techniques are observation, interviews, and documentation. Data validity techniques were tested through triangulation of time, techniques, and sources. Data analysis techniques include data reduction, data presentation, and data verification. The results show that the Gambyong Lengger dance performance form is classified as a traditional folk dance in Giyanti Hamlet. The movements were adopted by the Gambyongan movements. In addition, the accompaniment used *Cakupan Ladrang Pangkur Padhang Bulan*, the makeup uses is corrective makeup, and the costumes use Lengger Giyanti costumes. The suggestion to Sanggar Rukun Putri Budhoyo is that there is a need for variations and additions to the variety of Gambyong Lengger dance movements. Therefore, after the dancers legally become lengger dancers, they can demonstrate their skills in dancing lengger with a dance duration that is not short.

INTRODUCTION

Tradition is a process of inheritance or passing on norms, customs, rules, and treasures. Traditions can be changed, adopted, rejected, and combined with various human actions. The tradition is not even something that cannot be changed, but it can be combined with various human actions and adopted as a whole (C.A. Van Peursen, 2011). Tradition in the simplest explanation is something that has been done for a long time and becomes part of the community life from the same country, culture, time, or religion. The most basic thing about tradition is the existence of information that is passed on from generation to generation, both written and (often) orally, because, without this, a tradition can become extinct (Dewi Ratih, 2019).

The tradition is to carry out ceremonies as a form of gratitude and hope for those who have supernatural powers, and then, they hold rituals. Rituals themselves are things that are done to hold a ceremony. Rituals are things that are done repeatedly as a habit (Jeklin, 2016). Ceremonies or rituals are usually held at special places and times with extraordinary acts and various other sacred ritual equipment. Events which are cultural rites or certain celebrations held as a sign of special events or happenings or created to achieve certain social and cultural goals. They are called special events. In a broader explanation, an event not only displays a work of art but also contains rituals (Koentjaraningrat, 2004).

The performing art in the Wonosobo area which is very famous for its rituals is the Lenggèr art. This art comes from Giyanti. Lenggèr art is a traditional folk art that is full of noble cultural values. This art is a folk art that grows and develops in one region, and each region has unique characteristics that become the identity of their respective regions.

Sanggar Rukun Putri Budhoyo is a studio or *sanggar* specifically trains lenggèr dancers and preserves lenggèr art until now. Sanggar Rukun Putri Budhoyo has a unique Lenggèr art, namely the inauguration of the Lenggèr dancers, known as the Lenggèr Graduation Ritual Ceremony, which has been going on since 2018. The dance that must be mastered by the Lenggèr dancers who take part in the Lenggèr Graduation Ceremony is the Gambyong Lenggèr Dance (Purwanti, 2013).

The background to the creation of the Gambyong Lenggèr Dance is the Lenggèr Graduation Ceremony procession was attended by only female dancers, so the movements created were adopted from the *lenggeran* movements in the *Gambyongan* round. The Gambyong Lenggèr dance has a very important position in the series of ceremonies because this dance is a form of the expertise of the Lenggèr dancers in terms of their legality as legitimate Lenggèr dancers. The Lenggèr Graduation Ceremony contains a series of cultural rite stages that must be carried out by Lenggèr dancers who study the art of Lenggèr Dance both theoretically and practically. The aim of holding the Lenggèr Graduation is to increase knowledge for dancers, especially in the field of Lenggèr dance.

The Gambyong Lenggèr dance has a distinctive performance form. The characteristics of the form can be seen through the elements of the performance. This research aims to examine the form of the Gambyong Lenggèr dance performance.

The main theory used in this research is the theory of dance form according to Sumadiyo Hadi which includes: movement, dancers, makeup, costumes, music, floor patterns, and

performance venues. Research related to the Gambyong Lengger dance which can be used as a reference and comparison in this research is research conducted by Wien Pudji Priyanto DP, entitled *Estetika Tari Gambyong Calung Dalam Kesenian Lengger di Banyumas*. The results of his research show that the Gambyong Calung dance is one type of single or group dance performed by female dancers with gamelan calung accompaniment. Gamelan calung is a set of instruments made of bamboo that are harmonized to the tunes of *pelog* or *slendro*. This dance was composed as an expression of body movement which depicts a teenage girl growing up. The movements carried out include preening, putting on make-up, pampering, and a little erotic movement. These things were done because the Gambyong dance is the initial part of the Lengger art which is associated with ceremonial dances. The Gambyong Calung dance and the Gambyong Lengger dance found in Giyanti Hamlet have differences, namely the musical accompaniment used. The Gambyong Calung dance uses a set of gamelan calung while the Gambyong Lengger dance is accompanied by a set of Javanese gamelan (Rizky Septiyani, 2020). The range of movements is almost the same because it uses the *muryani busana* movement which describes a girl dressing up and putting on makeup.

None of the research above has discussed the form of the Gambyong Lengger Dance performance found in Giyanti Hamlet. Thus, this research will focus on the Gambyong Lengger Dance performance form at Sanggar Rukun Putri Budhoyo Dance during the Lengger Graduation Ritual Ceremony in Giyanti Hamlet, Selomerto Sub-District, Wonosobo Regency. There is an update from previous research, namely that there

has been no research regarding the form of the Gambyong Lengger Dance performance in Giyanti Hamlet.

Initial observation results show that the form of Gambyong Lengger dance performance is classified as a traditional folk dance in Giyanti Hamlet. The movements were adopted by the *Gambyongan* movements. The accompaniment uses *Cakepan Ladrang Pangkur Padhang Bulan*, the makeup used is corrective make-up, and the costumes use a Lengger Giyanti costume. Based on the explanation above, the researcher describes the form of the Gambyong Lengger Dance performance in the Lengger Graduation Ritual Ceremony. It is hoped that the results of this research can become literature to broaden readers' insight, especially regarding the form of the Gambyong Lengger Dance performance in the Lengger Graduation Ritual Ceremony.

RESEARCH METHODS

This research used descriptive qualitative research. According to (Sugiyono, 2019), qualitative research methods are research methods based on the philosophy of postpositivism, used to research the conditions of natural objects (as opposed to experiments) where the researcher is the key instrument. Qualitative research prioritizes data quality, so data collection techniques mostly use continuous interviews and direct observation.

Research on the Gambyong Lengger Dance at the Lengger Graduation Ritual Ceremony in Giyanti Hamlet used the descriptive qualitative method, which explains or describes the form of the Gambyong Lengger dance performance. The approach used in this research is the ethnochoreological approach.

Researchers used an ethnochoreological approach to analyze

research problems related to the performance form of the Gambyong Lengger dance. Through an ethnochoreological approach, researchers can explain the background and form of the Gambyong Lengger dance.

Primary data in this research was obtained in the form of oral information from interviews and the actions of research subjects. This data comes from the Head of Sanggar Rukun Putri Budhoyo Dance, a first-generation Lengger dancer and one of the Lengger Graduation participants as the main subject and source of information related to the Gambyong Lengger Dance at the Lengger Graduation Ritual Ceremony. Secondary data in the form of work archives, personal documents, official documents, photographs, and other records related to the Gambyong Lengger Dance and the Lengger Graduation Ritual Ceremony to reveal problems in research sourced from Sanggar Rukun Putri Budhoyo Dance in Giyanti Hamlet and government website.

Data collection techniques are methods used by researchers to collect research data from data sources (research subjects and samples). Data collection was carried out by observation, interviews, and documentation. Researchers carried out direct observations to find out information about the research location including the geographical location and physical condition of the research location. The researchers observed Gambyong Lengger dance performance to obtain data regarding the form of the dance performance.

Structured interviews were conducted with Dwi Pranyoto (44) as head of Sanggar Putri Budhoyo and Sri Winarti (44) as the first-generation Lengger dancer. Documentation techniques were used to find sources of information related to the Gambyong

Lengger Dance in the Lengger Graduation Ritual Ceremony. Things that are used as documentation material include written archives, photos, and videos of the Gambyong Lengger Dance performance at the Lengger Graduation Ritual Ceremony and the environmental conditions of Giyanti Hamlet, Selomerto Sub-District, Wonosobo Regency.

The data validity technique in this research used triangulation. Triangulation techniques are used in qualitative research as a test of the credibility of the data taken. This technique is carried out by conducting validity tests between one source and another. This technique has several types, namely source triangulation, data collection techniques, and time (Sugiyono, 2017). Data obtained through observation, interviews, and documentation are matched so that they are related to each other. Data obtained from primary sources is matched again with data from secondary sources.

Data analysis techniques are through data reduction, data presentation, and data verification. After the data is obtained, the data must be analyzed first. According (Sugiyono, 2017) states that data analysis is the process of systematically searching and planning data that has been obtained from interviews, field notes, and documentation by arranging parts of the data into categories, describing them into the smallest parts, carrying out citations, organizing them into patterns, sorting out the important things that can be learned, and making conclusions, so that they can be easily understood by yourself or others.

RESULTS AND DISCUSSION

The *Gambyong Lengg* dance at Sanggar Rukun Putri Budhoyo Dance in Giyanti Hamlet, Wonosobo Regency

Background

Lengg dance is a dance art that originates from Central Java. This type of dance has been known for a long time and is still often performed at various events such as annual festivals. The Lengg dance originates from Giyanti Hamlet, Selomerto Sub-District, Wonosobo, which was developed in 1910 by Mr. Gondowinangun, then began to develop again in 1970 by Ki Hadi Soewarni. The term lengg has the meaning of *tledhek* of male which comes from the words "*eling*" and "*ngger*". The word "*eling*" means remember and "*ngger*" means a term for a child. This dance reminds a child of the greatness of his God. The purpose of this dance is to provide messages and advice so that everyone can get rid of evil and defend the truth (Marsiana & Arsih, 2018).

The Lengg dance was originally played by male dancers who dressed up as female dancers. People call it the Lengg Lanang dance. However, as time went by, Mbah Hadi changed this dance to be played by female dancers. Another unique thing about the Lengg Dance is that it is still associated with mythical things. Apart from that, the Lengg dance has another meaning, namely to show the beauty of female dancers. Her beautiful makeup shows the nature of a graceful Javanese woman in traditional Central Javanese costumes (Maro'atus Sofa et al., 2022).

The form of presentation of the Lengg performance in a series of traditional ceremonies is different from the performance presented in the context of entertainment or spectacle only. This can be seen from the offerings before the Lengg mask performance begins. The offerings are shown to reject evil so it is

expected that there will be no obstacles or disturbances from undesirable things during the implementation of *nyadran*.

Form of Performance

Performance Pattern

The Lengg Dance art performance is divided into four acts or scenes. The first round is the *Gambyongan* round, the second round is the *Lenggeran* round, the third round is the *Badhutan* or *Bodhoran* round, and the last round is the *Baladewaan* round. In the *Gambyongan* round, which is danced by female dancers, they make preening movements to be beautiful so they can attract many people. The Lengg dance of the Wonosobo style has experienced acculturation from Surakarta and Yogyakarta culture, while the Banyumasan Lengg is identical to the West Javanese style which seems agile. Banyumasan's musical accompaniment uses the *calung* musical instrument, while Wonosobo uses a complete Javanese gamelan (Budiyanto et al., 2019).

At the Lengg Graduation Ceremony ritual, the graduating Lengg dancers only dance the *Gambyong Lengg* dance as one of the requirements for becoming a Lengg graduate. The Lengg dance is usually danced in pairs between female dancers and male dancers commonly known as dancing partners (*pengibing*). Meanwhile, during the Lengg Graduation Ceremony, only female Lengg dancers graduated, so only the *Gambyongan* round was performed. This is the reason why in the Lengg Graduation Ceremony, the graduates only dance the *Gambyong Lengg*. The *Gambyong Lengg* dance is played together when all the dancers have graduated. The variety of movements found in the *Gambyong Lengg* dance is only *muryani busana* which consists of *miwir sampur*,

ngilo asto, kebyak kebyok sampur, atrap jamang, atrap sumping, pasang sabuk, ogek lambung, and ulap-ulap tawing movements

Performance Elements

The form of performance according to (Setyawan, 2016) is defined as everything that is performed, demonstrated, and exhibited so that it can be enjoyed and shown to other people which is presented from the beginning to the end of the performance. In addition, it contains elements of aesthetic value. Sumandiyo Hadi explains that a form is defined as the result of various elements of dance, such as movement, dancers, makeup, costumes, music, props, floor patterns, and performance venues (Hadi, 2007).

Movement

The variety of movements found in the Gambyong Lengger dance is only taken from the variety of movements found in the *Gambyongan* round in the Lengger dance. In the Lengger Graduation Ceremony, dancers are only provided with the *muryani busana* movements because the trainer will only perform the movements in the *Gambyongan* act of the Lengger dance.

The first movement is *ngilo asta*, which has a 4x8 count. *Ngilo* is a mirror movement with the hands. Because the presence of a mirror in a dance performance would feel strange, so in the depiction of a person looking in a mirror, it is projected with both open palms positioned as if they were looking in a mirror. The palms are interpreted as a mirror. The movement is only in the front of the chest. The count uses a medium tempo and a weak movement intensity.

The next movement is *Enjer Kebyok Kebyak Sampur* which is done for 4x8 counts. *Enjer Kebyok Kebyak Sampur* is a movement using a scarf/sampur where

the sampur is stomped to the wrist when *kebyak* and stomped out when *kebyok sampur*. In addition, it is done repeatedly. There is a change in direction made by the dancer according to the rhythm played. The count uses a medium tempo and a weak movement intensity.

The third type of movement is the *entragan* movement. The *entragan* movement count is carried out for 4x8 counts. The movement is done by opening the knee position and moving the feet up and down in a *mendhak* motion. The hand position is *ukel seblak*. This movement is also called the *embat* movement. The position of the hands is perfect. *Entrakan* is done alternately from right to left. Moreover, the energy released by the dancers must be firm and have a clear beat. The count uses a moderate tempo and strong movement intensity.

The next movement, *atrap jamang*, is done with 4x8 counts in the dance. *Atrap jamang* is a movement that means fixing the *jamang* used by dancers. The position of the hands is *ngrayung* in front of the eyelids while the hands are in front of the ears in a *ngithing* position. The count uses a medium tempo, and a weak movement intensity.

The next movement is *atrap sumping* done for 4x8 counts. *Atrap sumping* is a movement which means fixing *sumping* used by dancers. *Sumping* is an accessory worn on a dancer's ear which is made from cowhide and given moles or sequins as decoration. Therefore, it is more colorful. The position of both hands is in a *ngithing* position. The right hand is in front of the ear while the left hand is in front of the shoulder. The position of the right hand faces inside while the position of the left hand faces to the right side. The count uses a medium tempo, and a weak movement intensity.

The sixth type of movement is the *ogek lambung* movement. *Ogek lambung* is performed for 8 counts with the body in a stomped position and the released energy must be firm. Body movements in the chest and stomach are moved from right to left. The movement centers on the stomach. The position of both hands in a *ngrayung* position. The right hand is straight and the left hand is in a *cethik* position. The direction the dancer is facing the straight arms. The count uses a fast tempo and strong movement intensity.

The last type of movement is *ulap-ulap tawing*. One hand moves in a *ngrayung* position and the hand is in front of the forehead. Meanwhile, the other hand is in a *ngithing* position holding the sampur in front of the waist. This movement is combined with *seblak sampur* to produce a volume of movement that requires more space. Movements are done smoothly at a moderate tempo.

The movements in the Gambyong Lengger dance are representative movements or meaningful movements, which means that the Gambyong Lengger dance movements imitate a human activity. Representative movements in the Gambyong Lengger dance are the *ngilo asta* movement which imitates human activity when looking in a mirror, the *atrap jamang* movement which depicts wearing a *jamang* accessory worn on the head, the *atrap sumping* movement which describes wearing a *sumping* accessory worn on the ear. Meanwhile, the presentative movement or pure movement is seen in connecting movements.

Dancer

To become a professional dancer requires diligent practices. To become a Lengger dancer, there are several processes that dancers must do. One of which is the Lengger Graduation. All Lengger dancers are required to take part in the Lengger Graduation Ceremony from the start to the end of the event because the Lengger Graduation Ceremony is one of the requirements to become a more professional and focused Lengger dancer. Many of the Lengger dancers at Sanggar Rukun Putri Budhoyo Dance are still young/teenagers. Dancer ages range from 17 years to 32 years.



Figure 1. Gambyong Lengger dancers
(Source: Kristina, 13 August 2022)

Makeup and Costumes

The makeup used in the Gambyong Lengger dance is corrective makeup. The basic principle of corrective makeup is to emphasize the lines of the face without changing the character of the dancer. In dance performances, it is to change one's face with cosmetic tools that are adapted to the character of the figure or role so that they appear expressive. The degree of facial change is very relative. It means that in each makeup, each dancer tries to display their face according to the desired character expression.



Figure 2. Gambyong Lengger dancer's makeup (Source: Kristina, 13 August 2022)

Costumes are everything that is worn from hair to feet. The parts of the costumes must complement each other so that they form a complete costume appearance. The complete costumes show the character or personality of the person wearing it. Therefore, there is a need for harmony between the costumes and the wearer. The beauty of costumes is influenced by costume elements, principles, and complements of costumes which have functions, characteristics, and types.

The costumes in the Lengger Janti Dance include *jamang bulu*, *sumping*, *velvet vest*, *sampur*, *slepe*, and *jarik*. *Jamang bulu* is a decoration worn on the heads of Lengger dancers. This decoration is made from cowhide which is decorated with sequins or motives to make it look attractive and then added with feathers matched to the same color of *sampur*. *Sumpung* is an accessory worn on a dancer's ear which is made from cowhide and given motives or sequins as decoration, so it is more colorful. *Bludru* vests are clothes or costumes worn by Lengger dancers that have flower motifs with the addition of sequins as a symbol of female beauty. *Sampur* is a long cloth whose ends are decorated with sequins. Usually, the color of *sampur* is adjusted to the color of the *bulu jamang* worn. *Sampur* is used on the dancer's neck. The type of *sampur* used is *krepyak*. *Slepe* is part of a costume that is shaped like a belt made of velvet with the

flower motif and the sequin decoration. *Jarik* is a costume that covers the lower part of the dancer from the waist to the ankles which is coordinated with costumes or *sampur*. The *jarik* used is usually with a flower motif and its use is adjusted to the shape of the body.

Accompaniment

The accompaniment to the Gambyong Lengger dance in Giyanti Hamlet uses complete gamelan instruments except for *gambang*, *gender*, *rebab*, and *siter*. In Lengger performances, it is usually accompanied by *sindhen*. At the beginning of each *gendhing*, "*buka*" starts with the *bonang* instrument and then continues with *imbal*. The Gambyong Lengger dance accompaniment uses *Titi Laras Cakepan Ladrang Pangkur Padhang Bulan* which is repeated 8 times.

Floor pattern

The floor pattern in the Gambyong Lengger dance mostly uses a straight-line pattern which gives a strong impression. The parallel floor pattern in rows is a design that depicts the beginning or first act of the dance. There is not much movement in the floor pattern because the stage used is smaller than the actual performance stage. The movement of the floor pattern in this dance occurs when the dancer performs the *srisig* movement (Maryono, 2010).

Performance Venue

The stage used in the Gambyong Lengger dance uses an open stage. The stage used to present the Gambyong Lengger Dance is also used for the graduation procession of Lengger dancers. The shape of the stage used for the Gambyong Lengger dance performance is shown in the following figure.



Figure 3. Performance Stage
(Source: Kristina, 13 August 2022)

The lighting used for the Gambyong Lengger dance performance is very simple because it only uses 2 fluorescent lights applied at the corner of the stage to provide lighting so that the dancers can be seen clearly from the audience.

CONCLUSION

Based on the results, it can be concluded that the Gambyong Lengger dance uses movements adopted from muryanibusana's *Gambyongan* movements. The makeup used is corrective makeup, and the costume uses a Lengger Giyanti costume. The accompaniment uses Cakepan Ladrang Pangkur Padhang Bulan. The performance venues used in folk dance usually only uses a simple stage.

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