

UNIVERZITA PALACKÉHO V OLOMOUCI

Filozofická fakulta

Katedra asijských studií

MAGISTERSKÁ DIPLOMOVÁ PRÁCE



Wonosobo Lengger Mask Dance

Wonosobský Tanec Masek Lengger

OLOMOUC 2023, Bc. MUSOKHIB

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V Přerově dne: 29.6.2023

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Abstract

Wonosobo Lengger Mask Dance is influenced by Wonosobo people various cultures, customs, dialects, and arts. This research aims to: 1) To analyze the history. 2) To analyze the elements. 3) To analyze the meaning. 4) To analyze the function in the society. This research uses qualitative approach. The field research is located in Wonosobo, Central Java, Indonesia. Data collection techniques were conducted by interview, direct observation and studying documents. We collected the data and analyzed it, presented it, and verified. The results of the research based on the book by Pigeaud 1962, showed that Wonosobo Lengger Mask Dance has existed since the 14th century. It has been changed and developed many times in every century and the dance still exists today. Wonosobo Lengger Mask Dance is a combination of dance, visual arts, and music in one performance package. Each performance has different characters and stories, so the messages are different. For example, the division of mask types is divided into *alusan* (smooth), *gagahan* (brave), *kasar* (rough), and *gecul* (funny) type, which is the manifestation of human nature. Wonosobo Lengger Mask Dance has deep philosophical meaning about human life both socially and spiritually related to Islam. Wonosobo Lengger Mask Dance has three main functions in Wonosobo society, such as medium for rituals, religious spirituality, and folk entertainment.

Abstrakt

Wonosobský Tanec masek Lengger je ovlivněn lidmi z Wonosoba, jejich různými kulturami, zvyky, dialekty a uměním. Cílem tohoto výzkumu je 1) Analyzovat historii. 2) Analyzovat prvky. 3) Analyzovat význam. 4) Analyzovat funkci ve společnosti. Tento výzkum využívá kvalitativní přístup. Terénní výzkum se nachází ve městě Wonosobo ve střední Jávě, Indonésie. Techniky sběru dat byly prováděny prostřednictvím rozhovoru, přímého pozorování a studia dokumentů. Data byla shromážděna, analyzována, prezentována a ověřena. Výsledky výzkumu na základě Pigeaudovy knihy z roku 1962 ukázaly, že tanec v maskách Lengger existuje ve Wonosobu již od 14. století. V každém století se mnohokrát měnil, vyvíjel a tanec existuje dodnes. Wonosobský Tanec Masek Lengger je spojením tance, umění a hudby v jednom představení. Každé představení má jiné postavy a příběhy, takže poselství jsou různá. Například rozdělení typů masek se dělí na *alusan* (hladký), *gagahan* (odvážný), *kasar* (drsný) a *gecul* (zábavný) typ, který je projevem lidské povahy. Wonosobský Tanec Masek Lengger má hluboký filozofický význam o lidském životě, společensky i duchovně související s islámem. Wonosobský Tanec Masek Lengger má ve wonosobské společnosti tři hlavní funkce, jako je prostředek pro rituály, náboženskou spiritualitu a lidovou zábavu.

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Title: Wonosobo Lengger Mask Dance

Number of pages: 132

Number of characters including spaces: 42 645

Number of used sources: 17

Number of Appendices: 2

Keywords: History, ritual, religious, entertainment, Javanese dance, Javanese culture, Islam, and Hinduism.

Acknowledgement

I would like to thank to my diploma thesis supervisor František Kratochvíl, M.A., Ph.D. for his advices and time, he spent with me by solving the given issue. I would like to also express my gratitude to the all respondents who provided me the necessary information.

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Introduction

Wonosobo Regency is a mountainous area in Central Java that has variety of cultural forms, one of which is the Lengger Mask Dance. The Lengger Mask Dance is a paired dance favored by the local community, performed in a traditional ceremony or folk party such as celebrations and festivals. Lengger Mask Dance is usually accompanied by Javanese *gamelan* and songs sung by a *sinden* (female Javanese singer). In Lengger Mask Dance there is something very unique, that is, before the dance begins, a ritual of giving *sesajen* (offerings) such as food, drinks, goods, and various kinds of flowers in the place that will be used as a performance venue. During the performance there are dancers who experience trance.

We chose this topic because it is a traditional art favored by Wonosobo people, besides that in the form of presentation, Lengger Mask Dance displays a sequence of performances that is different from other regions. This dance is more like a dance drama performance in its performance.

In this paper, the author investigates the early history of Lengger Mask Dance. In chapter 1 we will discuss the history of Lengger Mask Dance and its development. We describe why the dancers have to wear masks, what types of masks there, what they are made of, and what the visual form looks like. In chapter 2, we discuss the masks used in Wonosobo Lengger Mask Dance starting from the materials, the types, and their visual forms. Besides masks, this dance is accompanied by song called *parikan*. We describe its content and meaning in chapter 3. The sequence of performance and the meaning behind the lyrics. The next interesting thing is the trance phenomenon that happens in this dance performance. In chapter 4, we discuss the phenomenon starting from the causes, the process of occurrence, and how to remove it. In this chapter, the trance phenomenon will be discussed in more detail from three points of view, according to the *penimbal* (conductor), male dancers, and female dancers. Our next investigation is how people in Wonosobo maintain the existence of this dance so that it still exists and is favored by many people. So in chapter 5, we will discuss the *lengger* graduation event as a form of preservation and regeneration, starting from each process to the procedures. In chapter 6, we analyze the Lengger Mask Dance performances and people perceptions.

We obtained the data for this paper in several ways. We firstly made observations on this topic starting from direct or indirect observations such as reading related texts, or watching through online media such as YouTube and Facebook, followed by systematic notes on the circumstances and symptoms that appear on the object of the research.

After making observations, we conducted a documentation study by collecting data and studying the records on this topic. This method is done in addition to strengthening the evidence. In this study, we used the documentation method by collecting existing written data and other literature in the form of notes, photos, transcripts, books, journals, magazines, and articles that support this research. In July 2022, we even had to go to Wonosobo to get some important books, especially the two books from Mr. Agus Wuryanto that became the main references in this paper because

these books are not available in bookstores or the internet, or are not published in public, therefore we had to ask directly at the Wonosobo district tourism and culture office.

After we had enough quiet references on the topic, the next step was to interview experts. In this research, we have interviewed two important people regarding their knowledge on this topic.



Mr. Agus Wuryanto
Picture taken by Musokhib 2022

The first interviewee was Mr. Agus Wuryanto, a Wonosobo Lengger Mask Dance expert. We conducted an interview with him as the main informant because he is the author of the book about Wonosobo Lengger Mask Dance which we got through the Wonosobo tourism and culture office. So in our opinion, he is the right person because he must be an expert in this field. We interviewed him at his home on 2 August 2022 for approximately one hour. The interview was conducted in Indonesian and was conducted in private. The information obtained from him is very important for this research and as the main reference. He is a very open person to share information about Wonosobo Lengger Mask Dance, and very friendly. The transcript of the interview is in the appendix number 1. Besides being an expert, he is also interested in photography and painting. To this date, he remains active in Wonosobo culture and still continued to conduct research and publications about it through magazines and books.



Mr. Yusuf

Picture taken by Musokhib 2022

The second interviewee was Mr. Yusuf from Mendolo village, Wonosobo district. We interviewed him because of his role as the elder or head of one of the Lengger Mask Dance group called Hikmah Kalimasada. Besides being an elder of the group, he is also a practitioner in this dance. Apart from being the elder of the group, he is also assigned as *penimbal* (conductor), and mask maker for this dance. We conducted this interview at his house on July 14, 2022 for approximately one hour. Our interview were conducted in Javanese with the Wonosobo dialect and were conducted privately in a relaxed atmosphere. The information obtained from him is very important for this research and as the main reference. Same as Mr. Agus, he is a very open person to share information about the Wonosobo Lengger Mask Dance, religious, and very friendly. To this date, he remains active in leading the Lengger group Hikmah Kalimasada from Mendolo village, Wonosobo and still continuing to conduct training for people around him and still consistent with the more Islamic Lengger Mask Dance. The transcript of the interview is in the appendix number 2.

We used the data we got from these interviews as primary data because Mr. Agus Wuryanto is a native from Wonosobo who wrote books about it, and Mr. Yusuf is an elder and as *penimbal* (conductor) in the Lengger Mask Dance group in his village. Apart from that, as other primary data, we use video recordings and photos that we recorded by ourselves directly, or from recordings sourced such as YouTube and Facebook accounts called Lengger Wonosobo. While other literature form such as supporting notes, photographs, transcripts, books, journals, magazines and articles, we use them as secondary data source as additional reference material to enrich our research content, and as complementary material in this paper.

The main points of this thesis are;

1. Wonosobo Lengger Mask Dance is an old form with changing the practice and meaning.
2. Wonosobo Lengger Mask Dance is active and popular nowadays.
3. Wonosobo Lengger Mask Dance is gaining popularity online, from here we can monitor the audience perception about it.

The benefit of this thesis can be used as a facilitator for scholars who are interested in Javanese culture and want to learn about it. For Wonosobo people, this thesis can be used as a reference to know about Wonosobo Lengger Mask Dance in more detail so that we hope their knowledge will develop, then they will practice this dance according to the right standard. In addition, the right knowledge about this dance will make them have a good perception of this dance. We hope that this simple work can be useful for the wider community in general, and useful for the Wonosobo community in particular according to their interests.

Finally, we will try to describe Wonosobo Lengger Mask Dance per chapter based on some references and our analysis. However, we are fully aware that this paper still has many shortcomings, weakness, and still far from perfect. Therefore, we openly invite readers to provide suggestions and criticisms so that in the future we can make better papers. I think that's all as an introduction from us, and we are going to discuss Wonosobo Lengger Mask Dance starting from its history.

1 The History of Lengger Mask Dance

Lengger mask dance is a traditional art originally from Wonosobo, Central Java. This dance art is often performed in cultural, religious, and entertainment events. There are several interesting things in the development of this *lengger* mask dance such as the history and changing in every century. We start our discussion from the 14th century as follows.

1.1 Lengger Mask Dance in the 14th Century

The first available evidence about *lengger* comes from the 14th century. In this century, Lengger Mask Dance became a medium for Javanese ritual practice. This means that this dance is sacred and only performed on certain occasions. Hindu influence is very strong in terms of ritual and philosophy. We describe it through a book written by Pigeaud (Pigeaud, Prapañca 1960) entitled "*Java in the 14th Century*". He characterized *lengger* as follows:

"The peculiar sequence with cross relation might be a reminiscence of ancient sacral masked dancing plays in which representatives of the four quarters".
(Pigeaud, Prapañca 1960, p. 187)

Pigeaud identifies this mask dance as a sacred dance performed by the ancient Javanese people of the Hindu kingdom of Majapahit. In Hinduism, there are several dances and have to be performed according to the precise rules which if violated will bring harm. Sacred dance has magical powers, and must follow the rules. Every sacred dance performance is required to be performed a ritual to show respect. In this case, according to Pigeaud, mask dance is a sacred dance which means that when it is performed it must carry out a certain ritual or religious ceremony in accordance with the view is offered by rules that existed in Hinduism at that time.

Reid 1988 in his book "*Southeast Asia in the Age of Commerce*", he wrote that the lyrics of the accompanying song had many exotic nuances about the sensuality of women and tends to be perverted.

In another quote, Pigeaud explains the representation of masks as follows,

"Probably each masked dancer originally was the representative of one of the four quarters of primeval tribal society". (Pigeaud, Prapañca 1960, p. 187)

In the beliefs of the ancient people, the mask is a symbol of the creation of the universe that does not distinguish between the Creator and the creation, because the creation is a part or emanation of *Sang Hyang Tunggal* (God) which is undifferentiated. This universe exists in diversity. And the diversity consists of pairs of properties that contradict and at the same time complement each other (Wuryanto 2018).

According to the book "*Tari Topeng Lenggeran Wonosobo*" written by Agus Wuryanto in 2018, masks in the *lengger* mask dance can be divided into four types, namely *alusan* (soft), *gagahan* (mighty), *kasar* (rough), and *gacul* (fun), which represent human characters that complement each

other as a form of creation of *Sang Hyang Tunggal* (God). We discuss this in more detail in chapter 2 about masks in Wonosobo Lengger Mask Dance.

Following Pigeaud explanations above, we argue that *lengger* mask dance was a sacred dance performed only with certain rituals such as to avert plague or pray for protection. The Javanese society in the 14th century was Hindu and most adhered to Javanese animism and dynamism with its various rituals, for example they performed rituals under large trees, or in front of temple buildings.

1.2 Lengger Mask Dance in the 16th-17th Century

If in the previous centuries this dance was sacred and strongly influenced by Hinduism, then in the 16th-17th centuries the influence of Islam began to enter. In this chapter we describe how the influence of Islam entered and changed some rituals in the Wonosobo Lengger Mask Dance, as well as how its function changed from a ritual medium to a medium for spreading Islam in Java by Sunan Kalijaga as the conductor.

Commenting on the 16-17th century performance arts, Reid (1988) in his book "*Southeast Asia in the Age of Commerce*" mentions:

"The Javanese believe that Sunan Kalijaga devised the first masks in the Klaten area near Yogyakarta in 1586". (Reid 1988, p. 238)

During this period, *lengger* mask dance mixed with Islamic traditions due to the great role of Sunan Kalijaga, a Javanese Sufi. He was a propagator of Islam in Java at that time who was highly respected and had many followers.

"Tome Pires (1515: 177) stated that the masked drama were described as popular entertainments: The land of Java is [a land] of mummers and masks of various kinds, and both men and women do this. They have entertainments of dancing and stories; they mime". (Reid 1988, p. 238)

The first thing to note is Reid's assertion that Kalijaga was the first person to make masks in Klaten city, near Yogyakarta. Following the story from the previous century, the mask in this dance actually already existed, but Kalijaga adjusted it to include philosophical meaning and more different types in the variations in the division of the masks.

"Pires' evidence does confirm Pigeaud's argument (1938: 39-52) that the masked drama (like the shadow theatre) was widely enjoyed in the coastal region (the home of Kalijaga) at this period and only later became associated with the rarified courts of central Java. In Banten, too, Scott (1606: 155-56, 161) reported the masked players to be among the popular entertainers for the royal circumcision". (Reid 1988, p. 238)

In his book, Reid mentions this dance as a masked drama, popular in the coastal areas of Java, in which the performers are a kind of pantomime. The connection with Kalijaga is that he used this

masked dance as a medium to spread Islam by modifying the mask into several kinds of characters according to the lyrics of the accompanying song, so that in every performance he included Islamic lessons. What Reid sees as a masked pantomime is a dance performance used by Kalijaga to teach Javanese people about Islam through a masked dance drama performance. He performed this dance art with some of his students to gather the masses, then after gathering, as a condition to start the performance, the people were asked to make *syahadat* (declaration of Islam) together, then the masked dance show began. This century was quite important in the development of Lengger Mask Dance because the art used to spread Islam by Sunan Kalijaga.

This was done so that Javanese people would accept Islam. It perhaps was a familiar medium which existed long before the arrival of Islam to the Java Island. Kalijaga only need to modify the types of the masks, the lyrics of the accompanying song into a form that contains more Islamic moral lessons.

1.3 Lengger Mask Dance in the 18th-19th Centuries

In the period after the Islamic era, mask dance continued to gain popularity. In this chapter we describe how Lengger Mask Dance became more popular and increased in status as an upper-class art. In this chapter we also describe how the dance developed into a better and more entertaining performance, such as the emergence of new characters, plots, and a *penimbal* (conductor).

We followed Raffles (1830; 2019) in his book "*The History of Java*" paints the following picture:

"The dramatic entertainment are of two kinds; the topeng, wherein the characters are represented by men, who except when performing before Sovereign wear masks". (Raffles 1830, p. 374)

Raffles wrote that this dance had been performed in the royal court in front of the king. This indicates that this dance was already very popular and recognized even by the royal family just like *wayang* performances. *Lengger* mask dance shows the status, the general acceptability of the art form.

This can be inferred from the fact that the royal court requested *lengger* performances for various occasions. Given its early history, it was still a sacred dance for rituals and a street art to gather the masses in the era of Sunan Kalijaga.

Raffles offers more details than the earlier accounts on how this masked dance was performed, such as the use of masks performed by male dancers only and each mask playing a certain type of character. Just like *wayang*, each dance character has a different accompaniment song and mask according to the message or theme in one performance as modified by Sunan Kalijaga. Raffles describes a typical performance as follows:

"The Dalang recites the speeches. The music of Gamelan accompanies the piece. The actors are splendidly dressed after the ancient costume". (Raffles 1830, p. 374)

Raffles highlighted the presence of a *penimbal* in the lengger masked dance is a person who controls the performance and gives a speech about the ongoing of the performance. This *penimbal* is like a *dalang* or master of puppet in a *wayang* performance.

“...the whole performance has the more character of a ballet than that of a regular dramatic exhibition. Love and war are the constant themes”. (Raffles 1830, p. 374)

Raffles also discusses the existence of a dance, which has become more of a dance art than a drama as in the previous period. He indicates that the performance in this period brought some stories and some messages to the audiences. This is possible because the modification of some elements in the show are much more diverse ranging from costumes, types of music, to musical instruments that have been developed with the existence of a complete *gamelan* considering that in the previous century the musical instruments were still very simple from the majority of bamboo materials, but at this time they used more exclusive brass metal.

Raffles also commented on the theme of this dance which emphasized the romantic epic story of Panji, a hero story from the kingdom of Kediri, East Java and the most favored story of the Javanese people at that time. It was in the early 19th century that plot was recorded for the first time in a complete show as the sign of good development and modification of the performance and ritual.

In the 19th century, *lengger* mask dance was more of an entertainment rather than a medium for spreading Islam as it was during the time of Sunan Kalijaga. This is as Raffles stated in his statement:

“...the actors being only disturbed occasionally by the actions of an extra-neous character, who wheter representing a dog, a monkey, or an idiot. There is also a kind of pantonyme, or rather an assemblage of wild beasts called *barungan*”.(Raffles 1830, p. 375)

The addition of new characters such as dog characters, monkeys, and even jokers described by Raffles as idiotic characters is solely meaningful for the existence of *lengger* mask dance as a means of public entertainment that often makes them laugh cheerfully because of their funny behavior, or scared because of the spooky behavior of the dancers. There is also an interesting giant beast-like character called *barungan* to make the performance more interesting and exciting.

The variety of performances makes it even better. However, we believe that this shows that the role of this art, which was previously a means of spreading the teachings of Islam by Sunan Kalijaga, has shifted to become a performing art for the entertainment of the people. The development of various elements ranging from the presence of *penimbal*, diverse costumes and masks, characters to the plot, shows that this art is gaining audiences as an entertaining performance art.

1.4 Lengger Mask Dance in the 20th Century

If in the 19th century this dance gained high social status with frequent performances in the palace, then in this chapter we describe the Lengger Mask Dance which experienced a decline in status to become a street art to earn a small amount of money for its performances in the early 20th century as mentioned by Geertz (1960) in his book "*The Religion of Java*".

In this chapter we follow Geertz's description in his book for two reasons. Firstly, Geertz conducted his research in a town called Mojokuto in Kediri district, East Java, and the Lengger Mask Dance historically originated from the Panji epic story which also originated from the Kediri kingdom (Wuryanto 2018: 2). So from this similarity of place we argue that this is relevant to this thesis. The second reason is because there are many similarities in cultural rituals between the people in Mojokuto Kediri mentioned by Geertz, and the cultural rituals in Wonosobo, for example, prayer rituals asking for safety, offerings to ancestors and others. So in this case we argue that the culture in Kediri and in Wonosobo still have close similarities as Javanese culture.

Related to *lengger* mask dance, Geertz describes it as follows:

"The the next element of the kasar art complex is the klèdèk, sometimes called also tandak: female street-dancers and singers performing both as hired entertainers and, more commonly, from door to door along the streets of the town, in the market, or even in the villages". (Geertz 1960: 296)

Geertz found a different dance art form from *lengger* mask dance. At first glance they are similar, but they differ in terms of the form of performance with no masks worn by male dancers or restrictions that limit the audience from being able to freely dance with the female dancers that exist in the standard rules of the *lengger* mask dance art. Whereas in *Kledèk* dance, an original art from East Java province, the audience is free to dance with the female dancer for the purpose of giving money to the female dancer. While in *Tandak*, an art from Riau province, which is a dance danced by young men and women together by chanting rhyme of *pantuns* and for the purpose of finding a partner to marry.

"In this last capacity they are often hardly more than beggars and are viewed as such. They stand in front of a house or a store—their faces usually painted with thick white make-up, an outgrowth of the old masked dancers pattern—and wail out a song for a few moments until someone gives them ten cents to move". (Geertz 1960: 296)

Geertz discusses the existence of *lengger* mask dance in the 20th century, where he describes the art as a crude and low society dance that is more often performed in the streets and markets to earn

a very small amount of money. During this time, *lengger* mask dance became a street art dance without any philosophical, religious or ritual significance.¹

“Sometimes, however, people will “hire” them, paying anywhere from Rp 1.00 to Rp 2.50, in which case they put on their whole act for about a half-hour, great crowds gathering to watch”. (Geertz 1960: 296)

Geertz even likens this art of dance to a walking beggar, performing for very small amounts of money. During this period there was a significant decline in status, from the arts of the royal families down to the street level.

“The small procession, sometimes as many as two or three girls and a half-dozen accompanists (occasionally with a male dancer), but more often just a single girl and a single accompanist, moves through the streets, stopping at each house to sing”. (Geertz 1960: 296)

It was only performed by about six people as music players who play monologue boring songs and three female dancers as attention-getters, walking around in search of small money. Just like other street musician they walk, play, and stop in some in each house to earn money. It seems that few people take interest in this dance art. In another statement, Geertz said:

“The single dancer was dressed in a burlap suit and wore a wooden goblin mask”. (Geertz 1960: 297)

From Geertz's notes we are pretty sure that the dance being discussed is *lengger* mask dance. The mention of the word goblin mask strengthens our view of this. Goblin mask is a term used by him to refer to a type of mask character in *lengger* mask dance, which is a rough character like a giant. Refer to the next section, we will describe mask types for more detail in chapter 2. It's just that the type is limited due to its status as a street art, which is definitely different when it is an exclusive performance as in the previous period.

There is another aspect of Geertz account, which unique and not discussed by the earlier writers.

“Hands in some of the srimpi or wajang wong motions, head in the “horizontal nod” motion. He also went into a trance”. (Geertz 1960: 297)

Geertz explained that the dancers go into a trance, upon the entry of evil spirits into the dancers' bodies during the performance. He noted that there was a scene in which a dancer went into a trance by mentioning the sign of a horizontal movement like a soldier who is ready to face something important as is common in *wayang wong* performances. Furthermore, Geertz explained in detail about how the trance phenomenon occurred, starting from the dancer doing something

¹ I have no clear information about why this happened. The little I know is that I read in Agus Wuryanto's book *"Tari Topeng Lenggeran Wonosobo"* on page 9, which mentions the destruction of art instruments including masks and musical instruments by the Indonesian communist party movement in 1965. It is likely that many art groups disbanded and in the following years there was a decline in the quality of *lengger* mask dance performances.

unnatural in the middle of the performance such as eating rice and very spicy chilies. The dancer even shamelessly did something that could not be done consciously such as farting in front of many people. Then someone who acts as a helper teases the dancer to make the trance dancer angry. And the trance stage ends with the helper bringing the dancer release a mask that he likes, then the helper just grips him firmly to the trance. This is very contrary to the original purpose of Sunan Kalijaga, where *lengger* mask dance is a medium for spreading and teaching Islam. At this time it is back to the 14th century before the entry of Islam where this dance art is more Javanese animism as a means of ritual, and close to the symbols of animism such as the role of evil spirits in every performance. But it seems that Geertz has another point of view about *lengger* mask dance at this time as stated in his book:

“*The crowd was convulsed by this*”. (Geertz 1960: 297)

From this statement, we grasped that what he was going to say was that this street dance art was a performance to gather the masses to get some money from the audience on the streets. With the addition of the trance scene is to makes people around the street performance area excited and could be interested to come closer, and of course the ultimate goal is money.

Summary of the History of Lengger Mask Dance

Finally we can conclude based on the previous discussions that in the 14th century, *lengger* mask dance was a ritual dance, an expression of Javanese people to communicate with their gods who were influenced by Hinduism. Then in the 16th-17th centuries it began to be influenced by Islam brought by Sunan Kalijaga by incorporating Islamic values into the elements of the art such as the modification of mask types, lyrics full of Islamic moral messages, to the purpose of this performance which was previously a medium of ritual now becomes a medium for spreading Islamic teachings. Furthermore, in the 18th-19th centuries, this dance art developed further with the addition of the role of a *penimbal* or *dalang* (puppeteer) in *wayang*, as well as the addition of a plot in each dance performance. At this time this art was increasingly popular among the nobility as an exclusive performance. However, the 20th century saw a significant decline in its quality and role as a cheap street art. As Geertz states, we argue that the decline *lengger* mask dance regressed greatly from the previous era where they played in front of the king's palace before become a street art dance only. But interestingly, during this period the phenomenon of trance in the dancers (re-)appeared, which often excited the audience.

We argue that the *lengger* mask dance journey has historically undergone many changes, ups and downs both in terms of status, origin, supporting elements of the performance, performance time, and the meaning or message behind the performance. It is very likely that in the future this dance art will experience even more extreme changes considering that the era is getting more modern and technology is advancing and developing.

2 Masks in Wonosobo Lengger Mask Dance

In this chapter we will discuss the history of the mask in Javanese dance, how to make and treat the mask, the division of the mask types, and the visual shape of the mask including the shape of the eye, nose, mouth, and skin colors. Now we start the discussion from the history of the mask in Javanese dance.

2.1 History of the Mask in Javanese Dance

Masks in Wonosobo Lengger Mask Dance is not only important component in the performance, but also as a sacred object to enter trance and to tap spirituality. Hasan Shadily in the *Indonesian Encyclopedia* (1984) stated that a mask called *kedok* is usually made from wood, has legendary figure faces, also *wayang* and so on, generally caricatured or exaggerated facial features. Meanwhile, Sutan Muh. Zain in the *Modern Indonesian Dictionary* (1952) states that a mask is a face covering, which resembles people, animals and gods.

Since long before Islam arrived in Java, masks had a spiritual context. As stated by Leonardo (1987) in his book "Study Tentang Topeng Panji Gaya Yogyakarta", masks used in religious rituals, beliefs or cults of ancestors (Shamanism) and for educating moral and ethical rules in accordance with ancestral teachings. So in its function of religious rituals and beliefs, the mask is a sacred object which cannot be worn by just anyone.

Around 16th century, Sunan Kalijaga made masks for *wayang topeng* performances. He followed the puppet models of *wayang gedog*, the shadow play performed in the story of Panji, favorite heroes' epic story in Java. For the first *wayang topeng* performance, the *Walis* (guardians) made nine mask characters, namely *Panji Kasatriyan*, *Candrakirana*, *Gunungsari*, *Andogo*, *Raton* (Queen), *Klana*, *Denawa* (*Demaaon*), *Benco* (now called *Tembem* or *Doyok*), and *Turas* (now called *Penthul* or *Bancak*). Sunan Kalijaga utilised and developed traditional performances such as the mask dance as one of the media for moral and ethical education. The mask performance is a symbolisation of the purpose of life, characterisation, and human passions. Then he visualized them into the form of a mask. From this visualisation of human passions and characterisation, it produces masks with various patterns, colours, shapes and characters, which of course different from one to another.

From the definitions above, we can conclude that a mask is a carved face covering, in the form of the face of a character or gods, which is usually used in dance performances with musical accompaniment.

2.2 The Treatment and Materials

Not much different from other masks on the Java island, the shape of the *lengger* mask is influenced by *wayang*, both *wayang gedok*, *wayang menak*, *wayang kulit* and imitates the forms of human faces, ancestral spirits, animals and creatures. The Wonosobo *lengger* mask reach the inner sense compared to masks from other regions. This is due to the strong mystical aura of the

mask's facial expressions supported by selected raw materials, as well as the manufacturing process that pays attention to high artistic values, ancestral traditions and the religious attitude of the makers.

In the case of ancestral traditions and attitude of the mask maker, according from to the book *Tari Topeng Lenggeran Wonosobo 2018* by Agus Wuryanto, Mr. Marjasi from Singosari village, Selomerto sub-district, explained that when making masks, especially those with special perform shapes, certain rituals are required. Mr. Marjasi always *ngrowot* fasting, which is continuous fasting by only eating vegetables without salt, until he gets the inspiration of the visual shape of the mask to be made based on the faces of mystical creatures or the faces of ancestors encountered. At other times, he also often makes masks based on the shapes of human or animal faces which are then adapted into interesting shapes and colours when visualised in mask form.

Selected raw materials are important to made *lengger* masks. Wonosobo mask maker uses *Pule* wood which comes from the word *pangumpule* (gatherer) which is considered as a gathering place for mystical creatures. They used also *Kantil*² wood from the word *kanggo nginthil* (to be followed), which is believed this type of the wood followed by mystical creatures and able to attract the interest of mask show audiences. The mask makers always place the material in upside down position because they believe that it can make the mask user get into a trance quickly. After that, these special masks will be placed in certain places such as the village *punden* (ancestral graves) or important places that are considered *wingit* means haunted until the mask is filled by creature from another realm, usually marked as being able to move on its own. The mask making proces may retain hits of pre-Islamic beliefs. The spirituality and local connection or grounding plays a high role.

2.3 The Division of Lengger Mask Types

The classification system of *lengger* mask characters using the four features that in Wonosobo are together indicate intelligence, character, temper, and attitude. In Wonosobo Lengger Mask Dance, mask have four classifications: The first is *alusan* mask which has the nature of gentle and wise character so that the visual form and colour also adjusts to the character. The second is *gagahan* mask which has the nature of brave and dashing character such as a king, prince, or soldier so that the visual form and colour also adjusts the visual form. The third is *kasar* mask that has the nature of rough and scary character such as a giant, demon or combination of a giant and a wild animal so that the visual form and colour also adjusts. The fourth is *gecul* mask which has the nature of funny character such as the character of a comedian or a kind of clown in the performance so that the visual form and colour also adjusts the visual form. For more detailed explanation, we can follow the explanations below.

²It has Latin name *Micheila Alba*. It is a typical plant from Central Java Province which has white flowers and smells fragrant with a tree height of up to 30m.

2.3.1 Alusan Mask

Alusan type masks have characteristics such as: *gabahan* eyes, which looks like grain, *walimiring* nose, *mingkem* mouth shape and the basic colour of the mask is usually white, light green, dark green, and white blush red or yellow. The *alusan* mask itself is divided in two types:

Male alusan masks

1. Sumyar



Sumyar mask used in *sumyar* dance which has smooth character, slow but sure movements. The characteristics of this mask generally white base colour with a red tinge or reddish white, *walimiring* nose shape, *gabahan* eye shape, and *mingkem* mouth shape with ordinary smile. This character is a representation of a nobleman who is attractive, handsome, and a good role model. (Wuryanto 2018: 40).

Example: <https://www.youtube.com/watch?v=eMI8SnpnCcU>

2. Kinanti Sadhung



Kinanti sandung mask used in *kinanti sandung* dance with representation of smooth character, agile and flexible movements. The characteristics of this mask are generally yellow base colour, *walimiring* nose shape, *gabahan* eye shape and *gusen* mouth shape. The nature of this mask is calm but haughty and arrogant. (W 2018: 41).

Example: <https://www.youtube.com/watch?v=rmFsT0vPb1o>

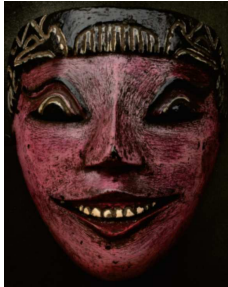
3. Rangsang Tuban



Rangsang Tuban mask has slow smooth dance style and portrays the figure of a prince. The nose shape is *walimiring*, the eye shape is *gabahan* and the mouth shape is *mingkem* slightly laughing. This character is a representation of a prince from Tuban, East Java. (W 2018: 41).

Example: <https://www.youtube.com/watch?v=MXdFAyCy0VU>

4. Gunung Sari



Gunung Sari represents the nobility who is gentle and polite in speech and behaviour. The visual depiction of this character imitates the *wayang purwa* character, Raden Sumba, who has reddish-white skin, *gabahan* eyes, a smiling mouth, and a *walimiring* nose.

The discovery of this character also called Panji Gunungsari in *lengger* mask dance proved that this dance influenced or a development of the Panji epic heroic story known since Majapahit era and spread throughout Java and Bali. (W 2018: 42).

Example: <https://www.youtube.com/watch?v=5DDn79H3Ow8>

5. Samiran



Samiran mask used in *samiran* dance with smooth character, slow, and polite movements. The characteristics of this mask are generally yellowish white base colour, *walimiring* nose shape, *gabahan* eye shape and *mingkem* mouth shape. This type of mask depicts a seductive, capable and confident nature. This character is representation of a nobleman who is brokenhearted by love. (W 2018: 43).

Example: <https://www.youtube.com/watch?v=ZaOPfaV2im4>

Female alusan masks

1. Siripithi



The *Siripithi* mask used in the *siripithi* dance, which is characterised by smooth and agile movements. The characteristics of this mask are generally white base colour with *andeng-andeng* (mole) on the left, *walimiring* nose shape, *gabahan* eye shape, and regular *mingkem* (shut) mouth shape. This mask is representation of a princess with a flexible, agile and attractive nature. (W 2018: 39).

Example: <https://www.youtube.com/watch?v=2nERklJotpE>

2. Gondhang Keli



The Gondhang Keli comes from word *Gondhang* is the name of a tree and *keli* means washed away. The meaning of it will be explained more detail in the chapter about *parikan* because the name of the mask is same with the name of the song lyric/*parikan*. The mask used in *gondhang keli* dance which is characterised by the smooth movements of a princess, calm, flexible, soft, slow and lacking enthusiasm. The characteristics of this mask are generally pale base colour, white, beige, light green, *walimiring* nose shape, *gabahan* eye shape and sad *mingkem* mouth shape. This mask is usually has special treatment, because every time it is played there are always many people in trance or possessed. This character is a sad, representation of someone who is facing death. It is very popular mask in Wonosobo Lengger Mask Dance. (W 2018: 40).

Example: https://www.youtube.com/watch?v=Ir_LaxkWDgM&t=170s

3. Kembang Gadhung



Kembang Gadung mask used in *kembang gadhung* dance which has a delicate, soft and princess-like character. The characteristics of this mask are generally white base colour, *walimiring* nose shape, *gabahan* eye shape and *mingkem* smile mouth shape. This character is representation of a prince. (W 2018: 40).

Example: <https://www.youtube.com/watch?v=rtS7RtKfJOE>

4. Kembang Jagung



It used in *kembang jagung* dance which characterised by smooth, steady, and dexterous movements (a farmer woman movement). The characteristics of this mask are generally yellow base colour, *walimiring* nose shape, *kedelen* eye shape and *mingkem* mouth shape. This character is representation of an sturdy officer or nobleman, diligent, but stupid. (W 2018: 41).

Example: <https://www.youtube.com/watch?v=gVruXqazaM4>

5. Adu Gones



This mask used in the *adu gones* dance with a smooth, rather fast, flirtatious character. The characteristics of this mask are generally pink base colour, *walimiring* nose shape, *gabahan* eye shape and regular *mingkem* mouth shape. This mask is representation of a woman who is flirtatious, seductive and likes to seek attention. (W 2018: 43).

Example: <https://www.youtube.com/watch?v=pDOHTJpEgV8>

6. Ijo-ijo



This mask used in *ijo-ijo* dance with the character of swift, smooth, soft, steady and calm movements. The characteristics of this mask are generally a dark green base colour, *walimiring* nose shape, *gabahan* eye shape glancing up and a laughing *gusen* mouth shape. This mask is representation of a princess with a peace-loving, calm, polite and kind nature. (W 2018: 43).

Example: <https://www.youtube.com/watch?v=NX6ls4VO0ZA>

2.3.2 Gagahan Mask

Gagahan masks represent soldiers, tough guys, and heroes. The word *gagahan* itself means masculine, so these characters only for male characters. The characteristics such as: have *kedelen* eyes shape, laughing *gusen* mouth shape, *bentulan* nose shape, and the basic colours of the mask are usually red, yellow, green and white as follows:

1. Marmoyo



Marmoyo mask used in the *marmoyo* dance with *walimiring* nose shape, *dondongan* eye shape and *gusen* mouth shape. The mask is white and sometimes red in colour, depicting a warrior from the other side. In the Menak story, *marmoyo* character was representation of the King of Talbandangan. (W 2018: 44).

Example: <https://www.youtube.com/watch?v=ilrw8QcE2YM>

2. Sontoloyo



Sontoloyo mask used in *sontoloyo* dance which is characterised by swift, agile and skilful movements. The characteristics of this mask are generally red base colour, *pangotan* nose shape, *dondongan* eye shape and laughing *gusen* mouth shape. This type of mask represents hard, greedy and haughty character. This character is characterised by wearing a hat like a foreign soldier's hat. *Sontoloyo* itself means crooked. This character is representation of a king or warrior. (W 2018: 45).

Example: <https://www.youtube.com/watch?v=vHIzngbt9I8>

3. Rangu-rangu



Rangu-rangu mask used in *rangu-rangu* dance which is characterised by dashing, swift and manly movements. The characteristics of this mask are generally brown base colour, *bentulan* nose shape, *dondongan* eye shape and *gusen* mouth shape. This mask is a representation of bravery, agility, and greedy character. (W 2018: 45).

Example: <https://www.youtube.com/watch?v=NiH1MECU04E>

4. Criping Kuning



Criping Kuning mask used in *criping kuning* dance which is characterised by agile and steady movements. Characteristics of this mask generally yellow base colour, *bentulan* nose shape, *dondongan* eye shape and laughing *gusen* milit shape. This mask is representation of haughtiness, arrogance and pretentiousness character. (W 2018: 45).

Example: <https://www.youtube.com/watch?v=-3L8L8MxsA8>

5. Sarindoro



Sarindoro mask used in *sarindoro* dance which is characterised by swift, calm and steady movements. Characteristics of this mask are generally beige base colour, *pangotan* nose shape, *peten* eye shape and *mrenge*s (smile) mouth shape. This mask is representation of the *priyayi* (royal family) who is also a soldier. (W 2018: 46).

Example: https://www.youtube.com/watch?v=OymV_GW05TI

6. Waru Rengkek



This mask used in *waru rengkek/waru doyong* dance with simple and hilarious character. Characteristics of this mask are generally red base colour, *pangotan* nose shape, *dondongan* eye shape and *gusen* mouth shape. This mask is representation of non-seriousness, dishonesty, untrustworthiness and greedy character. (W 2018: 46).

Example: <https://www.youtube.com/watch?v=jFOYPiyWROM>

7. Melik-melik



This mask used in *melik-melik* dance which is characterised by a rather rough, swift and dexterous movement. Characteristics of this mask are generally red base colour, *bentulan* nose shape, *dondongan* eye shape and *gusen* laughing mouth shape. This mask is representation of haughtiness and anger with sharp eyes character. (W 2018: 46).

Example: <https://www.youtube.com/watch?v=yQ8Bz9oNJdo>

8. Eling-eling



This mask used in *eling-eling* dance that characterised by Banyumasan dance-like movements with swinging hands. The characteristics of this mask are generally orange base colour, *bentulan* nose shape, *dondongan* eye shape and *gusen* mouth shape. This mask is representation of arrogance, stupid, pretentiousness and bravery character. (W 2018: 46).

Example: <https://www.youtube.com/watch?v=a8xJPP9Knd0>

2.3.3 Kasar Mask

Kasar (rough) masks in *lengger* performances are divided into two groups, namely:

Rough Giant Mask

This type has characteristics such as; *plelengan* or *kiyeran* eye shape, *pangotan* nose shape, *mrenge*s or *ngablak* mouth shape with upper and lower fangs and the basic mask colours are usually red, yellow and brown as follows:

1. Sendor



Sendor bujang in Wonosobo literally means small rat. The mask used in *sendor* dance which is characterised by dexterous, agile and rather rough movements. Characteristics of this mask generally brown base colour, *pangotan* nose shape, *dondongan* eye shape and *prengesan* mouth shape. This mask is representation of a giant who rough, greedy and pride. (W 2018: 47).

Example: <https://www.youtube.com/watch?v=JooRyxIqBIA>

2. Surung Dayung



This mask used in *surung dayung* dance which is characterised by rough movements, shows unity and has a rigid impression. Characteristics of this mask are generally yellow base colour, *pangotan* nose shape, *plelengan* eye shape and *mrenges* mouth shape with upper fangs. This mask represented hard-hearted, tough and greedy nature giant. (W 2018: 47).

Example: <https://www.youtube.com/watch?v=k8gy2YiIDq0>

3. Bribil



This mask used in *bribil* dance with a rather rough, stiff and jerky character. Characteristics of this mask are generally brownish base colour, *bentulan* nose shape, eyelid shape and *prengesan* mouth shape. This mask represents a kind, wise, vigilant, but somewhat rough nature giant. (W 2018: 48).

Example: https://www.youtube.com/watch?v=U_1wk3tT3iI

4. Kembang Jeruk



This mask used in *kembang jeruk* dance which is characterised by agile movements such as warrior rehearsals, rather rough and hard. Characteristics of this mask are generally reddish white base colour, *bentulan* nose shape, *dondongan* eye shape and *mrenges* mouth shape with upper and lower fangs. This mask represents a tough, dexterous and strong nature as a martial arts expert figure of a giant. (W 2018: 48).

Example: <https://www.youtube.com/watch?v=z-7La8W6oW0>

5. Gondosuli



This mask used in *gondosuli* dance which is characterised by martial arts movements but is rough and active. Characteristics of this mask are generally dark red base colour, *pangotan* nose shape but small in size, *kiyeran* eye shape and *ngablak* mouth shape with long fangs and teeth and a more advanced lower mouth. This mask is representation from giant with a cunning and cruel nature. (W 2018: 50).

Example: <https://www.youtube.com/watch?v=D8vfwYtCTzo>

6. Gondoriya



This mask used in the *gondoriya* dance which is characterised by agile movements, somewhat artificial discourse. Characteristics of this mask are generally light yellow base colour, *bentulan* nose shape, *kedelen* eye shape and *gusen* laughing mouth shape. This mask is representation of giant with the nature of seduction, impetuosity and attention-seeking. (W 2018: 50).

Example: <https://www.youtube.com/watch?v=zPVIV1jp4b0>

7. Blidri



This mask used in *blindri* dance which is characterised by rough, hard and irregular movements. Characteristics of this mask are generally brown base colour, *bethet* nose shape, eye shape between *peten* and *plelengan* and sharp-toothed *ngablak* mouth shape. This mask is representation from giant with a cruel, greedy and cunning nature. (W 2018: 50).

Example: not attested in online performances.

8. Yeye Nyes



This mask used in *yeye nyes* dance which is characterised by rough, irregular and brutal movements. Characteristics of this mask are generally dark red base colour, *pesekan* nose shape, *plelengan* eye shape and *mrenses* mouth shape with upper and lower fangs and long dreadlocks. This mask is representation from giant with vicious, fierce and sadistic nature as a depiction of demon. (W 2018: 51).

Example: <https://www.youtube.com/watch?v=pk7oIAs8fX4>

9. Muga-muga



This mask used in *muga-muga* dance which is characterised by slow and sturdy movements such as giant movements. Characteristics of this mask are generally dark red base colour, *pangotan* nose shape, *plelengan* eye shape and *ngablak* mouth shape with upper and lower fangs. A special feature of this mask is shown by the bracelet on the nose. This mask is representation from giant with a greedy, angry and violent nature. (W 2018: 52). Example: not attested in online performances.

10. Gothak-gathik



The mask used in the *gothak-gathik* dance has a strong, steady, firm and sturdy character. Characteristics of this mask are generally red base colour, *pangotan* nose shape, *plelengan* eye shape and *ngablak* mouth shape with upper and lower fangs accompanied by an elongated tongue. This mask is representation from giant with anger, lust, greed and strength characteristic. (W 2018: 53).

Example: <https://www.youtube.com/watch?v=0QTUhXjl0-Y>

11. Mendong-mendong



This mask used in *mendong-mendong* dance with sigrak, rough and hard character. Characteristics of this mask generally has dark red base colour, *pangotan* nose shape, *peten* eye shape and *ngablak* mouth shape with upper and lower fangs. This mask is representation from giant with greed, spite, gluttony and greed nature. (W 2018: 54).

Example: not attested in online performances.

Rough Animal Mask

This mask imitates the face of an animal, or combines between human and animal characters that usually have weird noses and fangs. The characteristics of this mask are; have *kiyeran*, *Peten* and *plelengan* eye shape, *ngablak* mouth shape, *pangotan*, *pesekan* and *berbelai* nose shape, and the basic skin colours of the mask are red, black, green and yellow. For example:

1. Ndoler Keong



This mask used in *ndoler keong* dance which is characterised by slow, stiff movements and a lot of bowing as the imitation of snail. Characteristics of this mask generally has dark red base colour, *terongan* nose shape, *dondongan* eye shape and *prengesan* mouth shape. This mask is representation of humour, toughness but not good character. (W 2018: 47).

Example: <https://www.youtube.com/watch?v=iOTTI0LFRIM&t=137s>

2. Kebo Giro



This mask used in *kebo giro* dance which is characterised by rough, irregular movements (imitating buffalo movements). Characteristics of this mask are generally red or black base colour with special characteristics of two horns at the top, *pangotan* nose shape, *plelengan* eye shape and *mrenges* mouth shape with upper and lower fangs. This mask is representation from animal with an angry, tough, strong, but stupid character. Kebogiro masks now generally does not have horn, and the shape is similar to one of wayang character, *Dursasana*. (W 2018: 49).

Example: <https://www.youtube.com/watch?v=rDHx8xJRkxI&t=84s>

3. Cakar Kombang



This mask used in *cakar kombang* dance which is characterised by rough, violent, dexterous movements and imitates the movements of tiger. Characteristics of this mask are generally orange base colour, *pangotan* nose shape, *dondongan* eye shape and *ngablak* mouth shape fanged and always biting the arrow. This mask is representation from animal with fierce, savage, stupid and angry nature. (W 2018: 50).

Example: https://www.youtube.com/watch?v=42SaUa2_V_Q

4. Suthang Walang



This mask is imitation from locust or grasshopper and used in the *suthang walang* dance. That is why it is characterised by locust-like movements, slow and rigid repetition. Characteristics of this mask are generally has green base colour, *pangotan* nose shape, *peten* eye shape rising upwards and *mrenges* mouth shape with large teeth. This mask is representation from animal with rough and voracious nature. (W 2018: 51).

Example: <https://www.youtube.com/watch?v=5bbR3wBPvxQ>

5. Walang Jui



This mask used in *walang jui* dance which is characterised by stiff, powerful and efficient movements. It is also imitation from grasshopper. Characteristics of this mask generally has white base colour, human-like nose shape but large in size, *plelengan* eye shape and *prengesan* mouth shape with upper fangs. This mask is representation from sturdy, tough, somewhat rough but kind character. (W 2018: 52).

Example: not attested in online performances.

6. Bes Kopyor



This mask used in the *bes kopyor* dance which is characterised by slow, steady and rigid movements imitating elephant movements. Characteristics of this mask generally has blue base colour, trunk nose shape, *dondongan* eye shape and *ngablak* mouth shape. This mask is representation from animal with sturdy, sharp, cold and heartless nature. (W 2018: 53).

Example: not attested in online performances.

7. Pithik Walik



This mask is imitation from rooster and used in the *pithik walik* dance which is characterised by chicken movements, fast and jerky. Characteristics of this mask generally has brown base colour wearing a cockscomb on the forehead, *pangotan* nose shape but small, *peten* eye shape similar to chicken eyes and wide *ngablak* mouth shape. This mask is representation of anger, greed and jealousy character. (W 2018: 53).

Example: <https://www.youtube.com/watch?v=iGkDwVjjLyc>

8. Kethek Ogleng



Kethek Ogleng mask is imitation from monkey and used in *Gambir Sawit Sario Gandrung* dance which is characterised by agile, dexterous movements, skilful in jumping or somersaulting. Characteristics of this mask generally has black-green base colour, *pesekan* nose shape, *plelengan* eye shape and mouth shape *mrenges* and *manyun* like an ape's mouth. This mask represented funny, agile, and rough animal. (W 2018: 54).

Example: <https://www.youtube.com/watch?v=vvlu-VhsdXo>

9. Jangkrik Genggong



This mask is imitation from crickets and used in *jangkrik genggong* dance which is characterised by rough, cruelty and swift, but rather wild movements. Characteristics of this mask generally has red base colour, *pangotan* nose shape, *peten* eye shape, and slightly open mouth shape with upper and lower fangs. This mask represents a rough character. (W 2018: 54).

Example: <https://www.youtube.com/watch?v=eBqii5sE6xo>

2.3.4 Gecul Mask

Gecul or funny mask has main characteristics of funny, hilarious and interesting expression. It is represent common people, not moral, but more comical. The other characteristics are the shape of the *plerokan*, *kero*, *kelopan*, and sometimes *dondongan* eyes. The nose has *pesekan*, *bethet*, and *terongan* shapes. The mouth shape is generally *mesem* or *ngablak* without fangs. The basic colours of the masks are generally white, yellow, brown, or even a combination of several colours.

Below there are some masks belongs to *gecul* characters:

1. Tinoriding



Tinoriding mask used in *kaji-kaji* dance which is characterised by agile and funny movements accompanied by movements that invite laughter. Characteristics of this mask generally has orange base colour, *bethet* nose shape, *kiyeran* eye shape and *mingkem* (closed) mouth shape, and smile. This mask is representation of cunning, intelligent, deceitful and untrustworthy character. (W 2018: 55).

Example: <https://www.youtube.com/watch?v=SO7nU7w3hd8>

2. Marmadi



This mask used in *marmadi* dance which is characterised by funny and hilarious movements. Characteristics of this mask are *pesekan* nose, *dondongan* eye shape, two-toothed *anjeber* mouth shape. This mask represents patient, humorous and devoted character but lacks intelligence. (W 2018: 55).

Example: <https://www.youtube.com/watch?v=uLe6poflo2s>

3. Cao Glethak



This mask used in *cao glethak* dance which is characterised by funny, improvised and contrived movements. Characteristics of this mask are generally has orange base colour, bent nose shape but large round, *plerokan* eye shape and a *ngablak* mouth shape with two upper teeth coming out. This mask is representation from a drunken man with humorous, hilarious, ignorant and pretentious nature. (W 2018: 56).

Example: <https://www.youtube.com/watch?v=yEtjSXhVcs0&t=345s>

4. Godril



This mask used in *godril* dance which is characterised by hilarious, humorous and smile-inducing movements. Characteristics of this mask are generally has black base colour, *pesekan* nose shape, *gabahan* eye shape and mouth shape biting *kinang sirih* (bettle chewing). This mask is representation of humour, wisdom, and stoicism character. (W 2018: 56).

Example: <https://www.youtube.com/watch?v=DyALwtX-688>

5. Mandung-mandung



This mask found in Ngabean village. *Mandung-Mandung* mask used in *mendung-mendung* dance with the character of agile and hilarious movements. Characteristics of this mask generally has red and white base colour, nose shape similar to *pesekan* but rather large, *plerokan* eye shape and *anjeber* mouth shape with smoking a cigarette. This mask is representation of kindness, wisdom, humour but also anger character. (W 2018: 56).

Example: <https://www.youtube.com/watch?v=Pt23TZajZr4>

6. China



This mask used in *china mask* dance which is characterised by nimble, agile movements similar to martial arts movements. Characteristics of this mask generally has white base colour, the shape of human nose, the shape of the eyes like a sleeping person and the shape of the mouth is *ngablak* without fangs but with upper teeth bared. This mask is representation of good nature, diligent but miserly and stingy character. (W 2018: 56).

Example: not attested in online performances.

7. Angger Denok



This ancient bone-painted mask was found in Ngampel Jurang village and used in the *angger denok* dance, which is characterised by stiff, spontaneous and hilarious movements. Characteristics of this mask are generally has reddish-white base colour, *pesekan* nose shape, *kiyeran* eye and *anjeber* mouth shape. This mask is representation of hilarious character, full of devotion but also a bit cheeky. (W 2018: 57).

Example: <https://www.youtube.com/watch?v=zmtGNNgnoUI>

8. Blenderan



This mask used in *blenderan* dance which has clown character, improved, and invites laughter. Characteristics of this mask; generally has white base colour, *bentulan* nose shape, *kero* eye shape and *ndlongop* or open mouth shape. This mask represents patience, humour, and devotion character. (W 2018: 57).

Example: <https://www.youtube.com/watch?v=L16vuGOhDYE>

9. Panembahan



This ancient mask by Mbah Tahyar found in Ndawuhan village, used in *panembahan* dance which is characterised by polite, slow, simple, but stiff movements. Characteristics of this mask are generally has red base colour, *bethet* nose shape, *kedhelen* eye shape and *prengesan* mouth shape with slightly bent teeth. This mask represents cleverness, arrogance and cruelty character. (W 2018: 57).

Example: not attested in online performances.

10. Jemblung



This mask used in *jemblung* dance which is characterised by hilarious, agile and irregular movements. The characteristics of this mask generally has orange base colour, *pesekan* nose shape, *kero* eye shape and *ndlongop* or open mouth shape. This mask represents stupidity, talkativeness and pretentiousness character. (W 2018: 57).

Example: not attested in online performances.

From the classification of *lengger* mask types above, we can conclude that there are several types of masks that differ from one to another. The visualisation of the mask must reflect the characters, and must be in accordance with the rhythm of the music and dance movements that played. If the music has soft rhythm, the mask character must match also the subtlety of its character, namely the *alusan* mask, and the dancer's movements must show the character of smooth movements as well.

2.4 The Visual Shape of Lengger Mask

The most important elements that influence the visual form of the mask are the shape of the eyes, the shape of the nose and the shape of the mouth. Each region has different characteristics in the shape of the hair, sculpture, and colouring.

2.4.1 Eye Shape

Following Agus Wuryanto in the book *Tari Topeng Lenggeran Wonosobo 2018*, in the page 29 explained that the eye shape of *lengger* mask is essentially not much different from masks from other regions. According to Mr Dargo from Sruni village, he said that the shape of the *lengger* mask imitates from *wayang purwa*³ and *wayang gedok*⁴, especially in the shape of the eyes, mouth and nose. Below are description of the eye shapes we found:

1. Gabahan Eye



Gabah literally means rice grain.

This eye shape has *lembut* (soft), wise, patient and good character.

(See in the characters: Sumyar, Kinanti, Rangsang Tuban, Gunung Sari, Samiran, Siripithi, Gondang Keli, Kembang Gadung, Adu Gones, Ijo-ijo, and Godril).

Source: Wuryanto 2018: 29.

2. Kedelen Eye



This eye is shaped like *kedelai* (soya bean) and has character of honesty, agility, courage and intelligence.

(See in the characters: Kembang Jagung, Gondoriyo, and Panembahan).

Source: Wuryanto 2018: 29.

³ It is old Wayang originated from Ponorogo city

⁴ It is existed since Majapahit kingdom era

3. Kedondong Eye



The shape of this eye is like *kedondong* (mongoose fruit) and has a stubborn character, rather rough, tough but not good character.

(See in the characters: Marmoyo, Sontoloyo, Rangu-rangu, Criping Kuning, Waru Rengkek, Melik-melik, Eling-eling, Sendor, Kembang Jeruk, Ndoler Keong, Cakar Kembang, Bes Kopyor, and Marmadi).

Source: Wuryanto 2018: 29.

4. Plerokan Eye



Plerokan literally means to glance at.

This expressive eye shape has a flirtatious, mischievous and aggressive character.

(See in the characters: Cao Glethak and Mandung-mandung).

Source: Wuryanto 2018: 29.

5. Plelengan Eye



Plelengan literally means glaring.

The shape is large, full, with a widened impression. The character of this eye shape is wrathful, greedy, powerful but vicious.

(See in the characters: Blidri, Yeye Nyes, Muga-muga, Gothak-gathik, Kego Giro, Walang Jui, and Kethek Ogleng).

Source: Wuryanto 2018: 29.

6. Kiyeran Eye



Kiyeran literally means dazed or slightly sleepy.

The kiyer eye is shaped like a crescent moon. The character of this eye shape is dishonourable, deceitful, cunning and untrustworthy but intelligent.

(See in the characters: Gondosuli, Tinoriding, and Angger Denok).

Source: Wuryanto 2018: 29.

7. Kelopan Eye



Kelopan literally means like bells.

This eye shape has a noble, wise, *waskita* (vigilant), and patient.

(See in the character Bribil).

Source: Wuryanto 2018: 30.

8. Kero/Juling Eye



Kero literally means squinting eyes.

Expressive eye shape, has a funny character, patient and humorous impression.

(See in the characters: Blenderan and Jemblung).

Source: Wuryanto 2018: 30.

9. Peten Eye



Peten literally means like a *petai* fruit (*parkia speciosa*).

The shape of the eye resembles a *petai* fruit has less commendable character, cunning and cheating.

(See in the characters: Sarindoro, Mendong-mendong, Suthang Walang, Pithik Walik, and Jangkrik Genggong).

Source: Wuryanto 2018: 30.

2.4.2 Nose Shape

In *lengger* mask dance, the nose shape is a symbol for the characterisation of the mask and can characterized a particular character, such as:

1. Walimiring Nose



Walimiring literally means sloping.

This nose shape is usually used for *alusan* (soft) mask character like princess. The character with this nose is subtle and wise.

(See in the characters: Sumyar, Kinanti Sandung, Rangsang Tuban, Gunung Sari, Samiran, Siripithi, Gondang Keli, Marmoyo, Sarindoro, Kembang Jagung, Adu Gones, and Ijo-ijo).

Source: Wuryanto 2018: 30.

2. Pangotan Nose



Pangotan literally means big and long.

This nose shape is large, usually for characters with hot and rough characters with fanged mouths.

(See in the characters: Kembang Gadhung, Waru Rengkek, Sontoloyo, Sendor, Surung Dayung, Gondosuli, Muga-muga, Gothak-gathik, Mendong-mendong, Kebo Giro, Cakar Kumbang, Suthang Walang, Walang Jui, Pihik Walik, Jangkrik Genggong, and Cao Glethak)

Source: Wuryanto 2018: 30.

3. Bentulan Nose



Bentulan literally means big and round.

This nose shape is medium, usually for a gallant/brave knight, brave, and agile character.

(See in the characters: Melik-melik, Eling-eling, Rangu-rangu, Criping Kuning, Bribil, Kembang Jeruk, Gondoriyo, and Blenderan).

Source: Wuryanto 2018: 30.

4. Pesekan Nose



Pesekan literally means flat nose.

The shape of a snub nose or almost invisible, usually used for ape or *punokawan* characters who are funny, agile and dexterous.

(See in the characters: Yeye Nyes, Kethek Ogleng, Marmadi, Godril, Mandung-mandung, Angger Denok, and Jemblung).

Source: Wuryanto 2018: 30.

5. Terongan Nose



Terongan literally means like eggplant.

This eggplant nose shape is for arrogant, haughty, but humorous character, usually used for giants or clowns.

(See in the character Ndoler Keong).

Source: Wuryanto 2018: 31.

6. Belalai Nose



This nose is shaped like an *belalai* (trunk). This nose symbolizes power and fusion between giant and beast.

(See in the character Bes Kopyor).

Source: Wuryanto 2018: 31.

7. Bethet Nose



Bethet literally means like a parrot's beak.

This nose is curved like a *bethet's* (parrot) beak. The character with this nose is cunning, favourable, clever and somewhat vicious.

(See in the characters: Blidri, Tinoriding, and Panembahan).

Source: Wuryanto 2018: 31.

2.4.3 Mouth Shape

Another element that provides expressive accentuation on the mask face in relation to characterisation is the mouth shape. The mouth shapes are widely used to strengthen the character of the *lengger* mask, include:

1. Mingkem Mouth



Mingkem literally means closed mouth.

The shape of the mouth with closed lips, usually used for female characters or *alusan* (soft) male characters. This lip shape has a smooth and soft character, honest and virtuous. (See in the characters: Sumyar, Rangsang Tuban, Samiran, Siripithi, Kembang Jagung, Adu Gones, and Tinoriding).

Source: Wuryanto 2018: 32.

2. Mingkem Susah Mouth



Mingkem susah literally means mouth closed as in sadness. This mouth shape used on only one female character, *Gondang Keli* with sad, lacklustre, loving, affectionate and gentle character.

(See in the character Gondang Keli).

Source: Wuryanto 2018: 32.

3. Mesem Mouth



Mesem literally means smile.

This lip shape has a jolly/jovial, humorous, lively, fun character because it is hilarious. Usually used for *gecul* characters.

(See in the characters: Kembang Gadung and Godril).

Source: Wuryanto 2018: 32.

4. Gusen Tertawa Mouth



Gusen tertawa literally means laughing until you see the gums. This mouth shape has a gallant/brave, jovial, agile, and energetic character. It is usually used for wise and brave knights.

(See in the characters: Kinanti Sandung, Gunung Sari, Waru Rengkek, Melik-melik, Eling-eling, Ijo-ijo, Marmoyo, Sontoloyo, Rangu-rangu, Criping Kuning, and Gondoriya).

Source: Wuryanto 2018: 32.

5. Mrenges Mouth



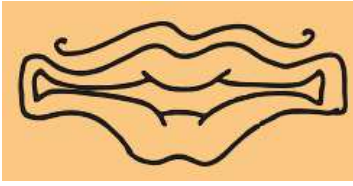
Mrenges literally means cackling laughter.

This mouth shape usually used for rough characters, especially those equipped with upper and lower fangs. This has rough, haughty, and cruel character.

(See in the characters: Kembang Gadung, Sendor, Surung Dayung, Bribil, Kembang Jeruk, Yeye Nyes, Ndoler Keong, Kebo Giro, Suthang Walang, Walang Jui, Kethek Ogleng, and Panembahan).

Source: Wuryanto 2018: 32.

6. Gusen Anjeber Mouth



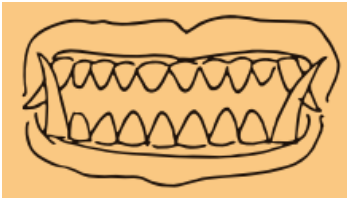
Gusen anjeber literally means the gums are spread out to the side.

Mouths with this shape can be used for *punokawan*⁵ characters and *gecul* characters (see the division of the mask). The characters with this mouth shape are patient, hilarious, wise, loyal, and devoted.

(See in the characters: Marmadi, Mandung-mandung, Blenderan, Jemblung, and Angger Denok).

Source: Wuryanto 2018: 33.

7. Ngablak Mouth



Ngablak literally means wide opened.

Ngablak or wide open mouth has a rough, angry, greedy and self-willed character. It is usually used for giants and wild animals.

(See in the characters: Gondosuli, Blidri, Muga-muga, Gothak-gathik, mendong-mendong, Cakar Kombang, Bes Kopyor, Pithik Walik, Jangkrik Genggong, Cao Glethak, and China).

Source: Wuryanto 2018: 33.

2.4.4 Skin Colours in Lengger Mask

In his book *History of the Indian archipelago*, Crawfurd noted that the Javanese consider 'the names of the days of their native week to have a mystical relation to the colours and to the divisions of the horizon' (1820: 290). The division of the colours in Javanese culture is related to the mystical beliefs. Milner 1978 in *Natural Symbols in Southeast Asia* also stated that in Java-Bali, the most Hinduistic of South East Asian regions, the colours are (from east onwards) white, red, yellow, and black or blue-black, and these reproduce the hierarchy of the Hindu varnas as prescribed in the *Nāṭyaśāstra*: *brahmin*, *kshatriya*, *vaiśya*, *śudra*⁶.

Dahlan Abdul Ghani (2011) explained that noble characters such as Hanuman⁷ or Seri Rama⁸ are usually colored in white and green color, symbolised the characteristic of prince and to portray them as part of protagonist character, while red is symbolized warrior. Seri Rama is painted in green, the official color for royal (King or Sultan) in Malaysia is yellow.

⁵ They are group of comedian in the Wayang show

⁶ Hindu's social castes in Bali

⁷ Monkey character in Ramayana story

⁸ Prince character in Ramayana story

The colouring in Wonosobo *lengger* mask based on the interview result conducted by Mr. Agus with the late Mr. Jambari as a former *lengger* dancer and elder of the *lengger* group in Singkir village, Wonosobo, about the types of colours and symbolic meanings that exist in the *lengger* mask as stated in his book Tari Topeng Lenggeran Wonosobo 2018 as follows:

1. White



Sumyar

White skin color symbolises subtle nature of honesty, humility, patience, and wisdom.

(Examples: Sumyar, Rangsang Tuban, Samiran, Srindoro etc).

Source: Wuryanto 2018: 40.

2. Yellow



Kinanti

Yellow skin color symbolises arrogance, love of luxury, selfishness, and greed.

(Examples: Kinanti Sandung, Criping Kuning etc).

Source: Wuryanto 2018: 41.

3. Red



Yeye Nyes

Red skin color symbolises cruelty, angry, haughty, only relying on lust and rude.

(Examples: Yeye Nyes, Muga-muga etc).

Source: Wuryanto 2018: 52.

4. Egg Green



Ijo-ijo

Egg green skin color represents gentle, calm, kind, loving but moody, and anxious.

(Example in Ijo-ijo character).

Source: Wuryanto 2018: 43.

5. Dark green



Sarindoro

Dark green skin color represents fertility, vibrancy of life, natural simplicity, and peacefulness.

(Example in Sarindoro character).

Source: Facebook Lengger Wonosobo.

6. Black



Blidri

Black skin color represents strength, firmness and steadfastness in facing all situations.

(example in Blidri character).

Source: Wuryanto 2018: 50.

7. Orange



Jemblung

Orange skin color represents arrogance, ignorance, and humour.

(Example in Jemblung character).

Source: Wuryanto 2018: 57.

8. Light blue



Walang Jui

Light blue skin color represents sadism, coldness, cruelty, heartlessness, and unflappability.

(Example in Walang Jui Character).

Source: Wuryanto 2018: 52.

9. Brown



Rangu-rangu

Brown skin color represents ambitiousness, selfishness, greed, arrogance, and avarice.

(Example in Rangu-rangu character).

Source: Wuryanto 2018: 45.

Generally, symbolically and philosophically, the colors of masks in Java are basically the same. Each base color contains the meaning of a human character, the symbolic meaning of this character is very relative, not the same from one region to another, which depends on the agreement that applies to the surrounding community. However, there are also colors that have more universal properties such as red, which symbolizes courage, passion and determination. The color white means purity and sincerity. Black, which means nobility, but can also mean mourning, symbolizes death and great power, and green symbolizes fertility, natural beauty and freshness. We will also discuss this in chapter 6 about the practice of Lengger Mask Dance.

Agus Wuryanto 2018 said that the coloring of *lengger* masks in accordance with the above meanings is no longer given much attention by today's mask makers. They pay more attention to the beauty factor in coloring. This has led to the emergence of masks that have a rough character but colored with a white color, or *alusan* masks with smooth character colored in red, blue and others, due to a lack of understanding of the color meaning.

3 Parikan in Wonosobo Lengger Mask Dance

It is undeniable that the Indonesian nation has enormous cultural wealth. The wealth of national culture cannot be separated from the role of local cultures that contribute to national culture. Each local culture carries a local color and identity that characterizes the social community that owns it. Wonosobo Regency is one of the areas that has a role in enriching of national culture. This is due to the many oral traditions that can be found in this area. One of the oral traditions interest to this research is *parikan*. *Parikan* is poetry genre used to accompany the performance art of *lengger* mask dance. Through *parikan* the dancer adjusts the dance movements.

Parikan has a social function for the community because it represents the problems of individual beings and the social problems that arise in the social environment of the community. These problems are addressed in *parikan* through satire, criticism, humor, and more humane social touches (Endraswara, 1994: 183).

Following to the book Topeng Lenggeran Wonosobo 2018, *Parikan* is a song that accompanies the performance of *lengger* mask dance. *Wangsalan* or *parikan* before the arrival of Islam, had a thick erotic nuance. After Islam entered and acculturated, the erotic nuances changed into religious. When the G.30 S-PKI or communist rebellion occurred, the *parikan* disappeared. Many Wonosobo artists stopped their activities because of fear to being considered as members of Lekra⁹. After the condition was safe, under the guidance of the Kodim (Indonesian Army), this tradition returned, and many artists became active again. There are interesting differences in the content of *parikan* where the erotic nuances turned into religious and then changed again to patriotism and nationalism to love the country (Agus Wuryanto, 2018: 9).

According to Agus Wuryanto, a Wonosobo artist and cultural expert, the presentation of *parikan* tradition follows fixed order that is always adhered to by the players. The predetermined order of presentation is related to the order of *parikan* that must be performed. As an opener, Parikan Babadana is performed. This is followed by Parikan Sulasih Sulanjana. After these two *parikans* are performed, the performance continues with the favoured local community *parikans* such as Parikan Gondhang Keli, Parikan Jangkrik Genggong, and Parikan Kinayakan. Based on the information from Agus Wuryanto in September 2022, each name of the *parikan* that accompanies the *lengger* mask dance has an origin.

Based on the explanation above, we will discuss the meaning of the *parikan* according to the standard sequence of the performance.

⁹ It is an acronym for *Lembaga Kebudayaan Rakyat* which was a cultural organization to encourage artists and writers to follow the doctrine of socialist realism. It was eventually disbanded along with the Indonesian Communist Party.

3.1 Part I - Babadana as the Opening

The name of *babadana* etymologically comes from the word *babad* which takes the suffix *ana*. The word *babadana* means open, cut, and clean. In addition, the word *babadana* also means opening. Therefore, the *parikan* is performed at the beginning of the Wonosobo *lengger* mask dance performance as the opening (Agus Wuryanto, 2019:2). The content of the *parikan* chanted at the beginning of the performance contains prayers and requests for permission from God to bless and launch the performance. The *parikan* is developed without any accompanying dancers. When the *parikan* is sung, usually the elders will prepare all the needs of the performance, especially offerings.

*Para dulur jeneng sira dha elinga,
marang Gusti Kang Kuwasa. Para
dulur jeneng sira dha elinga, marang
Gusti Kang Kuwasa.*

*Brothers and sisters, remember the almighty
God. Brothers and sisters, remember the
almighty God.*

*Mumpung sira isih ana ngalam Donya
ngudiya laku utama.*

*While you are still alive in the world do good
things.*

*Babadana Pangeran sung tilaksana
Allah hu Allah Babadana Pangeran
sung tilaksana Allah hu Allah Babadana
Pangeran sung tilaksana, Babadana
Pangeran sung tilaksana (Parikan
Babadana)*

*Babadana, Lord God Almighty Allah oh
Allah. Babadana, Lord God Almighty Allah
oh Allah. Babadana, Lord God Almighty
Allah oh Allah.*

(Agus Wuryanto, 2019: 2).

Translated by me.

In every Wonosobo *lengger* mask dance performance always begins with a request for permission from God. God is addressed as an omniscient substance, that knows all events, before, when an event occurs, and after the event occurs, which befalls humans. Likewise, with the problem of sustenance, mate, and death, God has determined it for each person. Sustenance is a blessing from God given to humans in the activity of living their lives through effort by working. This blessing is always expected by every human being. Therefore, in every chanted prayer, humans never forget to express their desire to get enough sustenance. Sustenance can be in the form of enjoyment presented by food, drink, shelter, property, children, wife, and other things that provide happiness for mankind. God is the most gracious and giver. God is the owner of all of His creations. Therefore, humans should only trust, and ask Him. The belief that God is the source of all life and owned all the nature called as *Razzaq* is inherent in Wonosobo society. This is represented in the following excerpt from Parikan Babadana.

Satuhune Pageran kang paring sandhang Ya Allah Allah hu Allah

Actually the god who gives us clothes is Allah Allah oh Allah.

Satuhune Pangeran kang paring pangan Ya Allah Allah hu Allah

Actually the god who gives us food is Allah Allah oh Allah.

Satuhune Pageran kang paring sandhang, Pangeran kang paring pangan Ya Allah Allah hu Allah

Actually the god who gives us clothes, the god who gives us food is Allah Allah oh Allah.

(Agus Wuryanto, 2019:2).

Translated by me.

The word *satuhune* (actually) shows the Wonosobo people's high level of faith in the *Razzaq* (generous) nature of God. The word *satuhune* represents the Wonosobo people's belief that all sustenance received by every human being, clothes and food, actually comes from the *Razzaq*, namely God, not from others. Things that bring sustenance are actually the way that has been determined by God to bestow favours on humans. In short, it can be stated that the word *satuhune* represents the Wonosobo people's belief that God has guaranteed every human sustenance.

3.2 Part II - Sulasih Sulanjana

Parikan sulasih sulanjana has similarities with *wawacan sulanjana*, a story from Pasundan land that tells the story of Dewi Sri, as an interpretation of the goddess of fertility, so that it is performed in agricultural rituals, especially rice plants (Agus Wuryanto, 2019:4). The *parikan* is used as the opening after *parikan babadana*. This *parikan* is sung with the accompaniment of the *sulasih sulanjana* dance. The dance is usually danced by the elders to ask permission from ancestors, local nature, and other beings beyond humans to organize the Wonosobo *lengger* mask dance tradition. For more detailed interpretation, we would like to analyze some quotes from the *parikan* as follows.

Sulasih Sulanjana menyan putih pangundang dewa Ana dewa amanjing sukma, widadari tumurana Nara Praja padha mukti, atur bekti maring nagari Laku jujur kebak budi, tinuladha maring sesami.

Sulasih Sulanjana white incense invites the gods. There is god in the soul, angel descends. Soldiers are devoted to the country. Honest behavior is the best, as an example to fellow humans

(Agus Wuryanto, 2019: 5).

Translated by me.

Laku jujur kebak budi (honest behavior is the best) means that honesty will bring happiness and glory to others, oneself, and to the country. Wonosobo people believe in establishing relationships with others. Honest nature and behavior make a person have noble character. A person becomes a role model for others because of the honest attitude that always accompanies him in every step of living life as a social being and as an individual being.

Tinuladha mring sesami (example to fellow humans) means that every individual has the instinct to look after, love and care for their fellow human beings. This is because every human being will never want to suffer, be unhappy and wretched in interacting with nature and fellow humans. As a reciprocal of this instinct, one will also not make other people wretched, miserable, and unhappy. Therefore, the nature and behavior of loving each other is the key to creating healthy social interactions. The beauty of this teaching is represented in the following excerpt from Parikan Sulasih Sulanjana.

*Sulasih Sulanjana menyan putih
pangundang dewa
Ana dewa ngelangkang sukma widadari
temuruna
Laku becik lakonan kanti ati kang kebak
trisna Amersudi asih sesame datan kena
kecungkrahan*

*Sulasih Sulanjana white incense invites the
gods.*

There is god in the soul, angel descends.

*Do good deeds until the world filled with love
and no conflict between people*

(Agus Wuryanto, 2019: 5).

Translated by me.

The quotation is written twice in Parikan Sulasih Sulanjana, in the second stanza and the fifth stanza. The repetition shows the importance of maintaining and creating good social interaction. The beauty of the local wisdom values represented in the quotation invites Wonosobo people to believe that fellow creatures of God must be embedded in the nature and attitude to care for each other, and love each other. These traits and attitudes can be realized through helping each other, taking care of each other, and not doing actions or behaviors that will cause hurt feelings between people.

The first and third stanzas of Parikan Sulasih Sulanjana represent the relationship between nature and humans.

*Para Dewa kang nglangkangi para
dewi kang njangkungi
Toya wening angambar-ambar sumebar
agawe bingar*

*The gods ruled and the goddesses
complemented.*

*Clean water is scattered everywhere making
happy.*

*Kukus dupa kang kemelun, sekar wangi
 angganda arum
 Widadari dha tumurana, aja suwe aning
 ndalan. ...
 Sulasih Sulanjana menyan putih
 pangundang dewa
 Ana dewa ngrasuk sukma widadari
 tumurana among tani suka makmur,
 padha subur kang tinandur
 Para muda tansah siyaga, gagah kuwat
 tur prakosa.*

*Fragrant incense smoke,
 Angels descend not too long on its way...
 Sulasih Sulanjana white incense invites the
 gods
 There are gods entering the soul, angels
 descend. The farmers become prosperous,
 fertile in planting.
 The youth are alert, brave, strong, and
 powerful.*

(Agus Wuryanto, 2019: 5).

Translated by me.

Nature is God's creation that existed before humans were created. Nature was created first because nature will perform the task of fulfilling human needs. Through nature, all human needs are provided by God. Humans are blessed with reason and mind. One of its functions is to cultivate, select, and preserve nature in order to fulfil their needs. From this it can be stated that between nature and humans there is a symbiotic relationship of mutualism. Nature provides all human needs and humans have an obligation to maintain and preserve nature. This harmonious relationship is also represented in the *parikans* of Wonosobo *lengger* mask dance. There are many terms related to nature appear in these *parikans*.

Water, one part of the environment, has a very significant role in the life of all living things. Water is the source of life. So it is a human obligation to maintain the quality of water hygiene so that water will be able to perform its function for humans as it should. The sentence *Toya wening angambar-ambar sumebar agawe binger* (Clean water is scattered everywhere making happy), has a very beautiful local wisdom value related to human relationships with nature. The sentence represents that the clean quality of water will bring happiness to mankind. Therefore, humans need to preserve, treat, and control water pollution in their daily lives. Polluted water will not bring happiness to humans and negate the benefits of water for humans. This results in disharmony in the relationship between nature and humans. Since humans cannot fulfil their obligation to protect nature, nature will also not be able to fulfil its obligation to fulfil human needs. Thus, the ecological balance will not work properly. The value of local wisdom is not only maintained, but also carried out by the Wonosobo community. This can be seen from the cleanliness of the water in the streams of the Wonosobo region. The level of water pollution in Wonosobo is very low, resulting in very clear river water. The rocks at the bottom of the river are still very visible and the water feels very cool. The water is also used by farmers to irrigate their rice fields. Ecology is still in balance. Humans can use water and water can fulfil its obligation to bring benefits to humans.

The sentence *among tani suka makmur, padha fertur kang tinandur* (The farmers become prosperous, fertile in planting), represents that nature will provide prosperity when humans keep nature fertile. The majority of Wonosobo people live and work as farmers. A profession that has the responsibility of processing nature to fulfil the needs of life. Farming can be said to be a medium or way of life for most Wonosobo people. Therefore, Wonosobo people have an obligation to maintain the fertility of nature so that it continues to bring benefits to them.

3.3 Part III - Elective Parts

There are three elective parts we will discuss here as follows,

3.3.1 Kinayakan

The name *kinayakan* comes from the words *ki* and *nayakan*. *Nayakan* means a courtier or messenger of the king who has a high position. In the palace, *kinayakan* has a function as a director of policies taken by the king. *Parikan kinayakan* describes the hospitality of the host in welcoming guests who attend the event. The hospitality is represented through the welcome speech, the appropriate clothes used to welcome guests, and the dances presented (Agus Wuryanto, 2019:6). For more detailed interpretation, we would like to analyze some quotes from the *parikan* as follows.

*Kembang emping calumpring tibane
miring*

The calumpring flower falls obliquely.

*Sing pada eling marang Gusti kang
peparing*

Remember all to God the giver.

*Sing pada eling marang Gusti kang
peparing Yolaelo elo yae lola.*

*Remember all to God the giver there is no god
but Allah.*

*Elo la elo yae lola lelo yae lola
Sore-sore kinayakan*

*There is no god but Allah.
Evening kinayakan*

(Agus Wuryanto, 2019: 6).

Translated by me.

In an internet article by Berma Ristantyo, 6 November 2021 called *Bahasa Simbol dan Makna Nama Bunga dalam Falsafah Jawa* explained that in Javanese culture, especially ceremonies or rituals, flowers are one of the important equipment. Flowers or commonly called *kembang* by Javanese people are used as *ubo rampe* or ritual equipment. According to Javanese philosophy, spiritual energy will easily attach to something that smells good. Therefore, flowers are always one of the important requirements in a ritual. Flowers have a philosophical meaning in order to always get "fragrance" from the ancestors. Fragrance is a metaphor for the abundant blessings of the ancestors that are expected to *sumrambah* (flow) to their descendants.

The above *parikan* is written *kembang emping calumpring*. We argue that the use of the word is a metaphor for something that falls easily. In fact, *calumpring* is the wrapper part of the bamboo that usually falls off as the tree grows. This relates to the word *tibane* which means the fall of something. In this case, it relates to the concept of the fall of fortune from God and so that humans always remember that only God can drop or give fortune to humans on earth.

Sing pada eling marang Gusti kang peparing, this sentence also implies a meaning to always remember the almighty, namely Allah as the owner of the human soul. In the *parikan* fragment above, we are reminded to always remember that one day we will die, and at that time we can't do anything anymore, *Yolaelo elo yae lola*, there is no one who can help us anymore except Allah, our God and the owner of the universe.

Kembang sukun megare ing wayah sore
Kembang sukun megare ing wayah sore
Padha kang rukun geguyupan karo
tanggane

Breadfruit flowers bloom in the afternoon
Breadfruit flowers bloom in the afternoon
Get along well/peace with your neighbors

Padha kang rukun geguyupan karo
tanggane
Yolaelo elo yae lola. Elo la elo yae lola
lelo yae lola

Get along well/peace with your neighbors

There is no god but Allah. There is no god but Allah.

Sore-sore kinayakan

Evening kinayakan

(Agus Wuryanto, 2019: 6).

Translated by me.

Laura Kiniry 2018 in a BBC News article mentioned that Sukun (*Artocarpus altilis*) is the fruit of life because it can provide many benefits for humans starting from being a source of staple food, its wood can be used to build houses, and its bark can be made into clothes. As for the use of the word *kembang sukun* in the above *parikan*, we argue that it is a metaphor for the symbol of peace. The message in the *parikan* related to the meaning of breadfruit as the fruit of life is that if we get along well with our neighbors, then life will be better and more beautiful like the fragrance of flowers.

The beauty of the local wisdom values represented in the quote is that to create a comfortable, safe, and peaceful atmosphere in a certain social community, harmony between people is the main requirement. *Padha kang rukun geguyupan karo tanggane* (*Get along well/peace with your neighbors*), harmony is one of the solutions or ways to achieve this. Harmony between human beings is important because harmony is a very significant force in undergoing the process of social

interaction so that social integration will be achieved as a unifying medium for differences and a medium that will reduce problems that arise due to various differences in a social community.

*Kembang menur tinandur ing cedhak
sumur*

*Kembang menur tinandur ing cedhak
sumur*

*Aja mundur ngayuh praja adil lan
makmur*

*Yen wis makmur aja lali marang
sedulur*

*Yolaelo elo yae lola. Elo la elo yae lola
lelo yae lola*

Sore-sore kinayakan

Menur flower planted near the well

Menur flower planted near the well

*Don't give up on achieving fairly and
prosperous life*

*If you are prosperous, don't forget your
family.*

*There is no god but Allah. There is no god but
Allah.*

Evening kinayakan

(Agus Wuryanto, 2019: 6).

Translated by me.

Berma Ristantyo in his article entitled *Bahasa Simbol dan Makna Nama Bunga Dalam Falsafah Jawa* (Symbol Language and Meaning of Flower Names in Javanese Philosophy) written on 6 November 2021, explains that *Menur* flower is another name for *Mlathi / Melati* flower (*Jasminum sambac*) which abbreviation of "*rasa melat saka njero ati*" or "*melat ing ati*" which means attached to the heart. The meaning is that every word spoken must always contain sincerity from the deepest conscience. The inner and outer must always be the same, rejecting hypocrisy. Jasmine, although its flowers are small, is fragrant and soothing. It symbolizes modesty, simplicity, and humility. The white color of jasmine flowers also symbolizes cleanliness or purity of heart. Jasmine flowers, also called *kanthil* in Javanese philosophy, contain a very noble meaning, which comes from the word "*Tali rasa*" which means that all the sacred teachings of ancestors must always be kept strong in the heart. Become a guide in every behavior and step. Jasmine or *kanthil* flower is usually used to decorate the hairstyles of the queens, princesses and bridal necklaces. It is also used as a decoration under the *keris* (traditional Javanese sword) as a symbol of nobility and prosperity.

Forming social interactions with all elements of society is an important action to take in every human life activity. The success achieved by a person is inseparable from the role and help of others. *Yen wis makmur aja lali marang sedulur* (If you are prosperous, don't forget your family), remembering someone in the success achieved is one of the elements that strengthen the formation of healthy social interactions. This is represented in *Parikan Kinayakan* in the stanza above.

3.3.2 Gondhang Keli

One of the favourite *parikan* that is always eagerly awaited is *parikan gondhang keli*. The name of this *parikan* is taken from two words, *gondhang* and *keli*. *Gondhang* has Latin name *Ficus*

Variiegata is a type of tree that grows on the river banks. When the fruit falls, it will be *keli*, which means it is washed away by the river. When this *parikan* was sung, many audience members were intrigued. This is because of the *parikan* is sung in a melodious and very sad manner (Agus Wuryanto, 2019: 25).

The text and rhythm of this *parikan* are believed to have the strongest magical power compared to other *parikans*. *Parikan gondhang keli* contains human helplessness against the power of death. When death comes, only solitude will be experienced. Wife, children, siblings, relatives, wealth, throne, and rank are never brought in death. Man will be alone in the ground measuring in two meters in size wears *mori* clothes (pure white cotton), grounded and cushioned with soil. Only the goodness we did and charity during our life in the world could accompany us as a friend in solitude. For more detailed interpretation, we would like to analyze some quotes from the *parikan* as follows.

*Ana menangis layung-layung Biyung
Tangise wog wedi mati, Biyung
Gedhongana kuncenana wong mati
mangsa wurunga, Rama.*

*There is a plaintive cry, mother
The cry of the one who fears of death, mother
Build the fortress and lock it, death will never
be cancelled, father.*

*Ana menangis layung-layung, Biyung
Tangise wog wedi mati, Biyung
Mbok gemboka-mbok kuncia,
wong mati mangsa wurunga, Rama.*

*There is a plaintive cry, mother
The cry of the one who fears of death, mother
Even you build fortress and lock it,
death will never be cancelled, father.*

*Sagondhang Gondhangkeli, Rama
Bapa-biyung sampun seda, Rama
Gedhongana kuncenana
wong mati mangsa wurunga, Rama.*

*Gondhang keli, father
Father and mother passed away, father
Even you build fortress and lock it
death will never be cancelled, father.*

(Agus Wuryanto, 2019: 26).

Translated by me.

God has set a destiny for every created being. Death is a process of life that will surely come to every life in the world. When death comes, living beings will lose every power in themselves. This represents that death is a certainty that will come to every human being. Whoever a human being is and whoever a human being is, death will not be avoided by humans. God is the source of life and death. The arrival of the process of birth and death is a belief that cannot be avoided by every human being. Humans must believe that there is no force that can deny God's will, including death. This is represented in the excerpts of *Parikan Gondhang keli* lyrics above in the beginning, middle and in the end.

The excerpts of the three parts of *parikan gondhang keli* represent the Wonosobo people's belief that there is no force that can delay death when God has willed it. *Mbok gemboka-mbok kuncia* (*Even you build fortress and lock it*), is a description of human efforts to prevent death from coming to humans. *Wong mati mangsa wurunga* (*death will never be cancelled*), is an illustration that death cannot be avoided. Death cannot be postponed and requested by humans. Death comes to humans because of God's will. A form of local wisdom values that represents that there is no human power, whoever and whatever can go against God's will.

Aja guyang banyu kali, Biyung
Guyangana santen kani, Biyung
Ora bisa santen kani,
bisanelah banyu kali, Rama ...
Aja usung kayu empring, Biyung
Usungana pupu wong kuning, Biyung
Ora bisa pupuwong kuning,
bisanelah kayu empring, Rama ...
Dilurupi anjang-anjang, Biyung
Dikucuri sawur kembang, Biyung
Sanak kadhang pada nyawang,
swara menangis kaya wong nembang,
Rama

Don't wash with river water, mother
Wash with coconut milk, mother
Can't with coconut milk
Only with river water, father
Do not lie on the bamboo, mother
lie on the yellow thigh, mother
can't with yellow thigh
Only with bamboo, father...
Cover the curtains, mother
pour with flowers, mother
The family watches,
the sound of crying is like someone singing,
father

(Agus Wuryanto, 2019: 26).

Translated by me.

When humans die, nature still provides benefits. Water will be used to bathe the corpse before it is buried. Water will cleanse the human body before he faces God. Bamboo is also used by humans as a coffin to carry the corpse and a frame for the cloth covering the corpse so that it does not overheat when it is taken to its final resting place. This is represented in the following *Parikan Gondhang keli*.

3.3.3 Jangkrik Genggong

Jangkrik genggong literally means a cricket that lives in swamps, rice fields, or lands that have a high water content (Agus Wuryanto, 2019: 10). For more detailed interpretation, we would like to analyze some quotes from the *parikan* as follows.

Jangkrik Clereng mabur nang ngepring,
rone putih ketandha garing
Ayo kadhang pada sing eling...
muga Gusti kersa peparing.

Clereng crickets fly to the bamboo tree,
the white color is a sign of dryness.
Let's all remember
the God who is the most giving.

(Agus Wuryanto, 2019: 10).

Translated by me.

The *parikan* is full of moral teachings that invite humans to do good and always remember the God. *Parikan jangkrik genggong* is one of the *parikan* that represents the relationship between humans and nature. The verses in this *parikan* use the names of the types of cicadas that exist. One of the audience's favourite parikans is *jangkrik genggong*. The three quotations represent the community's belief in God's power and believe that everything that happens is His will.

*Jangkrik Clupur mabur menduwur,
tumibone neng duwure sumur
Ayo dulur pada sing jujur...
kanggo ngayuh adil lan makmur.*

*The Clupur cricket flew upwards,
landing on the well.
Let's be honest, my brothers,
to achieve a fairly and prosperous life.*

(Agus Wuryanto, 2019: 10).

Translated by me.

The quotation *pada sing jujur* (be honest), represents that honesty is the main capital to be able to achieve justice, prosperity. Honesty is full of goodness that will bring a person to be an example in society. A person can be said to be honest when he knows the truth, tells the truth as it is, and lives and applies the truth in his daily life. It cannot be denied that the nature and attitude of honesty has a very significant correlation to one's conscience. The value of local wisdom reflected in the quote is an attitude or behavior of our ancestors that by behaving honestly means that a person gives appreciation and respect to other individuals around him. Honesty also gives respect to oneself as a good person.

Simplicity is one of the important components to be able to realize a non-arrogant attitude in conducting healthy social interactions. Simplicity keeps a person from being arrogant, conceited, and showing off luxury. Simplicity is also a medium to keep a person away from greed and covetousness. Simplicity is one of the local wisdom values reflected in the Wonosobo *lengger* mask dance Parikan, namely Parikan Jangkrik Genggong. Consider the following excerpt from the parikan.

*Jangkrik pithak ngumpet ning ngebrak,
mletik watu wedi kepidak*

*A cricket hides in a bush,
jumping onto a rock for fear of being
trampled.*

*Ojo seneng lagak kang anggak,
luwih becik laku sumanak.*

*Don't be arrogant,
rather be humble.*

(Agus Wuryanto, 2019: 10).

Translated by me.

The sentence *Ojo seneng lagak kang anggak, luwih becik laku sumanak* (Don't be arrogant, rather be humble), is an advice that is full of noble values of ancestral culture. *Ojo seneng lagak kang anggak* (don't be arrogant), a value that can be applied in human behavior so as not to behave and have an arrogant nature because arrogant nature will never want to respect others. Arrogant nature will make a person feel more everything compared to other individuals. By having this thought, a person who is arrogant and greedy will never respect others because he considers others to have a social strata below him. *Luwih becik laku sumanak* (rather be humble), is a value that will shape a person into a very good person. A value that will make a person safe in interacting with others. Behaving politely reflects that a person has a good personality, who always respects others. Social interaction will run smoothly and social problems will be minimized when individuals respect each other and promote politeness in their daily actions and behavior.

Jangkrik jlabrang miber ning gedhang.

The crickets of Jlabrang flew to the banana tree.

*Gedhang koja enak rasane.
Ayo kadhang pada berjuang,
amrih rejeh sandang pandang*

*Banana koja tastes good.
Let's fight, friends,
to achieve food and clothing/success*

(Agus Wuryanto, 2019: 10).

Translated by me.

Success will be achieved when someone is willing to work hard to the maximum, fight for every hope they have, and do not give up easily. *Ayo kadhang pada berjuang* (Let's fight, friends), hard work represents a person's earnestness in overcoming all problems that arise as a consequence of social interaction, carrying out responsibilities, and fulfilling all work obligations. A person who instils the traits and behaviors of hard work in himself will become a civilized and successful figure in achieving hope. The local wisdom value of hard work represented in the *parikan* is that sustenance in the form of food and clothing does not automatically come from the sky. God will not just drop the sustenance of clothing and food from the sky. Humans must fight for it so that they can achieve this sustenance. The struggle requires an attitude of hard work and never giving up.

In general, this *parikan* contains an invitation to always do good things, so that the end of the result is good. This *parikan* used a lot of cricket's names as *sampiran* to explain the message of the *parikan* like a form of pantun.

To conclude this chapter, we found some interesting things in the discussion of *parikan*, including the use of flowers, trees, and animals as symbols of human nature. Then the use of a character as a representation of good or bad behavior, and feelings. As for God, the words used in *parikans* are to the point without using metaphors. In our perspective, this is because the person who making

the *parikan* wants the listeners of the *parikan* to be able to directly receive the spiritual message being conveyed.

As additional information, based on an interview we conducted in 2022 with Mr. Agus Wuryanto, the author of the book *Parikan Tari Topeng Lengger 2019*, he revealed that there are still many *parikans* that have not been identified and have not been documented. In his book now there are only 35 *parikans* that have been successfully written, but other *parikans* to this day he is still trying to find and documented by searching directly from door to door, mouth by mouth from the important figures in Wonosobo Lengger Mask Dance. So it is still very possible that in the future there will still be many newer *parikans*. We will also discuss the *parikans* in chapter 6 about the practice of Lengger Mask Dance performance.

4 The Phenomenon of Trance in Wonosobo Lengger Mask Dance

In this chapter we will focus on discussing the phenomenon of trance in Wonosobo Lengger Mask Dance. The discussion includes the history of how this is happened in the past and how it is carried out today. We will also discuss about the role of *penimbal*, trance experiences, how it works in Wonosobo Lengger Mask Dance, and the description of trance. The data from the research in this chapter is taken from videos on YouTube channels which include interviews and explanations. Apart from videos, as a source of supporting data for this topic, we take from some supporting books and literature.

Trance in Wonosobo Lengger art is nothing new. As Mr. Agus Wuryanto explained in an interview we conducted in 2022, Lengger dance was intended to support traditional ceremonies. So there is a strong magical element in this dance. Wonosobo people believe that spirits of the Lengger dancers' ancestors enter the body and participate in the dance. The spirits help male dancers do certain irrational things. For example, eating glass without getting hurt, enduring whipping without pain and so on. In fact, sometimes the audiences go into a trance too. But that is precisely where the attraction lies for the audience. They are curious about the attractions that *lengger* dancers are able to perform when in trance.

We examined several video recordings from Limbangan village, Wonosobo district. The dance performed is the Gondhosuli dance by wearing a mask with a rough character representing a ferocious and aggressive giant. The *pengibing* or male dancer dances alone without pairing with a *lengger* or female dancer. He dances nimbly, agilely, but rather violently like a ferocious giant. At first all seems well, the male dancer dancing in tune with the accompaniment. But at the fifth minute, he suddenly lost control, fell down, and went into a trance. A *penimbal* (handler) with the help of his three assistants went up to the main stage to neutralize the situation by removing the mask worn by the dancer. But the dancer resisted because he still wanted to dance with the *lengger* and wanted another song with different character. The *penimbal* agreed, and gave him the Kebogiro mask, an interpretation of a wild buffalo-faced giant with a rough and tumble character. The performance starts again where now the *pengibing* (male dancer), who is in a trance, dances with a *lengger* (female dancer).

Still from the video recordings from Limbangan village Wonosobo, from the middle of the audiences, which also contained of many children and women, suddenly there were five young men who acted strangely like growling like the sound of a wild animal, their eyes bulged with a blank stare, their heads moved followed to the music, their bodies were stiff, and several men who were probably their friends held them to prevent them from attacking other audiences. Meanwhile, the audiences around them, mostly children and women, screamed because they were shocked and frightened by what happened beside them. The show continued until finally the *penimbal* (handler) who was helped by several assistants managed to neutralize the people in trance starting from the main dancer who danced on the stage and continued with five trance audiences under the main stage. Finally, the show went on safely until the end and everyone was happy.

In a Lengger Mask Dance performance in Wonosobo, not only the dancers can experience trance. In some performances and videos on the Wonosobo Lengger YouTube channel, it is often found that *gamelan* music players and even the audience experience trance. This is as explained by Eva Rapopot 2018 in the following quote,

"Not only the dancers, but also musicians or even spectators can become possessed during the performance". (Rapoport 2018, p. 12)

According to the quote above, Rapopot explains that it is very possible that the *gamelan* music players who accompany the Lengger Mask Dance performance experience trance as well as what happens with the dancers. The signs of trance from the process to the effects are almost certainly the same as those that occur to the dancers as we observed in several videos on the Wonosobo Lengger YouTube channel. Therefore, the role of a *penimbal* in a Lengger Mask Dance performance is vital and important because they are the ones who can heal, neutralize the trance so that the performance remains safe to watch under their control.

Now we will discuss about the people who play a role in the trance in the Wonosobo Lengger Mask Dance performance.

4.1 Penimbal

In Wonosobo Lengger Masked Dance, the role of a *penimbal* is very important because they are the ones who can control the performance to run well and safely. Usually they play a role starting from the preparation before the performance starts, then always be ready during the performance, especially if there are dancers or people from outside of the group experiencing trance, then they are first person who handle it. The term *penimbal* is used in Wonosobo Lengger Mask Dance, while in *wayang* they are called *dalang*, and in *Jathilan* in Jogjakarta they are called *pawang*. Despite the different names, they have the same role in the performance they play.

Eva Rapopot 2018 explains how to be a handler, as she writes as follows,

"The capacity for being a pawang (handler) is considered to be inborn. It's a gift which may be developed but not learnt". (Rapoport 2018, p. 7)

According to Rapopot, the ability to be a *pawang* in *Jathilan* dance that is popular in the city of Jogjakarta and its surroundings is an innate talent like a gift from God that can only be developed for someone who has it, but cannot be learned or searched for.

This is also in accordance with the information from a *penimbal* from Wonosobo city named Mr. Subarjo, like he said in a video interview as follows,



Mr. Subarjo, a *penimbal* from Wonosobo.
Picture from: video, Lengger Topeng Mendem Demit

"Riyen eyang kulo nyepeng seni meniko, wonten putune kulo ingkang nuruni niki"
(Subarjo 2020, 14:55).

"My grandfather used to lead this art group, and then there was me as his grandson who inherited his duties" (Subarjo 2020, 14:55).

According to him, to become a *penimbal*, one must have a bloodline of *penimbal* from his ancestors. This is like what happened to him, namely the talent to become a *penimbal* as he has now is because of his grandfather used to have the same talent, and also his grandfather was a leader of the Lengger Mask Dance group in ancient times. Mr. Subarjo said that among of all his grandfather's descendants, he was the only one who was given the same ability as a *penimbal*, as he said that this talent was a talent that his grandfather inherited to him without deliberately looking for it, just developed it to be better.

Mr. Subarjo has been a *penimbal* (handler) in his village since the 90s. But before he had been a *penimbal* (handler) in different villages and groups. Until after the 90s, there were several young people from his village who took the initiative to create a *lengger* mask dance group and they chose Mr. Subarjo as the *penimbal* (handler) and the leader until now. His duties, among others, are of course as a *penimbal* (handler) and an elder who controls the running of the show.

"Pawang maintains his relationship with the spirits through special rituals some of which are kept in secret in Javanese beliefs spiritual". (Rapoport 2018, p. 7)

Before the performance, Mr. Subarjo usually conducts a *nyekar* ritual, means he goes to visit the grave of his ancestor called *eyang* by bringing a variety of flowers and a mask which he places for

a while in that place, then prays. The purpose of this ritual is to ask permission before the performance held. After the ritual is over he goes home, according to him, the spirits of his ancestors also immediately come with him. Then when he got home, he gave *sesajen* (offerings) in the form of some flowers, food, drinks, and some other items that the ancestral spirits liked. He even knows the names of the ancestors who are often visited before the performance who eventually come to his house such as Eyang Honggoderpo, Mbah Citrangpati Wonopati, and Kiyai Eyang Mursid who according to him these three ancestral spirits always accompany him especially when the performance takes place. His other duties when there are no performances are taking care of the supporting performance equipment such as gamelan, masks, and also train young children in the neighborhood to become performers in the future as a form of regeneration for the *lengger* mask dance group he leads.

Meanwhile, Eva Rapopot explained that in *Jathilan* Jojakarta, rituals are also conducted before the performance begins as in the following quote,

"Most of the performances are preceded by a short sequence of ritual actions meant to invite the spirits. Two main elements are mostly the same: these are incense (joss) sticks burned and crimson and white flower (rose) petals strewn. Rose petals and incense are precisely believed to be spirit's food". (Rapotpot 2018, p. 7)

According to Rapopot, the ritual conducted before the start of a *Jathilan* performance aims to invite the spirits to come to the performance area and participate. So according to her, the arrival of the spirits, which in the next step causes a trance, is intentionally invited. The person who can conduct the ritual is the *pawang* in *Jathilan* and the *penimbal* in *Lengger Mask Dance*. Meanwhile, the offerings used are generally flowers, incense, and other items aimed at giving the spirits the food they like. The analogy is that if we as hosts want to invite people to come to our house, we should provide food or drinks for them. So this ritual of inviting the spirits is done at the beginning before the performance starts in both *Jathilan* and *Lengger Mask Dance* by the *pawang* or *penimbal*.

4.2 Trance Experiences

Now we will discuss about the process of trance from the point of view of the *penimbal* and from the point of view of the person who experience it.

4.2.1 From penimbal

From the point of view of the *penimbal*, we begin this discussion from the following quote,

"The primary prerequisite for trance experience is abandon". (Kartomi 1973, p. 206)

Kartomi explains that in order to achieve a trance state, we must abandon the atmosphere of excitement among us. In the quote above we can conclude that to reach the trance state, we need

to leave all the things we like, so that after that our minds become empty and it becomes the first step before reaching trance.

This is also explained by Mr. Subarjo as in the following quote,

“Itu (kesurupan) terlalu nikmat kepada musiknya, kemudian melamun dan plong” (Subarjo 2020: 5: 15).

“It (trance) is too much enjoyment of the music, then daydreaming and plong”
(Subarjo 2020: 5: 15).

Mr. Subarjo explained that the trance phenomenon occurs because someone in the environment enjoys the performance too much, especially the music, then his mind starts to *plong* (blank out), and finally loses consciousness. At this moment, a spirit that he described as *eyang* comes to possess the person's body. Like the other audiences, this *eyang* spirit usually asks for a certain song that is his favorite and dances with the *lengger* using the medium of the person's body he possesses. But often he also performs unusual attractions that sometimes tend to be dangerous. After his request is fulfilled, with his own will, the *eyang* spirit asks to be returned to his world by asking for help from the *penimbal* (handler). Mr. Subarjo continued his explanation, the way he treats people who are got trance in this performance is that must be done by a person who has been chosen to be a *penimbal* (handler) like him who has been chosen and taught by his grandfather who was also a *penimbal* (handler) in the past. After that there are certain verses that must be recited to the trance dancer, then continued by holding or slightly pressing certain body parts of the trance dancer.

4.2.2 From Pengibing (Male Dancer)

While from the point of view of trance actors they have a different opinion from the *penimbal*. In a video interview in 2020, Sandi Rumawan who is a *pengibing* or male dancer said that he had started to dance since the age of 5 which began with watching *lengger* mask dance performances intently in several different places in the Wonosobo area. After that, from many arts he saw, only the *lengger* mask dance was the one he liked the most. After that he started practicing with the help of his father who was also a *lengger* mask dance performer. Sandi Rumawan also shared what he felt when he went into a trance.



Sandi Rumawan, male dancer from Wonosobo.
Picture from: video, Lengger Topeng Mendem Demit.

"Menari, topeng terasa kenceng, kenceng, dan kenceng dan gak bisa lihat apa-apa udah" (Sandi 2020, 1:37)

"Dancing, the mask feels tight, tight, and tight and finally I can't see anything at all" (Sandi 2020, 1:37)

According to him, when he was enjoying dancing, at first he felt the mask he was wearing was tight and getting stronger squeezing his face. After that he could not see anything around him. He is in trance and lost. He cannot see people around him and cannot hear the music and crowd around him. In this context Bourguignon 1973 also explains as follows,

"The dancers are free from pain or fear, or shame, because it is believed that there are spirits working through their bodies during the performance".
(Bourguignon, Bellisari, McCabe 1983, p. 12)

According to Bourguignon 1973 as in the quote above, when someone, especially a performer who experiences a trance, they will no longer be able to feel anything such as physical pain or have no shame for what they did during the trance. According to him, trance causes the victim to completely lose consciousness and control over their body because they have been possessed by another spirit that possesses their body.

4.2.3 From Lengger (Female Dancer)

"Typical female trance is not exactly the same". (Rapoport 2021, p. 5)

Rapoport explains that the trance behavior that happened to female dancers is different to male dancers. Usually female dancers fall, but they can as well merely sit down or kneel. They rarely perform roughly (like eating glass or getting whipped, although exceptions are possible like male dancers did).



Parti, female dancer from Wonosobo.
Picture from: video, Lenggeng Topeng Mendem Demit.

Parti, a female dancer from Jaraksari village in Wonosobo district who has been dancing since the age of nine. Since she was a child, she had dreamed of becoming a *lenggeng* dancer in the future. This is also supported by the environment in her family, the majority are also *lenggeng* mask dance performers. Although in the beginning her husband did not allow her to become a *lenggeng* mask dancer for several reasons, he finally gave her permission because of his wife's great love for this dance art. Aside from being a hobby, Parti also said that she often earns money from dancing, although not much but it is enough to make her happy and motivated. Regarding to the trance phenomenon that she often experienced she said,

“Mendem niku raose kados teng alam bedo” (Parti 2020, 1: 46).

“Being trance feels like being in another world” (Parti 2020, 1: 46).

She explained that she felt that she was in a different dimension of the world when she was in trance, which she herself did not know what place it was. She just felt that at that time she should have been in the performance area where she was dancing, but strangely she felt like she was taken by someone to a place that she thought it was another world. And of course she couldn't see anything including the people around her. But strangely in that condition she could still hear the music melodies from gamelan that accompanied her dance before. She continued her explanation that after she returned from her trance, she usually felt very tired, her whole body hurt, and her head was very dizzy. Especially if the spirit that possesses her is a very old type of spirit that usually likes to act strangely, then it has a bad effect on Parti's body such as being tired and painful.

The other interesting thing is that trance can happen almost to everyone around the Lenggeng Mask Dance performance area, but this there are some people who cannot experience trance and trance also does not often happen to the *penimbal*, although sometimes it happens to them, but this is very rare. Eva Rapopot 2021 in this case explains as follows,

"According to Bunda Shelly, if a pawang gets possessed themselves, it is a sign of weakness". (Rapoport 2021, p. 10)

Bunda Shelly is a *Jathilan pawang* and told Rapopot that if a *pawang* goes into a trance it means that their ability is still very weak and must be trained over and over again. According to her, trance in a *pawang* or *penimbal* is a sign of weakness. As we explained earlier, the talent to be a *pawang* or *penimbal* is hereditary and can only be developed and not to be searched for.

4.3 Trance Descriptions

Dance in Indonesia is often used as a traditional ceremony, so it often contains magical elements (Kusmayati, 2002). The most obvious magical thing in the dance art is when the dancer goes into a "trance". Some believe that this trance is a sign that the spirits of the ancestors have descended and possessed the body of the dancer, but there are also those who see it as a spectacle of art only as a "spice" to attract the audience to be more enthusiastic in watching the Wonosobo Lenger Mask Dance performance (Sisworo, 2012).

Eva Rapopot 2018 explains the phenomenon of trance that occurs in a dance performance in Java as she writes in her quote as follows,

"The occurrence of trance flips the performance from order into chaos"
(Rapoport 2018, p. 5).

The occurrence of trance in a performance flips it from order into chaos. Dancers can typically start screaming and rolling on the ground, somersaulting in ways that seem impossible for a conscious person to do, some of them can sit still with a blank stare on their face, while others wander around aimlessly with their eyes rolled until no pupils are visible. There are also dancers who can ferociously peel large green coconuts with their teeth and hands, eat broken glass or razor blades, lick fire, walk on hot coals, be whipped or even lie down and be run over by motorbikes- all without harm to their bodies.

The phenomenon of trance is quite common and is associated with mystical or supernatural things. Foley 1985 describes the phenomenon of trance as follows,

"In certain trance dance forms the actors were said to enter an altered state and become mediums for another presence: their own personalities were displaced in their bodies by some other being". (Foley 1985, p. 28)

Foley argues that a trance condition in a person is caused by the mastery of supernatural beings by entering his body, then fully this creature controls all activities according to his wishes so that often for normal people who see this phenomenon are considered strange in their behavior. According to Foley, the human body becomes an intermediary for supernatural beings, so they can communicate with humans through this trance process. Sometimes they can speak, or more often with body language such as behavior, so it is not strange if someone who is in a trance asks for strange things such as eating flowers, live chickens, and even eating broken glass.

Geertz in his book *Religion of Java* also explains:

"Trance, however, is a rather more serious problem. This is because encounters with them can end in illness, madness or death" Geertz 1960: 13).

In the quote above Geertz explains that the phenomenon of trance in general can make serious problem to the victims because it is related to supernatural beings such as, ranging from illness, causes madness, and even death. According to him, trance is an interaction between humans and supernatural beings that is done intentionally or unintentionally. Regarding this, Geertz in the same book differentiates trance into three types;

4.3.1 Kesurupan

"Kesurupan, whose root word means "to enter", "to enter something", but also contains a second meaning, namely surup (at sunset)" (Geertz 1960: 14).

The word to enter means that there is an interaction of supernatural beings that enter the human body so that the human victim loses consciousness and behaves strangely unlike a normal human being because it is believed that it is not him, but the supernatural being who controls his body. While the word *surup*, which is the basic word for *kesurupan* (trance), means sunset, which refers to a time believed by the Javanese people as a risky moment. In the afternoon between sunset and evening, Javanese people believe that supernatural beings usually wander out of their places like humans to go somewhere or just visit their friends, then it is possible at this moment to bump into humans so that there is interaction that causes trance.

4.3.2 Kampiran/Kampelan

"The second type, kampiran/kampelan literally means "to stop by to visit someone for a while", "to come from far away and stop at a friend's house for a while before travelling on to somewhere else" (Geertz 1960: 15).

According to Geertz, *kampiran* as a form of possession by spirits is similar to trance. The only difference is that the spirits that enter do not come from a specific place as their residence such as from grave, temples, old houses, and so on, but for example they came from the Indian Ocean on its way to a volcano somewhere, and on the way suddenly the supernatural creature hits a human being victim on the road, so that possession occurs.

4.3.3 Setanan

"Setanan is similar to kampelan, only more serious. The affected person may still be able to go here and there and never get seriously ill" (Geertz 1960: 16).

The process and causes of this type are the same as the previous types, except that this type of possession is more serious so that to remove the supernatural creature that possesses it requires the services of a shaman. Usually the shaman will look for where the person is possessed and advise him or her to make offerings to make the spirits leave, usually consisting of flowers, incense, and possibly certain types of leaves. The demon eats the offerings and leaves its victim in peace.

4.3.4 Kemomong

"Kemomong is a voluntary agreement with the devil" (Geertz 1960: 16).

It usually happens to someone who does not believe in God, then he becomes a friend of the devil who lives somewhere, then the devil possesses his body, this is a kind of voluntary cooperation by agreement of both parties which has certain requirements proposed by the devil and must be fulfilled by the person before it. If all the requirements are fulfilled then the person becomes half-crazy, but he has certain supernatural powers that other normal humans do not have.

Based on the types of trance described by Geertz above, we argue that the trance that occurs in the Wonosobo lengger masked dance performance is categorized as *kesurupan* and *kampiran* because it has the same characteristics and symptoms as he described.

4.4 Trance Origins

Related to the history of trance in Indonesia, we will try to explain this phenomenon in several versions according to some previous studies.

"It was already there upon the arrival of Islam to Java (i.e. 15th century) and it is quite likely that trance practices were part of the ancient Javanese culture even before the adoption of Hinduism (around 6-7th centuries)". (Kartomi 1973, p. 164)

The quote explains that the history of this phenomenon which is known to have been existed since ancient Javanese times where at that time the Javanese people still adhered to the religion of their ancestors which is usually called animism, long before the entry of Hinduism and Islam into Java. So in this case, according to Kartomi 1973, the phenomenon of trance already existed and merged into the original culture of the ancient Javanese people, so that the existence of trance that exists now is a mixture of Javanese beliefs with Hinduism that came from India, and also between Javanese culture and Islam that came from Arabia.

Another opinion from Kartomi 1973 about the history of trance in Java as follows,

"Javanese folk trance art forms are probably of very ancient origin that they are pre-Christian and pre-Moslem". (Kartomi 1973, p. 164)

Kartomi argues that the trance phenomenon has been existed long before the arrival of Christianity and Islam. It has been very closely attached to the culture of the ancient Javanese people as an inseparable part of their lives. What is interesting from Kartomi's other opinion is that this trance phenomenon is sometimes rejected by some people as in her writing as follows,

"Upper class or priajaji also generally disclaim village trance art as "uncouth" and "primitive". (Kartomi 1973, p. 164)

Kartomi explains that according to the fact that at that time both Javanese Christians and *santri* (religiously observant Muslims) generally disliked the *keraton* or palace and village art forms

based on Javanese animist beliefs, and especially those containing trance activities. This phenomenon is considered by the upper classes, often referred to as the *priyayi*, as a lowly culture that should not be performed as a performing art that is seen by many people. According to Kartomi, performances featuring trance phenomena were considered by upper-class Javanese society as art that was not worth to be watched and even referred to as a primitive culture and certainly performed by people who lacked ethics according to the *priyayi* in Java at that time.

Felicia Hughes 2010 strengthens Kartomi's opinion about the rejection of trance presentation in a Lengger Mask Dance performance in Java in the 20th century as we discussed earlier in this paper in the Lennger History chapter. Felicia says,

“Trance or masks are incompatible with the court aesthetic, which is about disciplined self-control” (Felicia Hughes 2010: 184).

Hughes explained that Lengger Mask Dance at that time was considered incompatible with the aesthetic values and politeness of people from the palace. Especially the presentation of trance according to Hughes is an act that is out of control and a form of a person's indiscipline so that they can lose control of themselves which in the next step they usually act outside the normality of normal humans so that this is not worth to be showed to the public.

4.5 Trance and Faith

Regarding to people who can go into a trance, Geertz in *Religion of Java* explains as in the following quotes,

“Someone who is easily possessed by demons and other spirits is someone who does not believe in God, never fasts and has no regularity in life” (Geertz 1960: 28).

According to Geertz, the group of people who are easily possessed by demons and other spirits are people who do not believe in God, never fasting and have no regularity in life, such as a Muslim who must worship five times a day, fasting during Ramadan and other obligatory rituals. People who do not practice religious rituals regularly, then their souls will become empty and thus easily entered by the demons and we call this as trance.

“People who are strong in their faith in God and "know the rules" will not be easily infiltrated by demons and other similar dangers that threaten individual safety” (Geertz 1960: 28).

Still on the same topic, Geertz argues that the group of people who used to practice religious rituals regularly and consistently, then their faith becomes strong and never forget the existence of God in their lives so that their souls are never be empty. They are aware of the rules of how to be a religious human being, so that this becomes a kind of self-defense for them to protect from the disturbance of evil spirits and demons that might threaten their safety. From some of the explanations above, we argue that that is why in a Lengger Mask Dance performance in Wonosobo

there are some people who can experience trance either from the dancers, musicians, or from the audiences. But there are also some people who cannot experience trance even though many people around them experience it. We think it's because everyone's faith level is different so they have different self-defenses.

From the explanation above, we can conclude that the phenomenon of trance in Wonosobo Lengger Mask Dance is very interesting because it is not something to be feared, but something to be awaited and become a spectacle for the people.

As Rapopot 2021 said,

“Central in all the versions is the state of trance achieved during the performance”. (Rapoport 2021, p. 1)

Today there are still many people who believe that trance is something truly mystical, especially in Wonosobo Lengger Mask Dance. Trance has been united with the dance itself and become a cultural heritage passed down from the ancestors. Trance is not considered as something that is harmful to health, but instead is maintained as cultural wisdom in Wonosobo and also part of the show. Eva Rapopot 2018 also said,

“Trance phase-that presents the main attraction for the spectators”. (Rapoport 2018, p. 4)

In fact, according to the one of the audience he said, *“Lengger ora nana mendheme si ora maer”*, means if *lengger* does not have trance is not interesting.

5 Lengger Graduation in Giyanti Village Wonosobo

In this chapter we will focus on discussing the *lengger* graduation ceremony held in Giyanti village, Wonosobo district. The discussion includes the history of how this event took place in the past and how it is carried out today, and what must be done by people who participate in the event. We will also discuss a little about how the villagers of Giyanti, a cultural village in Wonosobo district. The goal of this chapter is to describe the official ceremony of Lengger Dance Initiation in Wonosobo. The data from the research in this chapter is taken from videos on YouTube channels which include interviews and explanations from competent sources on this topic. Apart from videos, as a source of supporting data we take from Mr Agus Wuryanto's book entitled *Tari Topeng Lenggeran Wonosobo* 2018.

5.1 History of the Lengger Graduation

We lacked of references in tracing the journey of Lengger Mask Dance before 1910. From the interviews we conducted with the Wonosobo people in July 2022, most of them told us that this dance is closely related to Sunan Kalijaga. From their stories that have been passed down between generations, they said that around the 15th century, Sunan Kalijaga was the one who initiated and introduced this dance in Central Java until it spread to Wonosobo to the present day. This can be seen by the existence of similar dances such as the Banyumas Lengger Dance in the city of Banyumas, or several mask dances in other regions such as East Java. Sunan Kalijaga's role can also be seen from the presence of religious messages in many lyrics of Wonosobo lengger mask dance accompaniment songs. Unfortunately, we have not been able to find written references to substantiate this statement. At this time we can only have written references about the journey of Wonosobo *lengger* mask dance from 1910.

In 1910 in Wonosobo, Lengger Mask Dance was introduced and pioneered in Giyanti Village by Mr. Gondhowinangun, one of the Lengger artists in Wonosobo. Giyanti is one of the village located in Selomerto sub-district, Wonosobo regency. The people in this village still respect the tradition and culture. This village is famous as a village that has produced many Lengger dancers because here is the centre of Lengger dance training in Wonosobo. The cultural products that this village relies on include traditional dance and contemporary dance, such as the Lengger Dance, Kuda Kepang Dance, and Mask Dance (Galeri Karya Renjana 2022, 2:25) in Desa Giyanti, Pelestari Tari Lengger Wonosobo.

Then in the 1960s, this traditional art was developed again by Ki Hadi Soewarno. The late Ki Hadi Soewarno laid the foundation for the change in the Wonosobo Lengger Dance, which was originally danced by men with women's appearance, then danced by women only. This change was then continued until today (Agus Wuryanto 2018: 7).

In the 1980s, Ki Hadi Soewarno also initiated the Lengger Graduation Rite as a tradition event to organize the *lengger* dancer candidates to become formal lengger dancers. At the beginning of its implementation, there was no term Lengger Giyanti Graduation, only there were several rites or

requirements to do that had to be carried out to confirm the dancer as a *lengger* dancer. The Lengger Giyanti Graduation event is symbolically a manifestation of the collective awareness of the people of Giyanti village to preserve the heritage of their ancestors.

The implementation was motivated by the rapid development of Lengger art in Wonosobo. But unfortunately the phenomenon of many interested in becoming *lengger* dancer is not supported by the good quality of *lengger* dancers because they only learn by themselves through video recordings on YouTube so that their comprehensive knowledge of *lengger* art is not good enough (Hill's production 2022, 1: 15) in Sang Winisuda: Tari Topeng Lengger.

The event of Lengger Giyanti Graduation aims to:

1. To add to the knowledge, especially in the field of *lengger* art.
2. To increase the quality and quantity, and give the character of *lengger* in Wonosobo.
3. As a guide for every *lengger* artist in carrying out their profession by maintaining their commitment to artistic life.
4. To raise the dignity of the *lengger* dancer profession so that it is not underestimated or seen as bad.

(Hill's production 2022, 9: 45) in Sang Winisuda: Tari Topeng Lengger.

5.2 Lengger Graduation Practice and Ceremony

In the procession of Lengger Giyanti Graduation there are several parties involved, as can be seen in the table below:

Table no.1: Position and Duties in the Lengger Giyanti Graduation Procession:

No.	Name	Duty	Description
1.	<i>Kurator</i>	Selects potential applicants.	Graduation registration is opened by the committee, then selected with various criteria, those who qualify are entitled to follow the next process.
2.	<i>Narasumber</i>	Provide theoretical and practical briefings.	The briefing material includes Lengger history, Lengger Philosophical Ethics, Lengger Professionalism, Marketing Strategies, and Lengger Dance Movement Standardization.
3.	<i>Penjamas</i>	Lead the <i>jaman</i> and <i>larung sesaji</i> rituals.	Carried out by the elders or former Lengger dancers.

4.	<i>Manggala Wisuda</i>	Graduated and led the oath recitation.	Conducted by children, grandchildren or relatives of the late Ki Hadi Soewarno.
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There are several steps in the Lengger Giyanti Graduation procession as follows;

5.2.1 Participant Debriefing

Before carrying out the graduation, all participants (Prospective Lengger Dancers) are given briefing and training, both theoretical and practical knowledge. Formally this is little bit like short academy to teach the lengger dancer candidates (Hill's production 2022, 10:15). The materials provided include: History, Philosophy, and Ethics of Lengger, Introduction to Catur Dharma Lengger (it is a promise that will be said during the Lengger Graduation procession), Marketing Strategy, and Standardization of Lengger Dance Movement or Practice. This program held for a full day in Giyanti Village. This event is generally supported by the Wonosobo tourism office which involves cultural experts from Giyanti village as the organizer.



5.2.2 Lengger Mutih

At this step, participants must do *tirakat* or *prihatin* for 3 days before graduation. This procession can be in the form of Mutih Fasting (eating and drinking only white coloured things such as rice or water) or Ordinary Fasting, and it is situational depends on the belief and determination of each participant. There is a difference in this procession compared to the procession in the 1980s where at that time prospective Lengger Dancers were required to fasting for 40 days without any break based on the instruction of Ki Hadi Suwarno (Hill's production 2022, 13:10) in Sang Winisuda: Tari Topeng Lengger.

5.2.3 Simpuh Lengger

Prospective Lengger Dancers follow a series events of *Rakanan Giyanti*, starting from the Ancestral Tomb Pilgrimage, *Kirab Tenong*, to "*Ngabulake*". The Ancestral Tomb Pilgrimage is a rite to pray for the Ancestors of "*Bubak Senggani*" or The Founding Father in the Giyanti Region. Symbolically, this ancestral pilgrimage is interpreted as a glimpse of the struggle of The Founding Father in building Giyanti village until it develops until now. *Kirab Tenong* is carrying *tenong* (tray) containing crops, packaged rice, and various market snacks which symbolically signifies the gratitude of the Giyanti villagers to God Almighty for the abundance of gifts for the welfare of Giyanti residents. When the Elders "*Ngabulake*" or offer prayers, the participants sit on their knees with wisdom, as a form of determination to surrender to the God Almighty to be given strength in carrying out the series of Lengger



Graduation processions that will soon be undertaken. At this stage the participants wear complete Lengger costumes (Hill's production 2022, 13:20) in Sang Winisuda: Tari Topeng Lengger.

5.2.4 Jamasan

The *jamasan* procession is a bathing procession for the participants held in the Silengsar River,



where two streams are met (*Kali Tempuk/Tempuran*). This step is symbolically a manifestation of "*resek sesuci diri*" or self-cleaning ritual. Because participants who graduate must be in a state of purity both physically and mentally. Participants are washed in sequence, one by one using *jamasan* water that has been mixed with *Kembang Leson* consisting of roses, jasmine, cananga and chamomile. This procession symbolises the form of *manunggaling* or the unity of creation, taste, and work within the Lengger Dancer. During the procession

accompanied by *macapatan/kekidhungan* songs whose the meaning contains of safety and rejects misfortune. During the *jamasan* procession, the participants wear *Pinjungan Jarik* with a *sampur* used as a shoulder cover. The *jamasan* procession is held at 14.00 until 15.00 and is carried out by the elders (Hill's production 2022, 11:50) in Sang Winisuda: Tari Topeng Lengger.

5.2.5 Larung Sesajen

Larung Sesajen is washing away 1 egg of a local chicken into the river. This contains of the philosophical value that in the egg there is a "*wiji*" or potential chick that will grow and develop into more useful material. Similarly, the graduation procession is the first step for Lengger dancers who are expected to continue growing and bringing benefits to others (*murakabi marang agung titah*). The *sesajen* (offerings) are thrown simultaneously and each participant prays silently (Hill's production 2022, 12:49) in Sang Winisuda: Tari Topeng Lengger.



5.2.6 Graduation Procession

After a series of rituals have been conducted, the participants are ready to graduate. As for the



sequence, all participants go up to the graduation stage, then sit in a circle. *Manggala Wisuda* is accompanied by 2 officers, each carrying a jug containing *tirta wening* (clear water) and a *bokor* containing water and *tawa* leaves (*Erythrina subumbrans*). One by one, the participants drink the water from the jug and splashed with *tawa* leaves. After everything was done, *Manggala Wisuda* recited the *Catur Dharma Lengger* promise initiated by Ki Hadi Suwarno in 1980's, then it must be followed by the participants.

Catur Dharma Lengger Promises:

- | | |
|---|--|
| 1. <i>Manembah marang Sejatining Sesembahan, Gusti Ingang Maha Agung nut kapitayanipun piyambak-piyambak.</i> | Worship the True almighty God in accordance with each other's beliefs. |
| 2. <i>Setya tuhu dhateng Negara Kesatuan Republik Indonesia.</i> | Swear Loyalty to the Republic of Indonesia. |
| 3. <i>Tansah angudi luhuring Kabudayan Nasional, mliginipun Seni Lengger.</i> | Always proud of the National Culture, especially Lengger Art. |
| 4. <i>Rumeksa lan ngugemi jejering Lengger ingkang utami.</i> | Building and respecting another Lengger dancers is the most important. |

(Hill's production 2022, 15: 20) in Sang Winisuda: Tari Topeng Lengger. Translation by me.

5.2.7 Brooch Pinning



Furthermore, the inaugural procession of participants by embedding the Lengger brooch by the *Manggala Wisuda*. The Lengger brooch must be worn during the performance as Lengger Dancer accessories. With the pinning of the Lengger brooch, the Participants in accordance with the steps of the graduation rite have been officially inaugurated as Wonosobo Lengger Dancers (Hill's production 2022, 15:14) in Sang Winisuda: Tari Topeng Lengger.

5.2.8 Seblak Sampur

After the process of pinning the Lengger brooch, the graduated Lengger Dancers descend the stage where the graduation process was, to dance massively and together with the villagers of Giyanti village (Hill's production 2022, 17:40) in Sang Winisuda: Tari Topeng Lengger.

Summary of Lengger Graduation in Giyanti Village Wonosobo

Based on the above informations, we can conclude several things. Firstly, Lengger Giyanti Graduation is a series of processions as a manifestation of people's gratitude to God who has given many gifts, one of which is the existence of a well-developed Lengger Mask Dance culture there. Secondly, Lengger Giyanti Graduation is a manifestation of the collective awareness of Giyanti people to cultivate pride in traditional Wonosobo arts that grow and develop in Giyanti village. The last, Lengger Giyanti Graduation became a cultural asset for Giyanti people to conserve the traditional art of Wonosobo Lengger Mask Dance.

Related to the history, Lengger Giyanti Graduation provides information about how this event was previously carried out as a pioneer of the form of events held at the present time in Wonosobo. This includes how this event has been initiated and has become the identity of one of the cultures in Wonosobo, for example with the existence of the *Catur Dharma Lengger* compiled by Ki Hadi Suwarno in the 1980s, but still preserved until now and carried out as a cultural heritage from him as the ancestor of this art. In this case, the people of Giyanti village in particular and Wonosobo people in general still appreciate and maintain the cultural heritage of their ancestors, but they are also very open to combine it with modern things that follow technological developments. The balance of the combination between classical tradition and modernity makes Wonosobo Lengger Mask Dance still exist until now and even bigger and more popular. In closing this section, we can conclude that whoever can adapt to the era, they will survive.

6 Analysis of Wonosobo Lengger Mask Dance Performance

In this chapter we will discuss the practice of Wonosobo Lengger Mask Dance performances in the present day. We start the discussion from the data sources that we use in this chapter, then the time and place where this dance is usually performed, also about the singers who sing the *parikan* in Lengger Mask Dance. Another interesting thing that we will discuss is about formal and non-formal events to perform this dance, along with its purpose. Finally, we will analyze the perception of the audiences through some of the comments on YouTube. We start by discussing the data sources we use in this chapter.

6.1 Data Sources

Table no.2: The data sources in this chapter are taken from eight selected videos on YouTube based on the different time and accounts as follows;

No	Title	Account	Year	Duration	Viewers Amount	Link
1.	Racikan Gamelan Babadana Lengger Wonosobo	Upload Maning	2022	5 minutes	7.235	https://www.youtube.com/watch?v=ffU8cW3u9OU
2.	Perdana Tampil Beda, Sulasih (Pak Subur) Tirta Sari Petir Bumitirto Lengger Wonosobo	Cahaya Hati	2022	6 minutes	668	https://www.youtube.com/watch?v=X3dvvUqrwgs
3.	Tari Topeng Lengger Wonosobo	Karbeth 86	2018	8 minutes	299.000	https://www.youtube.com/watch?v=CsbE2KQsh8c&t=27s
4.	Bocil Ajob Nari Sontoloyo	Nsd 441R	2022	4 minutes	1.200	https://www.youtube.com/watch?v=fwvxx1SWoFc
5.	Topeng Lengger Gondhosuli Kesurupan Kebogiro Penonton Pada Mendem	RONAA KMT	2021	12 minutes	15.000	https://www.youtube.com/watch?v=AbalcB1VTgY
6.	Bisikan Mendem Rete-rete Lengger Cao Glethak	RONAA KMT	2022	11 minutes	139.000	https://www.youtube.com/watch?v=yEtjSXhVcs0
7.	Mendem Lengger Gondhang Keli,	RONAA KMT	2022	7 minutes	10.000	https://www.youtube.com/watch?v=TiKKIAYFXOs

	Taruna Budaya Ngariboyo					
8.	Lengger Idol Wonosobo	Funs Media	2023	8 minutes	25.000	https://www.youtube.com/watch?v=RJAoFMUhcpU

6.2 Times

There are two types of times to perform Wonosobo Lengger Mask Dance at the present time. The first favorite time is in the afternoon around 5pm to 12pm, and the second is in the morning around 10am to 12pm.

There are several reasons why this dance is often performed in the afternoon. For example because at this time, many people have returned to their homes after working all day to earn money. And this time is chosen so that they can enjoy the performance as an entertainment after working hard. Then another reason that we think makes sense is the magical connection to the Lengger Mask Dance performance. In chapter 4 about the trance phenomenon in Wonosobo Lengger Mask Dance, Geertz explains the meaning of trance taken from the term *surup* (sunset). According to Geertz, in brief, the demons that cause trance usually roam around when the sun has set. And we argue that this is why the performance is held at this time of the day to facilitate the trance process in the dancers through the medium of the *penimbal*, which has now become a favorite part of the audience.

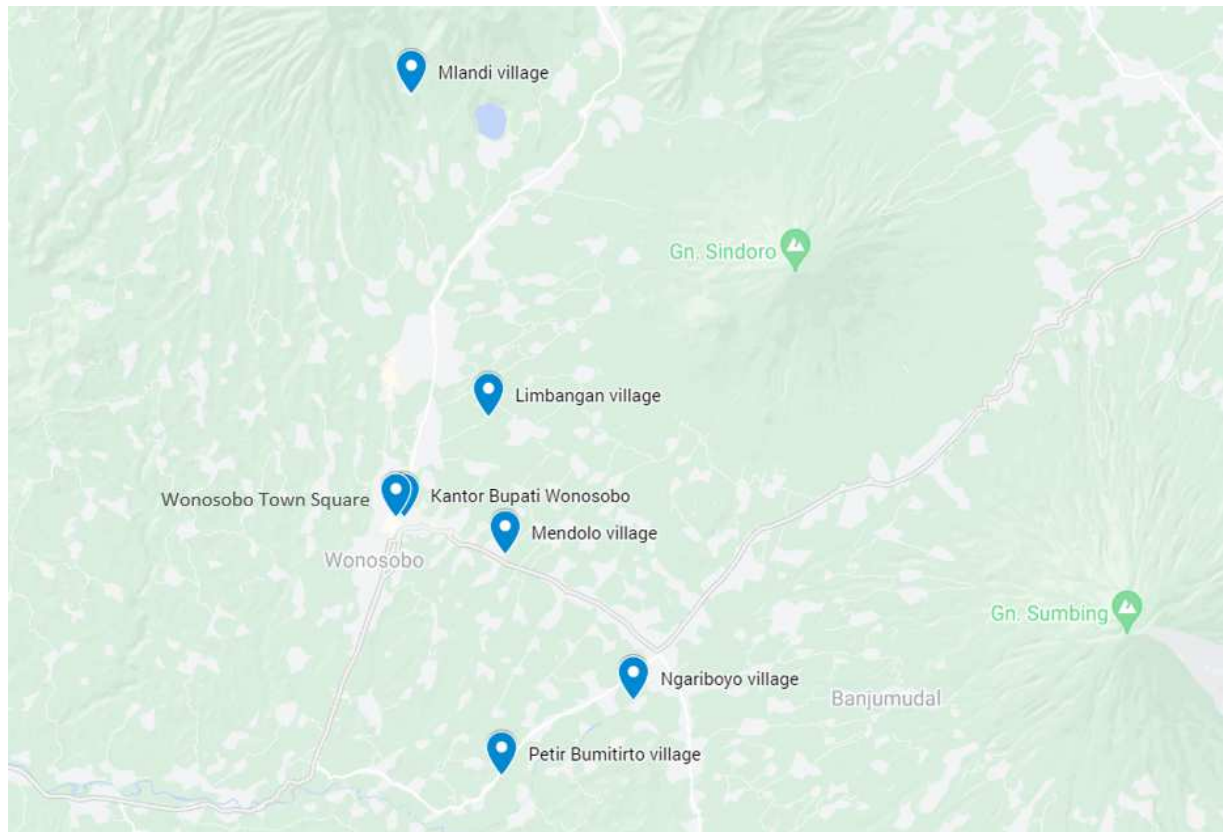
The second time is in the morning around 10am to 12pm. usually this time is chosen because this dance is performed at formal events such as welcoming important people or commemorating national holidays or other formal events. For example, in the video entitled “Tari Topeng Lengger Wonosobo” uploaded in 2018, the performance time is around 10 am because this event is presented as a welcome to government officials who come to Wonosobo, so the form of appearance and time is also adjusted to their lunch time.

6.3 Venues

From the data sources we selected, there are two types of performance venues in Wonosobo Lengger Mask Dance. The first most commonly chosen venue is in the village area. This type of venue usually only has a simple stage with a tent to protect from the rain, a thin cloth curtain to separate the musicians from the audience, and the stage is divided into two based on the height setting. One low stage at the back for the musicians, and a slightly higher stage, about a meter high for the dancers. The stage is differentiated so that the focus of the performance is on the dancers, while the musicians accompany the performance. In addition, there are always guards around the main stage who are tasked with keeping the distance between the dancers and the audience, especially when trance occurs.

The second type of venue is the *pendopo* or pavilion of the Wonosobo regent's office, which has a parallel height between the musicians' stage and the dancers' stage. There is no cloth or curtain separating the stage and no stage guards because there is no trance. The official function is not compatible with the ancestor spirit invocation.

The following map is showing the venues where Wonosobo Lengger Mask Dance is usually performed in the Wonosobo city area according to our data recordings.



Map of Wonosobo Lengger Mask Venues

Link in Google map: <https://www.google.com/maps/d/edit?mid=1MDB4HMojnACLV1zerleErRAens9aCZI&usp=sharing>

6.4 Sinden (Javanese female singer)

Usually each *parikan* is sung by a *sinden* (Javanese female singer), but in some videos the *parikan* sung by a man as the main vocalist with the help of other musicians. This is common due to the limited budget of the performance. In a non-formal event like this, there is only limited budget and not enough to pay the *sinden* because it is a profession.



Musicians with a *sinden*
Picture from Facebook, Lengger Wonosobo

In our interview with Pak Yusuf in 2022, he explained that if there are donators who provide their support, then *lengger* mask dance performances can be held. The reference to the interview is in question number 10 in the appendix in the transcript number 2. In accordance with the information from Pak Yusuf, because the event in this video is only at the local village level with a limited budget, there is no *sinden* playing here. But the absence of *sinden* is not a problem, because usually the music players can also sing the *parikan* too. They need to pay the *sinden*, *lengger* dancers as profession, and performance equipment, while the others they do it just for hobby.

6.5 Formality

In general, there are two types of events to perform this dance, namely formal and non-formal events. This causes different form performance. For more details and clarity, we will now discuss the performance forms one by one according to the selected videos as our data source.

6.5.1 Babadana

Babadana is an opening dance that aims to cleanse from all physical and non-physical disturbances, it can be seen in the video that only a small audience has attended. Aside from being an opening dance and cleansing from all kinds of disturbances, Babadana also aims to invite the audience to attend the performance. The meaning contained in Babada's *parikan* contains teachings for humans to do and behave well. For example, always be grateful to God who has given a lot of fortune in the form of food, clothing, shelter, health, and others. The lyrics also mention the name of Allah as the only God we worship and the place to ask for help, in relation to the Wonosobo Lengger Mask Dance performance is that we are invited to ask for safety and protection by praying and asking for help and protection at the beginning of the performance. We have discussed in more detail the meaning of Babadana's *parikan* in chapter 3 part 1.

In this performance, the *gamelan* musicians, who are dominated by young men, do not wear special clothes, they wear casual costumes. This indicates that this performance is a non-formal performance, there is no special ritual commemoration, or special occasion such as an official government event. It is just a public entertainment event in a village.

The Babadana performance in this video only played the music without dancers, no masks, so there were also no people who get into a trance. According to Mr. Agus Wuryanto, a lengger mask dance expert from Wonosobo explained that Babadana is an opening dance that contains prayers asking God to protect and give blessings so that the series of performances from beginning to end runs safely. We have discussed the meaning of Babadana in more detail in chapter 3 of this paper.

In the recording, a person wearing a green batik shirt was preparing two young coconuts, flowers, incense and other items on a table next to the musicians. This ritual is *sajen* (offerings) which is always present in every Wonosobo Lengger Mask Dance performance. However, each group has a different purpose in performing this ritual. Groups that still hold tightly to traditional Javanese culture usually offer this *sajen* to the ancestors or to the *danyang* who they believe are the guardian spirits of their village. So the ritual of giving this *sajen* aims like an offering to them with the aim that these *danyang* protect the performance that will take place.

Whereas in other, more Islamic versions such as Mr. Yusuf's group, *sajen* also exist but are intended for the people around them to eat together after praying together, not for the ancestors or *danyang* spirits. Whatever the purpose, *sajen* is something that is always present in every Wonosobo Lengger Mask Dance performance.

6.5.2 Sulasih Sulanjana

In this performance, the *lengger* (female dancer) worn elegant clothes with batik patterns like Javanese princesses, shawl, and wear a feathered crown on their heads. Meanwhile, the male dancers who are village elders are around 55-60 years old, without masks, worn blue clothes combined with batik cloth below the waist, headbands, and carried whips in their hands. The function of the whip itself is an accessory only, we have not found definite information or references about this whip although in some Lengger Mask Dance performances there are several people who worn it. Sulasih Sulanjana dance itself was the opening dance, after Babadana.



The Sulasih Sulanjana Dance
Picture from YouTube Account Cahaya Hati

The purpose of this first dance in Lengger Mask Dance performances is asking permission to the surrounding people, especially to government officials who are present, and also permission to supernatural beings such as the spirits of ancestors and the *danyang* who they believe are also present at the performance. According to our understanding, it is like we want to build a house, so the first thing to do is to pray for safety and smoothness in the process, after that asking permission from neighbors and creatures (supernatural or real). Related to this, Mr. Agus in an interview in 2022 explained that this dance contains Islamic teachings about politeness, if we want to enter a house or want to hold an event that involves other people around us, we should first ask permission from them.

This indicates that the Sulasih Sulanjana dance teaches us about kindness both in the meaning of the song lyrics that we discussed in chapter 3 part 2. Sunan Kalijaga used to teach about kindness in Islamic teachings through Wonosobo Lengger Mask Dance in performance presented in the song lyric of Sulasih Sulanjana and sing by the *sinden*. But what we observe in this video is that the *parikans* are not sung, we only hear the music. This may be due to the absence of *sinden* as the lead singer and not everyone including *gamelan* musicians can sing and memorize all *parikan*. So this is a collective task as stated by Mr. Agus Wuryanto in the same interview in 2022, that there are still many people who do not want to learn to be able to better understand Lengger Mask Dance correctly, so that they can present a good and correct performance. As in the performance in this video, it seems that the performers are only looking for fun in the entertainment side of things without caring about the lyrics of the song, especially the meaning in it. But trance does not occur in this dance.

6.5.3 Kinayakan

In this performance, all musicians are predominantly male, and wear Javanese traditional official clothes. The dance is performed in pairs between 3 female dancers (*lengger*) with 3 male dancers with energetic and dynamic dance movements symbolizing politeness and enthusiasm. The *lengger* (female) dancers in this dance wear elegant clothes with batik patterns like Javanese princesses, shawls, and wear feathered crowns on their heads. While the male dancers, aged around 20-30 years, wear masks of the *gagahan* (handsome) character types, namely Marmoyo which is white in color and has a mustache representing a knight, Sarindoro which is white in color with a mustache representing a soldier from the royal family, and finally Sontoloyo which is red in color with a mustache and hat, representing a foreign soldier. The male dancers also wear long-sleeved black shirts combined with batik cloth below the waist and some accessories, and wear headbands.

Kinayakan dance itself is a welcoming dance to government officials and important people of great influence such as kings, presidents, and others. Detailed information about Kinayakan can be found in chapter 3 part 3A.



The Kinayakan Performance
Picture from YouTube Account Karbeth 86

Kinayakan was chosen for welcoming events such as in precise reference because in addition to the sequence being in accordance with standard rules, it is also because the theme is appropriate because the audiences are important people in the government, so that the form of presentation also adjusts such as the presence of *sinden* as the main singer, the official costumes of the players, as well as the theme of the song performed. This is what we think distinguishes the form of *lengger* mask dance performances at official events from unofficial events such as in villages.

In this performance there were also no players who experienced trance, which in our opinion is because this is an official event from the government, so trance attractions should not be displayed

as the opinion of Kartomi 1973 which we have explained in chapter 4 about the trance phenomenon.

6.5.4 Sontoloyo

In this performance, the *gamelan* music players dominated by men and worn casual clothes, not Javanese traditional clothes. This indicates that the performance at that time was performed at an unofficial event, just an entertainment event for Mendolo villagers. The audience was also very enthusiastic, especially the group of children who watched from a very close distance to the dancers. Mr. Yusuf explained in our interview that they usually performed if there are sponsors who want to pay, they are not dependent on certain celebratory events or rituals.

The *lengger* (female) dancer was an adult woman dressed in Javanese princess-style clothes with batik attire and wearing a crown on her head. Her dance movements were slow and graceful. The male dancer is a boy aged 5 years who dances in an agile and nimble manner. He worn long-sleeved batik clothes, a headband, and carried a *keris* (Javanese traditional sword) on his back. This appearance represented ancient Javanese royal warriors. This is because it is adapted to the theme of the dance depicted in the *parikan* which tells the story of a king who is also a warrior who is tired because he is at the end of his power which is almost falling. The word *son* itself comes from the Javanese word *ingson* which means me. And *loyo* means tired. Sontoloyo means I am tired of defending this kingdom.

Parikan is not sung by *sinden*, it is only sung together by the musicians by muttering. The mask worn is of the *gagahan* (handsome, masculine) type with a red base color as a symbol of courage, passion and determination. This mask has a moustache as a masculine symbol, and is the only mask that is decorated with a hat as a symbol of a warrior or fighter.



The Sontoloyo Character

Picture from Facebook, Lengger Wonosobo

Picture from different performance

Based on the statement of Mr. Yusuf as the leader of this group, in each of their performances trance never occurs to the players. This is because he performs Islamic prayer rituals asking for protection from God before starting the performance so that trance does not occur during their performance even though the dance, musical instruments, masks, and performance time are the same as other groups. In this case we conclude that the initial rituals performed by the *penimbals* are very influential on the performance later. The figure of the *penimbal* determines how the trance will occur and how to cure it. Mr. Yusuf chose not to play with the *danyang* or spirits to present the trance, but purely to present the entertainment art. Quoting from his statement that the character of each Lengger Mask Dance group depends on the leader (*penimbal*).

6.5.5 Gondhosuli

In this performance, the *gamelan* music players were predominantly men and worn casual clothes, not Javanese traditional clothes. This indicates that the performance at that time was performed at an unofficial event, just an entertainment event for the residents of Limbangan village.



The Gondhosuli Character

Picture from Facebook, Lengger Wonosobo
Picture from different performance



The Kebo Giro Character

Picture from Facebook, Lengger Wonosobo
Picture from different performance

The performance in the recording is a little different because there were two themes in one performance. The male dancer was a man about 25 years old who dances in a lively, agile and aggressive manner. He wore red-colored clothes, had long, messy hair, and wore many small bells on his feet.

From the very beginning of her appearance on stage, he danced alone around the stage with his rather brutal movements. All was going well until at the fifth minute he fell flat on his back on the stage with a stiff body. The *penimbal* with three assistants came to remove him by holding his body and tried to remove the mask on his face without resistance. But the attempt to remove the trance dancer at that time was not successful because the dancer still wanted to dance again with

different dance character and asked for a different mask. His request granted, the *penimbal* put on him another rough mask called Kebo Giro. This mask has the visual form of a male buffalo with horns, and the basic red color symbolizes courage. This mask represents a strong, angry, aggressive, but stupid figure. The *parikan* in the song Kebo Giro also tells about the wild behavior of a buffalo that is raging and roaring. The lyric also mentions that this character is the equivalent of a figure in *wayang*, Dursasana, who depicts a violent, wild and uncontrollable figure. This figure is a reflection of bad things.

After the male dancer gets the Kebo Giro mask, the accompaniment song also changes to Kebo Giro's *parikan* according to the mask's name. At 8 minutes the male dancer in the Kebo Giro mask gets up, dances again, and approaches the *lengger* (female) dancer to invite her to dance together in pairs. The dance performance starts again, this time as a male-female pair.

At the same time, from minute 5, downstage in the audience, five young men were in a trance. Their eyes were wide open with blank stares, their bodies rigid in a squatting position and their hands moving to the rhythm of the song. The *penimbal* was busy handling the dancers on stage who were also in a trance. The trance audience members were only guarded by their normal friends to prevent them from being aggressive and attacking the rest of the audience who started to get scared and stay away from them for safety reasons, even though, trance is an interesting phenomenon, but it should also be watched out for because people in trance lose consciousness and can do anything out of control.

From this trance phenomenon, we argue that trance can happen to many people in a Wonosobo Lengger Mask Dance performance. But this is precisely what makes the audience enjoy the performance more even though they are also afraid when someone experiences it.

The *parikan* is sung by a *sinden* (female Javanese singer) that has the same name as the mask, Gondhosuli. Etymologically, Gondhosuli means fragrant flowers, namely *Hedychium Coronarium* flowers (Wuryanto 2019: 42). But when we analyze the content of the *parikan* that we did not discussed in the previous chapter, we found that there are lyrics that refers to a place by saying "*Gandasuli kidul bakulan*" which means Gandasuli is to the south of Mbakulan. But overall, the lyrics in this *parikan* contain an invitation to live in harmony and peace in society, for example the mention of "*do nyawiji ngumpul melu geguyupan*" which means let's all unite together and live in harmony. It also mentions "*ojo podho melu setan, melu setan neroko panggonanae*" which means do not follow the invitation of the devil who lives in hell.

The mask used in this dance is a Gondhosuli mask with a *kasar* (rough) character that is dark red in color and has long fangs in the lower mouth that is more forward. This mask is a representation of a cunning and cruel giant.

Based on the meaning of the *parikan* and the character of the mask, we can conclude that this dance is an invitation to goodness to live in peace with fellow humans, and not follow the devil's

invitation to do bad things. The message is expressed through the *parikan*, and the devil figure is visualized in the shape of the mask.

6.5.6 Cao Glethak

After we discussed the dance themes starting from *gagahan* through Sontoloyo dance, *kasar* through Gondhosuli dance, and *alusan* we will discuss after this through Gondhang Keli dance, so now we will discuss one of the Lengger Mask Dance performances with *gecul* (funny) mask characters.

In the performance, the dance was in pairs between a *lengger* dancer (female) and a male dancer who danced with agile movements and tends to be funny as a representation of the type of mask that is *gecul* (funny). There were four *lengger* (female) dancers who took turns dancing, while one of them dances, the others sit on their chairs and play on their smartphones. They are dressed like Javanese princesses, in batik clothes and worn crowns on their heads. The male dancer is about 50 years old and wears a turquoise green shirt combined with batik cloth underneath. He also worn a headband. The mask he wears is a type of *gecul* mask that has a funny character with the dominance of yellowish green color as a symbol of freshness.

The gamelan musicians are predominantly men in casual dress, not in traditional Javanese clothes as in official events. This is an indication that the performance was entertainment for Mlandi villagers.



The Cao Glethak Character
Picture from YouTube RONAA KMT

Cao Glethak is a representation of a humorous, hilarious, ignorant and pretentious character. From the moment the dancer enters the stage, his behavior is already funny and makes the audience laugh. This is probably because they already know through the song that it is a humorous dance character. Moreover, when the dancer who has a small figure enters the stage and occasionally teases the audience by interacting directly with them with his silly behavior and it succeeds in making them laugh and entertained. It is kind of breaking the wall in the comedy performance. The dancer managed to play a role that suited the character of his mask, which was funny, supported by his funny dance actions and movements. There is no trance in this dance, it is purely entertaining the audience with its funny theme.

The *parikan* sung by the gamelan musicians together because in this performance they do not pay *sinden* (Javanese female dancers). The word *Cao* refers to a Chinese alcoholic drink made from sugar cane water. This drink was a favorite in the past during Lengger Mask Dance performances (Wuryanto 2019: 46). And the lyrics of the song contain the good lesson of getting up again when we fall down. The lyrics state "*Cao glethak, jenggelek tangi maning*" (after drinking the Cao he fell down but got up immediately again) which contains the message that when we fall helplessly in life such as due to the effects of alcoholic drinks, we must immediately get up and fight again.

6.5.7 Gondhang Keli

The last dance in the Wonosobo Lengger Mask Dance performance section is usually the Gondhang Keli dance. The reason this dance is played last according to Mr. Agus Wuryanto is firstly because the mystical content in this dance is very strong and often causes many people to get trance and the atmosphere becomes chaotic. The second reason is because the phase in the performance starts from preparation, namely prayer through the Babadana song, then asking permission through Sulasih Sulanjana dance, welcoming through Kinayakan dance, then the closing part is finished or dead which is represented in the Gondhang Keli dance. The Gondhang Keli dance was an audience favorite.

There were 5 *lengger* (female) dancers in the recording and they worn the same clothes, elegant with batik patterns like a Javanese princess, shawl, and wear a feathered crown on their head. Although there were 5 *lengger* dancers, only one danced in turn. The male dancer is around 25-30 years old, worn masks, batik clothes, and headbands.

The movements are slow, harmonious, and full of emotion. According to our understanding, this is because the meaning contained in the lyrics of this dance is about death. So the theme of this dance is sadness so it is presented with serious dance movements full of soulfulness, the music is also very melodic. We have discussed in more detail the meaning of the lyrics of this song in chapter 3 part 3B.

Apart from the lyrics, the choice of mask characters also greatly influences the form of the performance. Gondhang Keli dance has an *alusan* type mask with a dominant color of pale white as a representation of a sad princess. A detailed analysis of this mask has also been discussed in chapter 2.



The Gondhang Keli Character

Picture from Facebook, Lengger Wonosobo

Picture from different performance

However, this standardization is sometimes not considered by Wonosobo Lengger Mask Dance performers. In this video, the male dancer is seen wearing a Gondhang Keli mask, but with a green base-color. This is clearly different from what it should be because green is actually not a color that represents sadness in accordance with the theme of this dance because in chapter 2.3D we have explained that green is a symbol of fertility, natural beauty, and freshness. So we can conclude that based on the interview with Mr. Agus Wuryanto in 2022, the color selection on the mask gives a certain character. In this case, Gondhang Keli should be a pale white color that represents sadness, but in reality in this video, the Gondhang Keli mask is colored green which has clearly changed its character. Still according to the same source, because they do not want to learn to understand the meaning of the mask correctly, there are still many misunderstandings in interpreting the Lengger Mask Dance as in this video.

The interesting thing about this video occurs at the third minute when the stage guards bring up a man who is in a trance from the middle of the audiences. As explained by Rapoport 2018 who said that trance can also occur to other than players, for example the audience. This video shows that. A man with a flat face and blank stare, dances slowly to the rhythm of the gamelan. The audiences are also hysterical about this as they are surprised by what is happening next to them. But this only made them more curious and wanted to continue watching this performance. Trance does not scare them, but makes them more interested. When this happens, what the *penimbal* and his assistants

do is to let him dance with the dancers on the main stage and keep him from acting aggressively and endangering the people around him. At minute 5 the Gondhang Keli dancer suddenly fell to the stage floor and went into a trance, and at that moment the female dancer stopped dancing, moved away and returned to her seat. The *penimbal* with the help of his assistants held his hands and feet, removed his mask, and wiped his face, while reciting something like a *mantra* to cure him even though he rebelled strongly several times. The treatment time for the two people in trance was approximately one minute.

So the trance phenomenon has become a complement to some Lengger Mask Dance performances in Wonosobo. Although sometimes this looks scary, it is the most awaited. The moment role of the *penimbal* in this case is very vital, because they are the ones with special abilities who can end or release the trance. They have abilities inherited from their ancestors that not everyone can have it. They also prepare and control the mystical things that exist in Wonosobo Lengger Mask Dance performances.

6.6 Lengger Idol

After we have discussed the parts of the performance and their meanings, we will now discuss a competition event entitled “Lengger Idol Wonosobo” which has been held in 2022, and this is the first time. The event was held in Wonosobo Town Square with an open stage setting and decorated with festive decorations and lights. In contrast to the entertainment events in the villages that we have previously discussed, in the village the stage is simpler due to limited budget funds. Whereas this event was quite glamorous because it was supported financially by the Wonosobo government.

The assessment criteria were based on their knowledge of Lengger Mask Dance, their attitude in dancing, and of course their beauty and skill in dancing. At the end of the competition, one name was determined as the winner, Utari Lukita. There was no trance in this official event.



The Lenger idol with Wonosobo district chief
picture from Facebook, Lenger Wonosobo

The purpose of this event is to preserve Wonosobo's original culture and stimulate interest in the next generation to continue to love and protect it in the future. In addition to preservation purposes, this event also aims to promote Wonosobo cultural tourism so that with this event, the Wonosobo district government hopes that in the future many people will get to know this dance, then want to come directly to watch it directly in Wonosobo. As an educational goal, this event aims to provide education to the actors in the Lenger Mask Dance to better understand in detail the history and meaning of the Lenger Mask Dance. In addition to these objectives, the main purpose of this event is certainly as an entertainment event for the Wonosobo community, as evidenced by the many enthusiastic people who attended to watch this event directly.

6.7 Perceptions

Now we will talk about people's perceptions of the Wonosobo Lenger Mask Dance performance. We will take some samples from the comments on YouTube and try to analyze them. It is important to know how much they respond to the existence of this dance, and there may also be specific expectations or requests for this dance.

We started by observing eight sample videos from YouTube, then from each video we read all the comments in the comment section. From the comments on each video we selected the best, most interesting, and relevant to this thesis. Finally, we divided the comments into several parts according to their point of view such as based on being a beginner viewer, general topic, insider, cultural heritage, sentiment time and occasion, and recording quality and we analyzed them.

6.7.1 Beginner Viewer

We started by analyzing the comments from the beginner viewer who commented on the Babadana dance performance as follows,

"judul tembangnya apa ya?" (cornetto_channel 2022, in the Racikan Gamelan BABADHAN LENGGER WONOSOBO Paling Hedoon)

(What is the title of the song?)

This indicates that the audience's knowledge of Wonosobo Lengger Mask Dance is still limited because if the song title itself does not know, how to understand the meaning of the song. As from the interview with Mr. Agus who mentioned that many people still don't understand this dance properly, just festive without knowing the meaning and purpose.

6.7.2 General Topic

The following commentary on the performance of Sulasih Sulanjana's dance comments on the general viewpoint of the dance as follows,

"tarian yang sangat bagus sekali". (gisellacahya3077 2022, in PERDANA TAMPIL BEDA, SULASIH (PAK SUBUR) TIRTO SARI PETIR BUMITIRTO LENGGER WONOSOBO)

(Very nice dance)

"Jan apik banget". (Sieng712 2022, in Mendem Lengger Gondang Keli)

(Very nice)

This indicates that this dance is still not widely known in Indonesia, especially from outside of Wonosobo. It is like Wonosobo people introducing Lengger Mask Dance through YouTube to people from other cities who have never known this dance before. Then they like it by giving feedback and praise to this dance by writing in the comments column on YouTube. In our opinion, the existence of Wonosobo Lengger Mask Dance video recordings uploaded on YouTube can provide opportunities for beginner viewers to enjoy and access Lengger Mask Dance performances from their own homes without having to come directly to Wonosobo. And this is very helpful for those who we call the beginner viewers.

6.7.3 Insider

The following comments commented on the dance in more depth. We argue that they knew the dance well as they wrote in the following comments;

This viewer commented to the Kinayakan dance as follows,

“Ini lengger Wonosobo bagus banget, nayaga pakaiannya rapi keren, penarinya cantik dan ganteng”. (tyutaagan7319 2018, in TARI TOPENG LENGGER WONOSOBO)

(This Wonosobo Lengger is really good, the musicians wear neat cool clothes, and the dancers are beautiful and handsome)

This comment indicates that the audience focuses on the visual appearance as their main attraction to Wonosobo Lengger Mask Dance. This is natural because the most interesting things are the visuals of the dance such as the dancers, clothing, dance movements, types of masks and others. But what we understand from this comment is that the audience now understands this dance more as entertainment only without understanding its deeper meaning.

Next comment commented on how ferocious the trance people are in the Gondhosuli dance as follows,

“Ganas temen kang kui sek mendem nang latar”. (dinacomel741 2021, in Topeng lengger Gondosuli Kesurupan Kebogiro Penonton Pada Mendem)

(How ferocious the off-stage trance was)

So in our opinion, the more ferocious and violent someone who is in trance in the performance, the more the audience enjoy it even with fear. The existence of a YouTube channel that features Lengger Mask Dance performances can be an interesting alternative to enjoying this dance performance with its trance phenomenon without fear because it can be watched from anywhere.

There is interesting comment from Iswara Dicky as follows,

“Rangsang tuban nya kalau ada minta bang yang malem”. (iswaradicky1053, in in Mendem Lengger Gondang Keli)

(If you have a night Rangsang Tuban, can I request it?)

He requested the Rangsang Tuban dance. This indicates that some people who watch through YouTube also enjoy it as much as watching live. Even here they can actually request the dance they like. But this cannot be taken seriously, perhaps because there are not many Lengger Mask Dance performers who hold virtual performances, only live performances. While the video on YouTube is only as documentation to be saved and watched whenever people want.

6.7.4 Cultural Heritage

The following comments comment on this dance as cultural heritage as they write in the following comments;

There is a comment from an account from someone in the city of Cilacap, the southern part of Central Java. He wroted,

“salam budaya, semoga sukses selalu boss q. salam dari Cilacap, rahayu rahayu rahayu”. (anthochannel8277 2022, in the Racikan Gamelan BABADHAN LENGGER WONOSOBO Paling Hedooon)

(Cultural greetings, good luck always my boss. greetings from the city of Cilacap, congratulations)

This indicates that the existence of a YouTube channel has a very positive effect on the existence of Wonosobo Lengger Mask Dance can be enjoyed by people from all over Indonesia and even the world, even though the form of video recordings. But until this date, there are still many people who prefer to watch live, while the video recording on YouTube is optional if they don't have time to watch live. The main reason is because watching live is more satisfying.

Next comment commented on how entertain the Cao Glethak dance as follows,

“Bagus banget tariannya, sangat menghibur. Salam dari Jakarta”. (BudiSantoso-lu2hx 2022, in Bisikan Mendem Rete rete lengger Cao gletak)

(Very nice dance, very entertaining. Greetings from Jakarta)

Most of the viewers who watched on this YouTube channel felt very entertained by the beauty of the dance, the mask, and the funny movements of the male dancer in dancing. There were also people from areas outside of Wonosobo who commented, such as from Jakarta, Cirebon (West Java), even from outside of Java, namely Riau (Sumatra island). With the existence of the YouTube channel, the Lengger Mask Dance can be enjoyed by people from outside the Wonosobo area as the pride of the cultural heritage.

6.7.5 Sentiment Time and Occasion

The existence of the YouTube channel has a very positive effect on the existence of Wonosobo Lengger Mask Dance as it can be enjoyed by people from all over Indonesia, for example with a comment as follows,

“Bapakku dari aku kecil emang suka nari sehat sehat ya pak salam dari anak wadon paling tertua dijakartaaa” (desisinta2286 2022, in PERDANA TAMPIL BEDA, SULASIH (PAK SUBUR) TIRTO SARI PETIR BUMITIRTO LENGGER WONOSOBO)

(My father from when I was a kid really liked to dance, be healthy, greetings from your oldest daughter in Jakarta)

Desi Sinta is from the city of Jakarta, which turns out to be the daughter of Mr. Subur, someone who dances in this video. So the existence of YouTube media in addition to being an entertainment medium can also be a medium for homesickness with distant families, in this case a daughter who lives in Jakarta with her father who is a Lengger Mask Dance elder who lives in Wonosobo through the existence of Wonosobo Lengger Mask Dance.

6.7.6 Recording Quality

There are two people commented on the bad sound system as follows,

“Soundnya kurang bagus mas. Pengambilan gambar terlalu jauh”.
(ardisupardi9602, in Mendem Lengger Gondang Keli)

(The sound is not good enough. The shooting is too far away)

“Suara sound sana sani gak ada yng jelas kadang keras kadang kecil”.
(priaadi8887, in Mendem Lengger Gondang Keli)

(The sound here and there is not clear sometimes loud sometimes low)

These comments indicate that viewers on social media such as YouTube actually want to enjoy recordings that are as good as watching live in terms of recording quality, especially the sound. But this has not received a serious response due to the limitations of recording tools and capabilities. As we have said before, the function of recording on YouTube for now is only for documentation, not for online performance functions with good quality.

From some of the viewers' comments on the YouTube recordings, we argue that this dance is very possible to be enjoyed online through social media to adapt to current technological developments. This will also be very beneficial because watching on social media will be more flexible in terms of time and place where they can enjoy Wonosobo Lengger Mask Dance performances anywhere and anytime as good as watching live. Of course, this must be supported by good recording quality.

Conclusion

Wonosobo Lengger Mask dance is a dance drama that tells about human life. In its history, Wonosobo lengger mask dance has many changes and developments. For example, in the 14th century, Pigeaud (1962) mentioned that this dance was a sacred dance that became a ritual medium by the Javanese people. Then in the 16th century, Reid (1988) mentioned this dance as a medium for spreading Islam by Sunan Kalijaga, so there were several modifications in the form of masks, song lyrics, and performance sequences that were adjusted to Islamic teachings. After that in the 18th century, Raffles (1817) mentioned that this dance had gained such a high status that it was often performed in the palace of Javanese kings. But in the 20th century, Geertz (1960) mentioned that there had been a decline status of this dance which only became a street dance to earn a few money. However, in this era, there was a trance phenomenon that attracted audiences that was never mentioned in previous centuries.

The masks in Wonosobo lengger mask dance are divided into four divisions, namely *alusan* as a representation of the prince or queen character, *gagahan* as a representation of the soldier or king character, *kasar* as a representation of the giant or wild nature, and the last *gecul* as a representation of funny characters. The use of masks in this dance is not only to decorate the show but also as an ethical barrier for male dancers to female dancers.

Parikan in Wonosobo lengger mask dance is filled with good messages such as social, moral, religious that regulate human life for the better if the meaning can really be understood well. But today, many audiences do not understand the messages of goodness in these *parikans* because they are more focused on enjoying them visually.

In Wonosobo lengger mask dance, the phenomenon of trance is interesting. This happens not only spontaneously, but has been prepared by the organiser of the show, namely *penimbal*. These are special people like a performance maestro who is responsible for the performance he leads from beginning to end. Trance is closely related to the mystical culture of the Javanese people. It's often scary, but it's what audiences love the most.

In an attempt to preserve and regenerate, the Wonosobo people, especially the residents of Giyanti village, hold a lengger graduation event every year. Another purpose of this event is also as a cultural tourism attraction, and also as a place for a kind of academy to educate *lengger* dancers so that in the future there is standardisation in *lengger* dancers both in motion, knowledge, and behaviour.

Finally, the people of Wonosobo and other city are very proud and love this dance as a cultural heritage that must be maintained and preserved. This is evidenced by the number of Lengger Mask Dance groups that spread in almost every village in the Wonosobo area. Almost every celebration event, whether personal, village, or official local government event, always features a lengger mask dance performance, and every performance is always crowded with audiences from across generations and genders. We can also follow the viewers in YouTube that many of them are interest in this dance by giving positive response and comments.

Wonosobo lengger mask dance is not just a dance, but has become the identity of people from Wonosobo with its philosophical meaning, *leng* remember, *ngger* my son, means to always remember the death, so we must be good person by do good things, and always remember where you came from, so love your own culture as your identity. Wonosobo Lengger Mask Dance is a sacred dance, contains religious messages that is also very entertaining to be watched.

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Appendix no.1: Interview Transcript with Mr. Agus Wuryanto

Appendix no.2: Interview Transcript with Mr. Yusuf

Appendix

In this part we present the transcripts of our interviews with two Lengger Mask Dance experts from Wonosobo. The first transcript is an interview with Mr. Agus Wuryanto, and the second interview with Mr. Yusuf.

Appendix no.1: Interview Transcript with Mr. Agus Wuryanto

Transcription of the interview with Mr. Agus Wuryanto, the expert and the author of the book Tari Topeng Lengger Wonosobo and Parikan Tari Topeng Lengger. He is originally from Wonosobo Regency, Central Java.

This interview was conducted on 2-8-2022 at Mr. Agus's house. There are 10 questions that we asked him about Wonosobo Lengger Mask Dance which I try to translate from Indonesian into English as follows;

Video 1.

Ms: Musokhib

Aw: Agus Wuryanto

	Mnt	Indonesian language	English
Ms	00:00	: Assalamualaikum, selamat pagi pak Agus, senang sekali ketemu pak Agus hari ini. Sehat pak Agus?	Assalamualaikum, good morning Mr. Agus, it's very nice to meet Mr. Agus today. Are you feeling well, Mr. Agus?
AW	00:15	: Waalaikumsalam, sehat alhamdulillah.	Waalaikumsalam, I am great alhamdulillah.
Ms	00:19	: Di sini kita akan berbicara tentang lengger pak Agus, karena menurut kami, lengger itu memang menarik dan asli dari Wonosobo. Dan menurut pak Agus sendiri, lengger itu dulu ceritanya bagaimana pak Agus, awalnya itu sebenarnya?	Here we will talk about lengger Mr. Agus, because in our opinion, <i>lengger</i> is really interesting and original from Wonosobo. And according to Mr. Agus, what was the story of <i>lengger</i> in the beginning?
Aw	00:42	: Lengger itu sebenarnya ada tiga pendapat tentang nama lengger. Yang pertama ada yang mengatakan berasal dari kata leng dan jengger. Di dalam masyarakat Jawa terutama, leng itu lubang, dan jengger itu penanda ayam jantan. Jadi itu penyatuan antara laki-laki dan perempuan, antara lingga dan	There are actually three opinions about the name <i>lengger</i> . The first is that it comes from the words <i>leng</i> and <i>jengger</i> . In Javanese society especially, <i>leng</i> is a hole, and <i>jengger</i> is a rooster marker. So it is a union between men and women, between <i>lingga</i> and <i>yoni</i> in the era before Islamic Mataram, so the Hindu Mataram era there was a symbol of fertility in the form of <i>lingga</i> and <i>yoni</i> . In the current context, it is a symbol

yoni, kalau dalam era sebelum Mataram Islam, jadi era Mataram Hindu itu ada satu symbol kesuburan bentuknya lingga dan yoni. Dalam konteks sekarang, itu menjadi symbol antara dewi Sri dan dewa Sedanga, jadi itu sebagai symbol penyatuan langit dan bumi. Dalam versi yang lain, lengger ada yang menerjemahkan ke dalam elingo ngger, itu erat hubungannya dengan akulturasi budaya Islam. Jadi elingo ngger itu artinya ingatlah anakku, begitu.

Jadi usia tari topeng lengger itu sudah lama sekali, sudah cukup tua, kalau dikembalikan konteksnya pada masa lalu, mungkin leng dan jengger menjadi penterjemahan pada era Hindu. Tapi pada era Mataram Islam, konotasinya dirubah menjadi elingo ngger. Ada juga yang mengatakan lengger itu dari kata tledek geger, tledek itu tarian tledek hampir kaya taruban, tapi menggegerkan karena penarinya laki-laki dikira perempuan. Dan usia tari topeng lenggeran sudah cukup lama, kalau yang tertulis dalam data ilmiah, itu 1935 itu sudah dalam tulisan Belanda di Javanese vertoegen kalau tidak salah, itu sudah menyebutkan bahwa tari topeng lenggeran adalah pertunjukan barangan. Barangan itu mengamen, konteksnya dibawa dari kampong ke kampong dalam grup yang kecil. Dan itu terdiri dari seorang pemuda yang berias wanita, diiringi oleh

between the goddess Sri and the god Sedanga, so it is a symbol of the union of heaven and earth. In another version, there is a *lengger* that translates into elingo ngger, it is closely related to Islamic cultural aculturation. So *elingo ngger* means remember my son, like that.

So the age of *lengger* mask dance is very old, quite old, if you return the context to the past, maybe *leng* and *jengger* became a translation in the Hindu era. But in the Islamic Mataram era, the connotation was changed to *elingo ngger*. There are also those who say that *lengger* is from the word *tledek geger*, *tledek* is a *tledek* dance almost like *taruban*, but it's shocking because the male dancers are mistaken for women. And the age of *lenggeran* mask dance has been quite long, if it is written in scientific data, it is 1935 in Dutch writing in *Javanese vertoegen* if I'm not mistaken, it already mentions that *lenggeran* mask dance is a *barangan* performance. *Barangan* is street singing, the context is that it is carried from village to village in a small group. And it consists of a young man dressed as a woman, accompanied by clown dancers, which means mask dancers. And the instruments in the old days were still very simple, there were still a lot of bamboo *angklungs*, the gongs were bamboo gongs, *keprak*, *bende*, very simple. So it's still dominated by bamboo instruments.

penari-penari badut, yang dimaksud adalah penari-penari topeng. Dan alat-alatnya pada jaman dahulu masih sangat sederhana, masih banyak pakai angklung bambu, gongnya pakai gong tiup bamboo, keprak, bende, masih sederhana sekali. Jadi masih didominasi alat-alat bamboo.

Konteksnya dengan seni barangan ini juga yang dipercaya pada era-era Sunan Kalijaga pada abad 15, ini dijadikan sebagai sarana untuk syiar Islam dari desa ke desa. Jadi sarana untuk mengumpulkan masyarakat, dan sarana untuk menyampaikan budi pekerti, moral, dan kebaikan lewat syair-syair lagu.

The context with this *barangan* art is also that it is believed that during the era of Sunan Kalijaga in the 15th century, it was used as a means to spread Islam from village to village. So it was a means to gather the people, and a means to convey ethics, morals, and goodness through song lyrics.

Ms 04:25 : Oh ya ya, itu pertanyaan yang menarik juga pak Agus, karena saya sempat membaca hubungannya antara lengger dengan Islam. Itu menurut pak Agus bagaimana hubungannya, dalam segi apa, terus bagaimana penyampaianya?

Oh yes, that's an interesting question too Mr. Agus, because I had read about the relationship between *lengger* and Islam. According to Mr. Agus, what is the relationship, in what aspects, and how is it conveyed?

Aw 04:44 : Jadi, sebetulnya begini. Tari topeng ada sebelum era Mataram Islam, tapi ketika Islam masuk, itu tidak dihilangkan tetapi terjadi akulturasi. Penyampuran dua kebudayaan yang menjadi satu, ada adaptasi, ada pembenahan tentang isi syair-syairnya yang dulu erotis, dan dulu ketika pementasan sebelum era-era Mataram masuk itu berhubungan dengan minuman keras dan sebagainya. Kalau jaman dulu namanya tuak, minuman tradisional. Dan

So, the truth is this. Mask dance existed before the Islamic Mataram era, but when Islam entered, it was not eliminated but acculturation occurred. The mixing of two cultures into one, there was adaptation, there was an improvement in the content of the lyrics which used to be erotic, and in the past when the performance before the Mataram era entered, it was related to liquor and so on. In the old days it was called *tuak*, a traditional drink. And when Islam entered, it was eliminated, and the *parikans* that used to be erotic, sensuality, began to be improved filled with good teachings. So, Islam teaches through songs, mainly that. And the performance form was also refined

ketika Islam masuk itu dihilangkan, dan parikan-parikan yang dulunya erotis, sensualitas, mulai diperbaiki diisi dengan ajaran-ajaran yang baik. Jadi, Islam itu mengajarkannya lewat parikan-parikan lagu, utamanya itu. Dan forma pertunjukannya pun lebih diperhalus dengan menggunakan topeng sebagai salah satu alat pertunjukan. Topeng itu sebagai pembatas penari laki-laki yang berpasangan dengan penari lengger. Itu ibarannya sebagai pembatas, mengurangi pandangan juga. Topeng juga menggambarkan sifat-sifat manusia dengan berbagai wataknya dan nafsunya.

Contoh pengaruh Islam yang masuk, ketika pembukaan Babadono "Babadono pangeran sung tilaksono" ada "ya Aallahu Allah", itu sudah menyebutkan bahwasemuanya itu karena Allah. Itu ajaran-ajaran yang secara langsung dihantamkan, itu enggak. Orang diajak berpikir, merenung, diajarkan secara perlahan. Pembukaan ya, kalau urutan itu dengan Babadono, kemudian ada doa-doa, ada tradisi Jawa yang biasanya untuk memulai sesuatu dilakukan kegiatan bersih-bersih dulu. Makna Babadono itu kan babaten, seperti orang memotong rumput di hutan. Seperti menyiapkan tempat, kalau ada barang yang berbahaya disingkirkan dulu, di satu sisi kalau ada yang Nampak seperti ular harus disingkirkan, tapi ada doa-doa untuk menyapa

by using masks as one of the performance tools. The mask is a barrier for male dancers who are paired with *lengger* dancers. It is meant to act as a barrier, reducing the view as well. The mask also depicts human nature with its various characters and lusts.

An example of the influence of Islam that came in, when the opening of Babadono "*Babadono pangeran sung tilaksono*" there is "*ya Aallahu Allah*", it already mentions that everything is because of Allah. These are teachings that are directly hit, that's not. People are invited to think, to reflect, and to be taught slowly. The opening, if the sequence is with Babadono, then there are prayers, there is a Javanese tradition that usually to start something, and cleaning activities are carried out first. The meaning of Babadono is *babaten*, like people cutting grass in the forest. It's like preparing the place, if there are dangerous things to get rid of first, on the one hand if there are things that look like snakes, they must be removed, but there are prayers to greet other creatures so that they don't disturb each other during the performance. Then the sequence is usually followed by Sulasih Sulanjono, some say it is a welcome.

mahluk lain agar tidak saling mengganggu selama pertunjukan. Kemudian biasanya urutannya dilanjutkan dengan Sulasih Sulanjono, ada yang menyebutkan itu sebuah penyambutan.

Ms 08:08 : Sulasih itu maknanya apa pak? What does Sulasih mean, sir?

Aw 08:10 : Itu penggambaran figur-figur tokoh kaya dewi-dewi, atau dewa, semacam itu. Dan di situ semacam mengundang sekalian alam, kalau awalnya sudah meminta ijin kepada Allah, mohon doa perlindungan kepada Allah, dan itu bagian dari penyatuan alam dan lingkungan. Mengundang leluhur untuk bisa hadir, bersama-sama untuk menikmati sebuah pertunjukan.

It's a representation of figures like goddesses, or gods, something like that. And that's sort of inviting all of nature, if you ask God for permission, ask God for protection, and that's part of the unification of nature and the environment. Inviting the ancestors to be present, together to enjoy a performance.

Dan urutan yang ketiga biasanya *Kinayakan*. *Kinayakan* itu dari kata *Ki* dan *Nayoko* semacam pejabat pemerintahan. Ini sebenarnya juga ada unsur ajaran Islam, karena *Kinayakan* itu adalah tembang yang diperuntukkan untuk penghormatan kepada para tamu. Dalam ajaran Islam, ada empat hal yang harus diutamakan, yang pertama memberikan hidangan kepada tamu yang datang ke rumah. Yang kedua, menyegerakan membayar hutang. Yang ketiga, memandikan jenazah orang yang sudah meninggal dan segera memakamkan. Yang keempat, yang keempat itu menikahkan anak yang sudah siap. Yang pertama tadi, menghadirkan hidangan pada tamu yang datang tervisualisasi

And the third sequence is usually *Kinayakan*. *Kinayakan* is from the word *Ki* and *Nayoko*, a kind of government official. This is actually an element of Islamic teachings, because *Kinayakan* is a song that is intended to be respectful to guests. In Islamic teachings, there are four things that must be prioritized, the first is to provide food to guests who come to the house. The second is to pay debts promptly. The third is to bathe the body of a deceased person and bury it immediately. The fourth is marrying off a child who is ready. The first one, serving food to the guests, is visualized in the *Kinayakan* song. It's a kind of greeting to the guests, giving dishes, and so on. For example, there are ethical manners there.

dalam tembang Kinayakan. Di situ isinya semacam ucapan selamat datang kepada para tamu, memberikan hidangan, dan sebagainya. Misalnya ada adab etika sopan santun di situ. Setelah itu, urut-urutannya biasanya tidak sama. Tapi biasanya gending yang khas seperti Gondhang Keli, itu dimainkan pada babak terakhir karena Godhang Keli itu merupakan sentra relijius, jadi, ketika dimainkan banyak yang

After that, the sequences are usually not the same. But usually the typical music, such as *Gondhang Keli*, is played in the last act because *Godhang Keli* is a religious center, so when it is played many people are in trance.

Ms 10:43 : Apa alasanya?

What's the reason?

Aw 10:45 : Itu memang penggambaran kematian, jadi pementasan ini semacam proses yang dimulai dengan hidup, dan diakhiri dengan kematian. Kalau dulu pementasan bisa sampai dua hari dua malam, karena jumlah topeng keseluruhan bisa sampai lima puluhan tokoh topeng. Dan setiap pertunjukan menampilkan karakter yang beda satu sama lain, ketika memainkan topeng alusan, gendingnya juga alus, tarinya juga alus. Dan setiap tokoh itu karakternya beda-beda, cerita yang dibawakan juga beda, pesan moralnya juga beda-beda. Kurang lebih ada lima puluh topeng kalau komplit semuanya. Sekarang jarang yang mampu memainkan sejumlah itu, dan sekarang biasanya hanya dimainkan jam tujuh malam sampai jam dua belas malam sudah selesai. Jadi hanya ada beberapa tokoh topeng yang dimainkan.

It is a representation of death, so this performance is a kind of process that starts with life, and ends with death. In the past, the performance could take up to two days and two nights, because the total number of masks could be up to fifty masked figures. And each performance displays different characters, when playing an *alusan* mask, the music is also *alus* (soft), the dance is also *alus*. And each character has a different character, the story that is performed is also different, the moral message is also different. There are approximately fifty masks if all are complete. Now it is rare to be able to play that many, and now it is usually only played at seven in the evening until twelve at night it is finished. So there are only a few mask characters that are played.

- Ms 11:45 : Berarti dalam bayangan saya, kalau jaman dulu lengger itu hampir sama dengan pertunjukan wayang ya? Panjang dan semua tokoh dimainkan semua dan cara menyampaikan pesan kepada masyarakat juga sama. In my mind, in the past, *lengger* was almost the same as a *wayang* show, right? It's long and all the characters are played and the way of delivering the message to the people is also the same.
- Aw 12:00 : Iya betul. Dan setiap parikan itu mengandung pesan moralnya sendiri-sendiri. Dan secara karakter, topeng itu dibagi menjadi empat, alusan, gagahan, kasar, dan gecul itu lucu. Jadi misalkan karakter topengnya lucu, cara membawakan tariannya juga harus lucu. Musiknya pun harus menyesuaikan juga. Alusan ada yang suka cita ada yang sedih. Kaya Gondhang Keli adalah symbol kematian, sedih sekali. Itu irnganya juga sedih, cara menarinya juga tidak dengan senyum, harus benar-benar menghayati. That's right. And each *parikan* contains its own moral message. And in character, the mask is divided into four, *alusan*, *gagahan*, *kasar*, and *gecul* is funny. So if the character of the mask is funny, the way to perform the dance must also be funny. The music must also adjust as well. Some *Alusan* are joyful and some are sad. Kaya *Gondhang Keli* is a symbol of death, very sad. The music is also sad, the way to dance is also not with a smile, and you have to really live it.
- Ms 12:52 : Kenapa harus dibagi-bagi ada gagahan, alusan. Pesannya seperti apa sebenarnya? Why should it be divided into *gagahan*, *alusan*. What is the message?
- Aw 12:56 : Itu penggambaran karakter manusia. Ada orang yang wataknya lucu, kasar, gagah, dan halus. Halus pun juga ternyata bisa dibda-bedakna lagi, ada yang halus ceria, pemurung. Karakter-karakter itu kemudian menjadi bahan visualisasi pembuatan topeng. Selain itu, topeng juga meniru tokoh-tokoh dewa, tokoh leluhur, atau meniru mahluk-mahluk tertentu. It's a representation of human character. There are people who are funny, rude, handsome, and gentle. Gentle also turns out to be differentiated again, there are those who are cheerful and moody. These characters then become the visualization material for making masks. In addition, masks also imitate gods, ancestral figures, or imitate certain creatures.
- Ms 13:42 : Sangat jelas sekali. Sekarang kita bicara masalah eksistensi pak Agus. Biasanya itu, pada It's very clear. Now we're talking about existence, Mr. Agus. Usually, on what commemorations is the *lengger* performed?

- peringatan apa saja lengger itu ditampilkan?
- Aw 13:55 : Eksistensi Tari Topeng Lenggeran di masyarakat Wonosobo sangat luar biasa, karena hampir setiap desa punya grup tari topeng. Jadi misalnya kalau anda datang ke Wonosobo, hari ini kita cari informasi, salah satu desa pasti ada yang memainkan. Bisa dikatakan hampir setiap malam ada yang memainkan tapi ganti-ganti desa.
- The existence of *Lenggeran* Mask Dance in Wonosobo society is extraordinary, because almost every village has a mask dance group. So for example if you come to Wonosobo, today we are looking for information, one of the villages must have someone playing. It can be said that almost every night there are those who play but change the villages.
- Ms 14:22 : Dan biasanya itu untuk acara tertentu, atau bagaimana?
- And is it usually for a specific event, or what?
- Aw 14:44 : Iya betul. Karena secara fungsi, tari topeng lengger mempunyai dua fungsi, yang pertama magic relijius, yang kedua profan. Dalam konteks profane ini sebagai sarana pertunjukan, itu menjadi sarana hiburan ketika ada acara hajatan, acara merdi atau hari jadi desa, acara kemerdekaan negara, ulang tahun Wonosobo, dan sebagainya. Tapi ketika ditarikan dalam keperluan ritual, itu memang butuh momen tertentu dan tidak semua grup masih memainkan itu. Tapi di beberapa desa masih ada yang masih memainkan itu. Pasti niatnya macam-macam ya, ada yang untuk penyembuhan, ada juga yang untuk mencari pesugihan (harta kekayaan). Mungkin itu yang masih asli dari jaman dulu, ketika belum tersentuh budaya Islam.
- Yes, that's right. Because in terms of function, *lengger* mask dance has two functions, the first is religious magic, the second is profane. In this profane context as a means of performance, it becomes a means of entertainment when there are celebration events, *merdi* events or village anniversaries, state independence events, Wonosobo birthdays, and so on. But when it is danced in ritual purposes, it does need a certain moment and not all groups still play it. But in some villages there are still those who still play it. There must be various intentions, some for healing, and some for seeking *pesugihan* (wealth). Maybe that's still original from the old days, when it was not touched by Islamic culture.

Video 2

- Ms 00:00 : Menurut pak Agus, kalau misalnya di Wonosobo ada peringatan seperti ulang tahun Wonosobo atau pernikahan juga, biasanya mereka lebih suka menampilkan kesenian lengger daripada yang lain. Itu kenapa?
- Aw 00:23 : Tari topeng lenggeran bagi masyarakat Wonosobo itu adalah seni tradisi yang sudah sangat mengakar sekali. Jadi hampir dari setiap bagian dari masyarakat Wonosobo entah anak-anak sampai orang tua suka. Kemudian saat mereka punya hajatan, kemudian nanggap itu. Kecuali pada saat ritual tertentu seperti acara potong rambut gembel, itu bisa karena memang permintaan si anak yang mau dipotong rambut gembelnya.
- Ms 00:54 : Oh itu untuk tujuan ritual?
- Aw 00:55 : Ya, itu bisa salah satunya.
- Ms 01:04 : Penyajian tadi sudah sangat jelas sekali dari awal doa, dan lain-lain. Pertanyaan selanjutnya pak Agus, pada jaman sekarang, apakah masih ada fungsi *syiar* pada tarian ini?
- Aw 01:21 : *Syiar* itu masih ada dalam lirik-lirik lagunya. Karena di setiap lirik itu, rata-rata mengandung ajaran moral, budi pekerti, meskipun pada sisi ritual sudah berkurang. Jadi sekarang itu lebih cenderung menjadi sarana hiburan, profane. Tapi di beberapa desa seperti desa Lokabaya, Manggis, desa-desa pedalaman itu masih mempertahankan tradisi lama dan
- According to Mr. Agus, if there is an anniversary in Wonosobo such as Wonosobo's anniversary or a wedding, they usually prefer to perform *lengger* art rather than others. Why?
- Lenggeran mask dance for the people of Wonosobo is a traditional art that has been deeply rooted. So almost every part of Wonosobo society, from children to parents, likes it. Then when they have a celebration, they perform it. Except during certain rituals such as dreadlock cutting events, it can be due to the request of the child who wants to cut his dreadlocks.
- Oh it's for ritual purposes?
- Yes, it could be one of them.
- The presentation was very clear from the beginning of the prayer, and others. Next question Mr. Agus, nowadays, is there still a function of *syiar* (spreading Islam) in this dance?
- The *syiar* (spreading Islam) still exists in the lyrics of his songs. Because in every lyric, the majority of them contain moral teachings, ethics, although the ritual side has decreased. So now it is more likely to be a means of entertainment, profane. But in some villages such as Lokabaya, Manggis, rural villages, they still maintain the old traditions and the old rules. It's still very mystical. Some friends who have been there tell me that if someone is in trance,

- dengan ketentuan-ketentuan lama. Masih mistis sekali. Beberapa teman yang pernah ke sana bercerita kalau ada yang in trance, rumahnya masih bergetar, aura mistisnya masih kuat karena masih mempertahankan tradisi lama. Tapi dalam konteks Islami, lebih ke ajaran budi pekerti lewat syair-syair lagu.
- Ms 02:36 : Sekarang kalau dipresentasikan, berpa persen yang untuk ritual, syiar, atau sarana hiburan saja?
- Aw 02:48 : Kebanyakan lebih menjadi sarana hiburan, yang masih mempertahankan tari topeng lenggeran sebagai ritual mungkin sekitar 20%, tapi di desa-desa tertentu masih seperti itu. Tapi yang berkembang di kalangan anak milenial, itu lebih ke kemasan pertunjukan. Dalam Bahasa Jawa itu lebih gebyar/meriah, tapi dari sisi esensinya menurun. Ada kata-kata "gebyar tanpo sari".
- Ms 03:30 : Jadi bisa dikatakan meriah, tapi mereka tidak tahu makna didalamnya?
- Aw 03:40 : Hal ini yang kemudian menjadi PR bersama untuk memberikan pengertian untuk anak-anak muda bahwa ini bukan sekedar pertunjukan, tetapi juga perlu dihayati pemaknaannya, ada nilai-nilai dan pesan moralnya.
- Ms 03:55 : Berarti sekarang untuk sarana hiburan lebih mendominasi. Kemudian, mungkin ini yang terakhir. Menurut pak Agus pribadi, pesan keagamaan dalam tari topeng lenggeran itu sebenarnya ingin mengajak orang untuk melakukan apa?
- the house is still shaking, the mystical aura is still strong because they still maintain the old traditions. But in an Islamic context, it's more about teaching ethics through song lyrics.
- Now if presented, what percentage is for ritual, *syiar*, or entertainment purposes only?
- Most are more of an entertainment medium, those who still maintain *lenggeran* mask dance as a ritual are probably around 20%, but in certain villages it is still like that. But what has developed among millennial children is more about the packaging of the show. In Javanese, it's more *gebyar*/festive, but in terms of essence, it's declining. There are words "*gebyar tanpo sari*".
- So you can say it's festive, but they don't know the meaning of it?
- It is then a collective duty to provide understanding for young people that this is not just a performance, but also needs to be lived out, there are values and moral messages.
- This means that entertainment is now dominating. Then, maybe this is the last one. According to Mr. Agus personally, the religious message in the *lenggeran* mask dance actually wants to invite people to do what?

Aw 04:20 : Yang pertama, agar orang berperilaku baik kepada diri sendiri dan lingkungan. Yang kedua beberapa pesan kaya Gondhang Keli, itu kalau saya ceritakan memang seram banget. Gondhang Keli menggambarkan proses kematian, jadi tembangnya kaya tanya jawab, “ono tangis kelayung-layung, tangise wong wedi mati”, jadi ada suara orang menangis, ketakutan mau meninggal. “mbok gemboko mbok kuncio, wong mati moso wurungo”, kalau orang sudah waktunya meninggal, walaupun ditutup dalam gedung yang megah, dalam ruang yang sangat steril, pada saatnya mati pasti mati. Di situ ada permintaan antara orang yang akan mati kepada orang yang masih hidup, tapi semanya ditolak.

Permintaan yang terakhir adalah doa dari anak kepada orang tua, yang ini dikabulkan. Urutan tembangnya seperti itu. Jadi kalau saya terjemahkan sedikit, biasanya orang meninggal itu dimandikan, “oyo guyang banyu kali, guyangono santen kani”. Jaman dulu orang memandikan dari air sungai karena belum ada PDAM, saluran air bersih dari pemerintah. Semuanya mengambil dari alam, dari sungai, mata air. Santen kani itu air yang kental, air perasan kelapa. Pemaknaan yang lebih dalam bukan santan kental, tetapi sperma percintaan. Jadi seperti tersiram keindahan orang bercinta, kasih saying. Terus dijawab “ora iso santen kani, isone banyu kali”, itu tidak bis, permintaan duniawi. Terus “oyo

The firstly, for people to behave well towards themselves and the environment. Secondly, there are some messages like Gondhang Keli, which if I tell you is really scary. Gondhang Keli describes the process of death, so the song is like a question and answer, “*ono tangis kelayung-layung, tangise wong wedi mati*”, so there is the sound of people crying, afraid of dying. “*mbok gemboko mbok kuncio, wong mati moso wurungo*”, if it's time for a person to die, even if it's closed in a magnificent building, in a very sterile room, at the time of death they will die. There is a request from the person who is about to die to the people who are still alive, but all of them are rejected.

The last request is a prayer from the child to the parents, this one is fulfilled. The sequence of the song is like that. So if I translate a little bit, usually the dead person is bathed, “*oyo guyang banyu kali, guyangono santen kani*”. In the old days people used to bathe in river water because there was no PDAM, clean water from the government. Everything was taken from nature, from rivers, springs. *Santen kani* is thick water, coconut juice. The deeper meaning is not thick coconut milk, but the sperm of love. So it's like being splashed with the beauty of people making love, affection. Then the answer is “*ora iso santen kani, isone banyu kali*”, that can't be, a worldly request. Then “*oyo usung kayu pring*”, if in the old days carrying dead people still used bamboo coffins, ancient times. “*usungono pupu wong kuning*”, meaning that a yellow-skinned woman's thigh for men is the most

usung kayu pring”, kalau jaman dulu membawa orang meninggal masih pakai keranda bamboo, jaman kuno. “usungono pupu wong kuning”, maknanya paha wanita berkulit kuning bagi laki-laki adalah tempat rebahan yang paling nyaman. “ojo paes-paes watu”, jadi setelah meninggal ada maesan/nisan penanda makam, kalau jaman dulu pakai batu. Tapi dia minta jangan di tandai dengan batu paes, itu batu yang indah. “paesono susu songgo waru”, itu gambaran payudara wanita yang lagi ranum-ranumnya, lagi indah-indahnya. Sesuatu yang dipandang indah sekali. Sebelumnya “ojo blebet selendang mori, bebetono selendang mukti”, itu kain-kain untuk kelas atas. Lanjutannya “ojo belet lemah kuburan, namong belet lemah pungkuran”, jadi jangan dimakamkan di pemakaman umum, tapi makamkan di dekat rumah, agar setelah meninggal lebih dekat keluarga, tapi itu juga tidak bisa. Yang terakhir permintaanya jangan kau kirim tangis, tapi kirimkan doa.

Karena dalam ajaran Islam, ada tiga hal yang (tidak) terputus saat orang sudah meninggal. Yang pertama doa anak yang saleh, yaitu anak yang berbudi pekerti baik, taat kepada orang tua, baik kepada lingkungannya. Yang kedua amal jariyah, jika diuraikan ternyata banyak. menanam pohon itu bagian dari amal jariyah, berbagi ilmu yang baik, bermanfaat untuk masyarakat, terus ada lagi berbagi jalan,

comfortable place to lie down. “*ojo paes-paes watu*”, so after death there is a grave marker *maesan/nisan*, if the old days used stones. But he asked not to be marked with *paes* stones, they are beautiful stones. “*paesono susu songgo waru*”, that's a picture of a woman's breasts that are in full bloom, beautiful. Before that it was “*ojo blebet selendang mori, bebetono selendang mukti*”, which is cloth for the upper class. Next was “*ojo belet lemah kuburan, namong belet weak pungkuran*”, so don't buried in a public cemetery, but bury near the house, so that after death the family will be closer, but that's not possible either. The last request is that you don't send tears, but send prayers.

Because in Islamic teachings, there are three things that are (not) cut off when people die. The first is the prayer of a righteous child, which is a child who has good character, obedient to his parents, good to his environment. Planting trees is part of *amal jariyah*, sharing good knowledge, useful for the community, then there is sharing the road, for example if we have land and we share it for the public to pass, the reward will be continuous. And sharing water, if we have a spring, a stream, don't use it

missal kita punya tanah dan kita berbagi untuk lewat orang umum, itu pahalanya akan terus menerus. Dan berbagi air, kalau kita punya mata air, aliran sungai, jangan dipakai sendiri, tapi bagikan untuk orang banyak. Dalam Islam ada ajaran seperti itu. Terus mendirikan sekolah, masjid, dan membagikan al Qur'an. Terus satu lagi ilmu baik yang diamalkan, selama itu masih dipakai, pahalanya akan terus didapat.

Konteks di lagu yang tadi adalah doa anak soleh kepada orang tua. Jadi penyampaian ajaran Islam disampaikan dengan cara yang sangat halus sekali melalui lagu seperti tadi.

Ms 10:15 : Selain dari lagu *lengger*, apakah mungkin ada cara lain dalam menyampaikan ajaran Islam, mungkin dari topeng atau dari apa?

Aw 10:23 : Kalau topeng hanya penggambaran karakter saja, manusia memang memiliki bermacam karakter dan topeng itu menjadi sarana untuk mengurangi pandangan, sehingga dalam gelap hati kita lebih bisa untuk merenung, hati kita lebih tajam.

Ms 10:52 : Kalau dari pakaian, busana penarinya sendiri bagaimana?

Aw 10:55 : Kalau busana biasanya hanya menyesuaikan dengan karakter penari topeng, kalau topengnya *alusan* busana menyesuaikan, kalau kasar busananya juga menyesuaikan, lelucon juga disesuaikan.

Ms 11:15 : Dari pembicaraan kita saya punya sedikit kesimpulan begini, tari topeng *lengger* sebenarnya seperti

yourself, but share it for many people. In Islam there are teachings like that. Then build schools, mosques, and distribute the Qur'an. Another one is good knowledge that is practiced, as long as it is still used, the reward will continue to be obtained.

The context of the song is the prayer of a righteous child to parents. So the delivery of Islamic teachings is delivered in a very gentle way through songs like that.

Apart from *lengger* songs, is there any other way of delivering the teachings of Islam, perhaps through masks or something?

The mask is just a characterization, humans have various characters and the mask is a means to reduce the view, so that in the dark our hearts are more able to reflect, our hearts are sharper.

What about the clothes, the dancers' outfits?

The clothes usually only adjust to the character of the mask dancer, if the mask is *alusan* (gentle) the clothes adjust, if it is *kasar* (rough) the clothes also adjust, *gecul* (joker) are also adjusted.

From our conversation I have a little conclusion, *lengger* mask dance is actually like a drama art that contains a

- sebuah seni drama yang berisi cerita yang akan mengajarkan kita akan sesuatu. Apakah seperti itu juga menurut anda?
- Aw 11:35 : Betul. Jadi, itu seperti ada unsur dramanya, seni tarinya, terus itu sebuah seni pertunjukan. Jadi ada unsur seni musiknya, vokalnya, sastranya juga ada di situ lewat parikan-parikanya.
- Ms 12:00 : Berarti orang jaman dahulu, jiwa seninya sudah luar bisa ya?
- Aw 12:06 : Iya betul. Saya heran dalam setiap parikan itu sangat pas dengan karakter yang dibawakan, nuansanya itu pas sekali.
- Ms 12:20 : Jadi mungkin dalam satu tema itu, antara parikan, topeng, dan musiknya itu sudah satu paket, tidak bisa dicampur dengan yang lain ya? Kalau dicampur maknanya sudah lain.
- Aw 12:30 : Iya.
- Ms 12:31 : Kalau sekarang apakah sudah tercampur?
- Aw 12:33 : Anak-anak muda yang mau belajar tidak mencampurnya. Tapi yang tidak mau belajar, kadangkala karena ketidak tahuan, ini tari alusan mengambilnya topeng gagahan. Jadi tidak pas. Itu terjadi di beberapa tempat karena ketidak tahuan, makanya ini menjadi tugas pemerintah juga untuk sosialisasi pemahaman tentang tari topeng lenggeran.
- Ms 13:00 : Terakhir, menurut pak Agus, harapan pak Agus terhadap tari topeng lengger bila mungkin nanti menyebar ke daerah atau bahkan negara lain, harapan pak Agus itu apa untuk seni asli Wonosobo ini?
- story that will teach us something. Is that what you think as well?
- That's right. So, it's like there are elements of drama, dance, and then it's a performance art. So there are elements of the music, the vocals, the literature is also there through the *parikans*.
- This means that the ancients had an extraordinary artistic spirit, right?
- Yes, that's right. I'm surprised that in every *parikan* it fits the character, the nuance is just right.
- So maybe in one theme, between the *parikan*, the mask, and the music it is in one package, it can't be mixed with anything else, right? If it's mixed, the meaning is different.
- Yes.
- Now is it mixed?
- Young people who want to learn don't mix it up. But those who don't want to learn, sometimes because of ignorance, this *alusan* dance takes the *gagahan* mask. So it doesn't fit. It happens in several places because of ignorance, so it is also the duty of the government to socialize the understanding of the *lenggeran* mask dance.
- The last one, according to Mr. Agus, what is your hope for the *lengger* mask dance if it might spread to other regions or even countries, what is your hope for this original Wonosobo art?

Aw 13:20 : Yang pertama, kita menghargai budaya kita sendiri. Yang kedua, setiap budaya harus ada nilai kebajikanya. Artinya seniman adalah sebuah profesi seperti dokter dan lain-lain. Kalau tidak mau memberikan nilai-nilai kebajikan untuk lingkunganya, tidak ada manfaatnya. Jadi, aktifitas kebudayaan harus memberikan kebajikan buat lingkungan, masyarakat, dan buat semua. Selanjutnya ada nilai-nilai yang bisa dipertahankan, dan ada nilai negative yang sebaiknya dikurangi, dihindari, disingkirkan, dan nilai positifnya bisa diambil.

Kedepan saya berharap kalau seni tradisi ini tidak hanya berkembang di Wonosobo, tetapi minimal dikenal di beberapa wilayah di Indonesia, syukur bisa tampil ke beberapa negara di luar Indonesia karena menurut saya ini seni yang menarik. Dan iringanya bisa dengan gamelan, bisa lebih simple dengan bundengan yang merupakan satu alat music tapi bisa mewakili seperangkat gamelan.

Ms 15:00 : Terima kasih pak Agus, untuk oleh-oleh bukunya juga. Apakah nanti berencana menulis buku lagi yang lebih kompleks?

Aw 15:08 : Masih ada PR yang belum selesai, saya mengalir saja karena harus realistis, membuat penelitian tidak mudah, butuh waktu, pemikiran dan biaya.

Ms 15:25 : Dari kami berharap pak Agus sehat, bisa melanjutkan lagi menulis, melestarikan budaya Wonosobo. Itu benar-benar harapan dari hati saya yang paling dalam dalam pak Agus. Karena kalau

Firstly, we appreciate our own culture. Secondly, every culture must have good values. This means that an artist is a profession like a doctor and others. If you don't want to provide good values for the environment, there is no usefulness. So, cultural activities must provide goodness for the environment, society, and for all. Furthermore, there are values that can be maintained, and there are negative values that should be reduced, avoided, eliminated, and the positive values can be taken.

In the future I hope that this traditional art will not only develop in Wonosobo, but at least be known in several regions in Indonesia, hopefully it can perform in several countries outside of Indonesia because I think this is an interesting art. And the accompaniment can be with *gamelan*, it can be simpler with *bundengan* which is one musical instrument but can represent a set of *gamelan*.

Thank you Mr. Agus, for the souvenir book too. Do you plan to write another book that is more complex?

There is still unfinished homework, I just flow because I have to be realistic, making research is not easy, and it takes time, thought and money.

We hope that Mr. Agus is healthy, can continue writing, and preserve Wonosobo culture. That's really the hope from the bottom of my heart, Mr. Agus. Because if there are no people like you, we don't know when, surely

- tidak ada orang seperti anda, tidak tahu kapan, pasti budaya kita akan hilang. Dari kami berharap pak Agus sehat, rejeki lancer, dan kita bisa bertemu lagi suatu saat.
- Aw 15:58 : Semoga semua sehat, panjang umur. Saya juga mau menyampaikan terima kasih ada atensi dari mas Muso untuk seni tradisi kita, apa yang sudah saya usahakan ada yang mengapresiasi saja, saya sudah sangat senang sekali.
- Ms 16:17 : Monggo salam dan pesan untuk teman-teman yang di luar negeri?
- Aw 16:20 : Salam perkenalan, ini ada beberapa warisan dari budaya –
16:53 leluhur kami semoga bisa anda nikmati mungkin lewat rekaman-rekamannya, syukur suatu saat bisa tampil di sana, kami akan sangat senang sekali. Kalau Allah menghendaki, tidak ada yang tidak mungkin. Salam bahagia dan sehat selalu.
- our culture will disappear. We wish you good health, good fortune, and we can meet again one day.
- May everyone be healthy and live a long life. I also want to express my gratitude for Muso's attention to our traditional arts, what I have tried to do is appreciated, I am very happy.
- Greetings and messages to friends abroad please?
- Greetings and acquaintances, here are some of the heritages of our ancestral culture that we hope you can enjoy perhaps through recordings, hopefully one day we can perform there, we will be very happy. If Allah wills, nothing is impossible. Best wishes for happiness and good health.

Appendix no.2: Interview Transcript with Mr. Yusuf

Transcription of the interview with Mr. Yusuf, a *penimbal* (conductor) from the Mask Lengger Dance group called Hikmah Kalimasada, Mendolo Village, Wonosobo Regency, and Central Java.

This interview was conducted on 14-7-2022 at Mr. Yusuf's house. There are 10 questions that we asked him about Wonosobo Lengger Mask Dance which I try to translate from Wonosobo dialect Javanese into Indonesian and English as follows;

1. Why is the name of your group Kalimasada?

Mnt Java & Indonesia

English

00:00 Alesane nek kene, nek wong jaman siki wisan nek bocah sepit lak di syahadatke. Nek umpamane wes gede lak wes masuk pikiran, ojo pikiran seneng wae, nek seng wong mikir nanging. Nyong wes sumpah karo gusti Alloh, wes kalimat syahadat, ora keno melu seng emblek setan, maksute emblek seng nganggo setan. Alasan saya, orang di jaman sekarang saat anak laki-laki disunat (potong kemaluan/penis) harus di membaca sayahadat (diislamkan). Jika sudah dewasa sudah harus berpikir, jangan hanya mencari kesenangan saja, tapi kalau mereka mau berpikir. Saya sudah bersumpah kepada Allah, sudah mengucap syahadat, tidak boleh bergabung dengan Tari Topeng Lengger Setan, maksudku yang menggunakan setan.

My reasoning is that nowadays when a boy is to be circumcised (cut off the penis) he has to recite the *sayahadat* (Islamised). When they grow up, they should think, not just seek pleasure, but if they want to think. I have sworn to Allah, I have recited the *syahadat*, I cannot join the Lengger Demon Mask Dance, I mean the one that uses demons.

00:36 Kalimasada niku maksute?
Kalimasada itu maksudnya?

What does Kalimasada mean?

00:38 Kalimat syahadat. Nek bocah sepit
– kae li disumpah karo kiyaine kon
00:59 syahadat. Nek wes gede kon ojo melu kesenian seng ono danyange maksute.

The word of syahadat. If a boy has been circumcised (cut off the penis) he is sworn in by his *kiyai* (imam) to say the syahadat. I meand, when you grow up, don't join art groups (Lengger Mask Dance) that have *danyang*.

Kalimat syahadat. Kalau laki-laki sudah di sunat (potong penis) disumpah oleh kiyainya untuk mengucapkan syahadat. Kalau sudah dewasa jangan ikut kelompok

kesenian yang ada danyangnya maksud saya.

2. What mystical experiences have you had while playing Lengger Mask Dance?

Mnt	Java & Indonesia	English
00:00-00:35	<p>Ceritane ngono ya, gamelan tak delehke nang nduwur turune Irin, pokoke gamelan setane ke ngoyak-oyak nyong maksute ke ben nyong ngempani gamelane kuwe.</p> <p>Begini ceritanya, gamelan saya letakkan di atas tempat tidurnya Irin, kemudian setan dari gamelan itu mengejar saya agar saya memberi makan setan di gamelan itu.</p>	<p>Here's the story, I put the <i>gamelan</i> on Irin's bed, and then the demon from the <i>gamelan</i> chased me to feed the demon in the <i>gamelan</i>.</p>
00:20	<p>Njalok empan ngoten? Minta makan?</p>	<p>Ask for food?</p>
00:21	<p>Njalok empan gamelane, la wong wes diisi setan.</p> <p>Gamelanya minta makan, karena sudah diisi dengan setan.</p>	<p>The <i>gamelan</i> asked for food, because it was filled with demons.</p>
00:25	<p>Onten wujud nopo pak Yusuf? Wujud setannya sepeti apa pak Yusuf?</p>	<p>What kind of demon is it, Mr. Yusuf?</p>
00:27	<p>Ono wujud bongso alus. Nyong koyo wong ngimpi tapi temenan, sing nang ngisor kono kuwe rupane mayit. Topeng seng siji kuwe dipilih karo seng ngundang setan, Giyarno, njok di kucuri getih pitik putih di cakot karo Joyo ngono. Njok getihe ditadahi, njor dicurke nggon topenge, njok topenge dipundi. Pirang-pirang dino nyong moh ngempani pancen, setane metu, wujud mayit.</p> <p>Wujudnya halus. Saya seperti mimpi tapi nyata, yang di bawah situ bentuknya mayat. Topeng yang itu dipilih oleh yang mengundang setan, Giyarno, kemudian dilumuri darah ayam putih yang digigit oleh Joyo. Kemudian darahnya dikumpulkan,</p>	<p>It was ethereal. It was like a dream but real, the one below was a corpse. The mask was chosen by the one who invited the demon, Giyarno, and then smeared with the blood of a white chicken bitten by Joyo. Then the blood was collected and smeared onto the mask and placed on the <i>punden</i>. For days I did not want to feed him, then the demon came out, in the form of a corpse.</p>

- dan dilumurkan ke topeng itu, kemudian di letakkan di punden. Selama sehari-hari saya memang tidak mau memberi makan dia, kemudian setanya keluar, wujudnya mayat.
- 01:29 Njalok diempani, nek mboten ngamok?
Minta makan, kalau tidak mengamok?
- 01:33 Nek nyong orong tau, wong nyong anake wong tukang mulang ngaji, bapakne nyong. Ndilalah yo diayomi lah. Gusti Allah sek ngayomi.
Tapi saya belum pernah, karena saya anak seorang guru ngaji, yaitu ayah saya. Untungnya dilindungi oleh Allah.
- 01:51 Berarti setan niku tetep nggoda terus njalok diempani, njalok dilayani.

Berarti setan itu tetap mengganggu terus minta diberi makan, juga minta dilayani?
- 01:56 Jaman ngantene nggon wa Giyanto kuwe agi mantu si Itong sek entok Trenggiling. Setan telu mreng, setan gedi-gedi pas nyong turu nang kono.

Saat paman Giyanto mengadakan acara pernikahan Itong yang menikah dengan orang dari desa Trenggiling, ada tiga setan ke sini, besar-besar sekali saat saya tidur di situ.
- 02:23 La nopo kok mriki?
Mau apa mereka ke sini?
- 02:24 Ya gak njalok empan niate, nyong gak ditekek ngono, ndilalah nyong turu ke biso ayat kursi, setane tak untalno kotal kabeh setan telu.
Ya minta makan, saya mau dicekik, unntungnya saat itu saya bisa membaca ayat Kursi, jadi ketiga setan itu saya lemparkan.
- 02:37 Niku setan saking emblek?
Itu setan dari Tari Topeng Lengger?
- Ask for food, if not they will raging?
- But I haven't, because I am the son of a Quranic teacher, my father. Fortunately, I am protected by Allah.
- It is mean that the demon is still disturbing and asking to be fed, and also asking to be served.
- When uncle Giyanto organised the wedding of Itong, who married someone from Trenggiling village, when I slept there, there are three demons came here, and they were very big.
- What are they doing here?
- They asking for food, I wanted to be strangled, fortunately at that time I was able to recite the verse of Kursi, so I threw the three demons away.
- That's the demon of Lengger Mask Dance?

02:39 La iyo, nah gong gamelane iseh nang
 – kene. Nyong wegah poko ke nek kon
 03:25 ngempani sek koyo ngono. Wes tau
 si ngempani gong sepisan, tapi
 pikirane nyong ke koyo-koyone ono
 sek ngelekno njok nyong wegah.
 Njok setan telu kuwe metu gak nekek
 nyong, njor tak kon ngalor ngon
 ketuane, Partono. Let telong ndino
 kuwe loro njok tekan matine.
 Iya, karena gamelanya masih di sini.
 Saya tidak mau memberi makan yang
 seperti itu. Sebenarnya pernah sekali,
 tapi dalam hatiku seperti ada yang
 mengingatkan untuk jangan
 melakukan hal itu. Oleh karena itu
 tiga setan itu keluar mau mencekik
 saya, kemudian saya suruh mereka
 pergi ke utara tempat ketua
 kelompoknya, Partono. Setelah tiga
 hari, dia sakit dan akhirnya
 meninggal dunia.

Yes, because the *gamelan* is still here. I don't
 want to feed them. Actually, I did once, but
 something in my heart reminded me not to
 do that. That's why the three demons came
 out to strangle me, then I told them to go
 north to the group leader, Partono. After
 three days, he became ill and finally passed
 away.

3. What rituals do you usually do before the show?

Mnt Java & Indonesia

English

00:00 Nyong nah ora seneng karo danyang,
 karo setan kuwe, njor tak landasi
 nganggo puoso telong ndino, awe
 banyu Aqua, mujahadahan sewengi,
 asmaul husna ngon pak Pomo kae
 ping 100. Ping pindone ping 60, ping
 telune yo ping 60 juga. Nek wes
 banyune tak domna bocah-bocah tak
 kon do ngombe.
 Karena saya tidak suka dengan
 danyang dan setan itu, maka saya
 dasari dengan puasa selama tiga hari,
 kemudian saya sediakan air putih,
 kemudian bermujahadah selama
 semalam membaca asmaul husna
 yang diajarkan pak Pomo sebanyak
 100 kali. Setelah itu dibaca 60 kali,
 dan ketiga kalinya juga 60 kali.

Because I didn't like the *danyang* and
 demons, I based it on fasting for three days,
 then I provided water, then did a night of
 meditation by reading the *asmaul husna*
 taught by Mr. Pomo 100 times. After that, I
 read it 60 times, and the third time also 60
 times. After finishing the water I distributed
 it to the members to drink.

	Setelah selesai airnya saya bagikan kepada para anggota untuk diminum.	
00:46	Pemain? Kepada para pemain?	To the players?
00:47	Hooh, pemain ben ora podo klebon setan. Iya supaya tidak kesurupan setan.	Yes, so as not to get possessed by demons.
00:51	Setelah niku? Setelah itu?	After that?
00:52	Terus kiye, gamelan mbarang di kepyuri banyu. Kemudian ini, gamelanya juga saya ciprati air itu.	Then, I also splashed the water on the <i>gamelan</i> .
00:55	Gamelan, topeng? Gamelan, topeng?	Gamelan, mask?
00:56	Gamelan, topeng, alat-alat kabeh.	<i>Gamelan</i> , masks, all the instruments. I also
–	Seng nggo ngadek penonton yo tak	splash the water on the place where the
01:09	kepyuri banyu ben aman sekabehane. Gamelan, topeng, semua alat-alatnya. Tempat nantinya para penonton berdiri juga saya ciprati air itu agar semua aman dan baik-baik saja.	audience will stand so that everything is safe and fine.

4. What is the sequence of performances that you usually perform in the show?

Mnt	Java & Indonesia	English
00:00	Ono seng ngomong, Babadono ke Sunan Kalijogo gek topo, dibabati tapi nggon nyong ditilasake. Ada yang bilang, Babadono itu tentang Sunan Kalijaga yang sedang bersemedi, bersihkan semua (rumputnya) tapi sisakan untukku.	Somebody said Babadono, it is about Sunan Kalijaga who was meditating, and he said to clean all (the grass) but leave some for him.
00:17	Niku dimainke nggen pak Yusuf, setelah niku nopo maleh? Itu dimainkan oleh pak Yusuf, setelah itu apa lagi?	It was played by Mr. Yusuf, after that what else?
00:19	Ono sek rege, ono seng ngundang setan. Deng nggon nyong wes ora nganggo. Nyong cok kecethit, wingi nganggo. Ada rege, ada yang mengundang setan. Tapi kelompok saya sudah	There's <i>rege</i> , to inviting the demons. But my group doesn't anymore. But sometimes we forget and still use it (demon).

- tidak lagi. Tapi kadang-kadang kami kelupaan dan masih memakai (setan).
- 00:37 Tapi mboten onten masalah nopo-nopo?
Tapi tidak ada masalah apapun?
- 00:39 Ora ono, wong nyong ora nganu jenenge kuwe. Mong laelo yaelola, hudu jenenge kuwe. Kan laelo yaelola kan la illa ha illallah, tapi kan wong Jowo laelo yaelola. Ora bedo kuwe, kalimat syahadat dadi kalimosodo, nek wong mbiyen luru gampang wae, ilat Jowo.
Tidak ada, karena saya tidak meyebut nama setanya. Hanya laelo yaelola, bukan namanya. Laelo yaelola itu adalah la illa ha illallah. Tidak berbeda dengan kalimat syahadat menjadi kalimosodo, karena orang Jawa jaman dulu hanya mencari kemudahannya saja, lidah Jawa.
- 01:25 Terus lagune nopo maleh pak Yusuf pas ditampilke wingi niko?
Terus lagu yang nyanyikan apa saja saat penampilan kemarin?
- 01:31 Pertama lagu ayak-ayak, ora nggo topeng koyo wong tledekan ngono tok. Ayak-ayak kuwe corone wong ndeso ntes panen akeh trus podo seneng-seneng, gembira ntes panen akeh, syukuran. Ora nggo topeng, jaman mbiyen seng ngibing bangsane lurah, perangkat desa.
Pertama lagu ayak-ayak, tidak memakai topeng hanya seperti tari tledek saja. Ayak-ayak itu bercerita tentang orang-orang desa sehabis panen banyak dan bersuka ria, syukuran. Tidak memakai topeng karena jaman dulu penarinya adalah para kepala desa dan perangkatnya.
- 02:20 Oh intine rasa syukur, podo seneng. Terus setelah ayak-ayak nopo maleh? Oh itntinya rasa syukur, gembira ria. Terus setelah Ayak-ayak apa lagi?
- But there is no problem?
- No, because I did not mention the name of the demon. Just *laelo yaelola*, not the name. *Laelo yaelola* is *la illa ha illallah* (there is no god but Allah). It is no different from the *syahadat* sentence becoming *kalimosodo*, because the Javanese in the past were just looking for convenience, the matter of Javanese tongue.
- What songs did you sing during your performance yesterday?
- Firstly the song *ayak-ayak*, not wearing mask just like a *tledek* dance. *Ayak-ayak* tells the story of villagers after a large harvest and rejoicing, thanksgiving. It doesn't wear masks because in the past the dancers were the village chiefs and their officials.
- Oh that's gratitude, joy. So what's after the *Ayak-ayak*?

02:33	Raden Sumyar kiye. Raden Sunyar ini.	That Raden Sumyar.
02:44	Dene namine Sunyar niku nopo maksute? Kenapa namanya raden Sumyar, apa maknanya?	Why his name is Raden Sumyar, what does it mean?
02:51	Ya pokoke carane yo wong gagah sek njoget, arane raden. Intinya adalah seorang yang tampan yang menari, disebut raden (pangeran).	He is a handsome man who dances, called <i>raden</i> (prince).
03:12	Setelah raden Sumyar nopo? Setelah Raden Sumyar apa?	What comes after Raden Sumyar?
03:15	Gondhang Keli. Gondhang Keli.	Gondhang Keli.
03:20	Niku maknane, pesen Islame nopo? Apa maknanya, dan pesan keislamnya?	What is its meaning, and its Islamic message?
03:22	Nek mbiyen anu, bocah lola, bocah yatim ditinggal bapak ibune mati. Dari dulu itu tentang anak lola, anak yatim piatu yang ditinggal mati ayah ibunya.	It's always been about the <i>lola</i> child, an orphan whose mother and father died.
03:43	Berarti niki sedih? Berarti ini temanya sedih?	Does that mean it's a sad theme?
03:44	Jembewek nangis. Menangis sedih.	Crying sadly.
03:48	Berarti tentang mati? Berarti tentang mati?	Does that mean about death?
03:51	Iyo tentang bapakne mati. Nek nggon liyane mesti ora koyo ngono, mesti seje. Ngertine nek Gondhang Keli ke ayu, ceritane ora dilebokna nang topeng nek rupane koyo ngene maknane koyo ngenen Iya tentang ayahnya yang mati. Kalau kelompok lai pasti tidak memaknai seperti ini, pasti berbeda. Mereka hanya tahu kalau Gondhang Keli ini sosok yang cantik, makna topengnya tidak dipahami dengan baik, kalau penampilan wajahnya seperti ini harusnya bermakna seperti ini.	Yes, about his dead father. If the other groups definitely do not interpret it like this, it must be different. They only know that Gondhang Keli is a beautiful figure, the meaning of the mask is not well understood, if the appearance of her face is like this it should mean this.
04:28	Setelah Gondhang Keli nopo maleh?	What else after Gondhang Keli?

	Setelah Gondhang Keli apa lagi?	
04:30	Rango-rango, seng kuwe. Nek ceritane nyong ora ngerti jah nek Rango-rango kuwe. Rango-rango, yang itu. Tapi kalau ini saya tidak tahu bercerita tentang apa.	<i>Rango-rango</i> , that one. But this one I don't know what it's about.
04:43	Kok onten kumise, gagah. Berarti mboten sedih niki? Berarti gerakan tarine nggeh gagah? Kenapa berkumis, tampan. Berarti tidak sedih ini? Gerakan tarinya juga maskulin?	Why moustache, handsome. Does that mean it's not a sad theme? The dance moves are also masculine?
04:48	Ora sedih, iyo ki gagah.	Not sad, yes it is about a handsome figure.
–		
05:15	Tidak sedih, iya ini tentang sosok yang tampan.	

5. What else?

Mnt Java & Indonesia

English

00:00	Ini Uli Rowo. Ini namanya Uli Rowo.	This is called Uli Rowo.
00:04	Maknane nopo? Maknanya apa? Tapi niku cewek?	What does it mean? But it's a girl?
00:20	Iyo, mong nggo cerito tembang. Ceritane ngono nggon tauhid kuwe. Iya, hanya untuk nyanyian saja. Bercerita tentang ketuhanan lagu ini.	Yes, only for singing. This song is about divinity (God).
00:28	Berarti topeng ini justru ngajarke tauhid? Berarti topeng ini justru mengajarkan ketauhidan (ketuhanan)?	Does this mean that this mask actually teaches monotheism (divinity)?
00:34	Iyo tauhide dilebokno nang lagu. Iya, unsur ketauhidan/ketuhananya dimasukkan ke dalam lagunya.	Yes, the divinity element is incorporated into the song.

6. So what else?

Mnt Java & Indonesia

English

00:00	Criping Kuning. Iki ceritane wong seneng parine gek kuning-kuning njok nari.	Criping Kuning. It tells the story of a farmer who is happy because his rice is starting to turn yellow so he dances.
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	Cripping Kuning. Ini bercerita tentang petani yang berbahagia karena padinya mulai menguning sehingga dia menari.	
01:01	Ini Sontoloyo, jane maknane nopo si? Kok onten topine mbarang, rasane gagah? Ini Sontoloyo, sebenarnya maknanya apa? Kenapa bertopi dan tampan?	This is Sontoloyo, what does it actually mean? Why the hat and handsome?
01:20	Tentara numpak jaran. Itu sosok tentara penunggang kuda.	It's the figure of a soldier on horseback.
01:42	Terus nopo? Terus apa lagi?	Then what else?
01:43	Suthang Walang. Iki pokoke rai walang. Suthang Walang, sosok berwajah belalang.	Suthang Walang, a mantis-faced figure.
02:03	Dene binatangge walang nggeh, mboten sanese? Kenapa belalang, bukan binatang lainnya?	Why mantis, not other animals?
02:10	Ya hoooh, walang ke ngono, lengger	It is true, mantis is like this, the <i>lengger</i> (female) dancer must be willing to dance with anyone regardless of handsome or ugly, scary figures must also be accepted.
–	kae gelem dibingi wong koyo ngopo	
02:40	rupane, ganteng yo gelem, elek yo gelem, sangar yo gelem. Memang iya, walang itu seperti ini, penari lengger (wanita) itu harus mau menari dengan siapa saja tanpa peduli dengan si tampan atau buruk rupa, sosok manakutkan juga harus mau.	

7. Then what else?

Mnt Java & Indonesia

00:00	Melik-melik ini rai babi. Melik-melik ini sosok berwajah babi.
00:10	Maknane nopo, kenang ngopo babi? Kenapa babi, maknanya apa?
00:15	Nyong ngertine jaman mbiyen gawe koyo kiye, nyong mong tiru tok. Lagune yo Melik-melik. Setahu saya jaman dulu ada yang membuat seperti ini, saya ikut saja. Lagu pengiringnya juga Melik-melik.

English

This <i>melik-melik</i> is a pig-faced figure.
Why pigs, what does it mean?
As long as I knew that there were people who made it like this, I just followed them. The accompaniment song is also called Melik-melik.

- 00:33 Tasih onten pak Yusuf?
Apakah masih ada lagi pak Yusuf?
- 00:35 Kiye Cakar Kombang.
Ini Cakar Kombang.
- 00:39 Kombang niku macan kumbang?
Kombang itu harimau kumbang?
- 00:40 Ora, serangga kombang sek cok ngrokoti kayu. Yo nek wong mbiyen lagune kuwe, ibingane nggo kiye ngono tok. Kiye lagune yo ono tauhide tunggale, ngemben lak neng oro-oro mahsyar kiye cakar kombang gambarane wong sangar, kon ngibadah angel, njok ono lagune ngono:
“Slamet, wong ngalim, cakar kombang tolong-tolong, pengendiko nabi agung ingkang suryo”.
- Bukan, tapi serangga kumbang yang suka menggerogoti kayu. Jaman dulu lagunya itu tarianya juga harus itu. Lagu pengiringnya ada ketuhanannya juga, nanti di padang mahsyar, si Cakar Kombang representasi dari orang yang menakutkan yang tidak mau beribadah, kemudian dilagukan seperti ini:
“Selamatlah orang yang berilmu, Cakar Kombang minta tolong kepada nabi besar sang pembawa cahaya”.
- 01:57 Berarti niku makna Islam, nyebut nabi?
Berarti itu bermakna keislaman karena menyebut nabi?
- 02:02 La iyo, pokoke nek wong ora gelem ngibadah sunat koyo kanjeng nabi, yo ora ditulungi karo kanjeng nabi nang oro-oro mahsyar.
Memang iya, pokoknya kalu orang tidak mau beribadah dan menjalankan sunah dari nabi Muhammad, ya tidak akan ditolong dia di padang mahsyar kelak.
- Is there anything else, Mr. Yusuf?
- This is Ckara Kombang.
- Kombang is a panther?
- No, it's a beetle insect that likes to eat wood. In the past, the song also had to be a dance. The accompaniment song has divinity too, later in the *mahsyar* field, the Cakar Kombang represents a frightening person who does not want to worship, then it is sung like this:
"Salvation to those who are knowledgeable, Cakar Kombang asks for help from the great prophet, the bearer of light".
- Does it mean Islamic because it mentions the prophet?
- Yes, the point is that if people do not want to worship and carry out the *sunnah* of the prophet Muhammad, they will not be helped by him in the field of *mahsyar* later.

8. And then there's more?

Mnt	Java & Indonesia	English
00:00	Celeng niki babi hutan? Celeng itu adalah babi hutan?	The pig is a wild boar?
00:05	Iyo babi hutan. Iya babi hutan.	Yes, wild boar.
00:18	Terus nopo maleh pak Yusuf sek dereng? Terus apa lagi pak Yusuf yang belum?	What else is there, Mr Yusuf?
00:26	Iki Gones. Ini Gones.	This is Gones.
00:28	Ngertos maknane nopo Gones? Anda tahu apa makna Gones?	Do you know what Gones means?
00:29	Ora ngerti nyong, Gones ke yo wong kenes. Saya tidak tahu, setahuku Gone situ berasal dari kata orang kenes.	I don't know, as long as I know that Gone comes from the word for people who are cool.
00:40	Sek lirik lagune “gonas-ganes ojo lali” Yang lirik lagunya “gonas-ganes ojo lali”	The one with the lyrics "gonas-ganes ojo lali"
00:44	Hooh, gones ojo wani-wani. Kae seng kae, sapi. Iya, gones jangan coba-coba. Itu yang karakter sapi.	Yes, gones don't try. That's the cow character.
01:05	Niku nami lan maksute nopo? Apa nama dan maknanya topeng itu?	What is the name and meaning of the mask?
01:07	Jenenge wengok ngono tok, sko suarane ngooookkk. Hanya nama Wengok ya diambil dari suaranya ngooookk gitu aja.	Only the name Wengok was taken from the sound of the “ngooookk”.
01:19	Niki berarti cerita karakter sapi? Ini berarti karakter tentang sapi.	It means the character is about cows.
01:21	Hooh, cerita sapi ngono tok. Iya, hanya bercerita tentang sapi saja.	Yes, it's just a story about cows.

9. What do you think about the use of *sajen* (offerings) in Lengger Mask Dance?

Mnt	Java & Indonesia	English
00:00	Jaman Sunan Kalijogo mbiyen yo nganggo sajen, jaman mbiyen kan longko pangan, lebar kuwe sajene yo didomake di pangan. Jaman Sunan Kalijaga dulu juga memakai sesaji, karena jaman itu jarang ada makanan, kemudian sesaji itu di bagikan kepada orang-orang untuk dimakan.	In Sunan Kalijaga's era also used offerings, because there was rarely any food at that time, so the offerings were distributed to people to eat.
00:21	Mboten nggeh setan? Bukan untuk setan?	Not for demons?
00:22	Ora nggo setan. Jaman cilike nyong wae telo yo pangan, manding yo pangan, nang ngalas si. Mbiyen nggo sajen sek diwadahi tampah trus bocah-bocah podo njukui. Bukan untuk setan. Waktu saya kecil apapun di ladang saya makan seperti ketela rambat atau petai. Dulu sesaji di tempatkan di nampan kemudian anak-anak disuruh mengambil sesukanya.	Not for the demons. When I was a child, I would eat anything in the field, such as cassava or basil. Offerings used to be placed on a tray and then children were told to take whatever they wanted.
00:42	Oh sejaraha ngoten, berarti sajen niku mboten nggeh setan? Oh seperti itu sejarahnya, berarti sebenarnya sesaji itu bukan untuk setan ya?	Oh that's the history, so that means the offerings aren't actually for the demon, isn't it?
00:45	Ora nggo setan, jaman siki dimaknaake nggo kuwe. Bukan, tapi jaman sekarang dimaknai seperti itu.	No, but nowadays it is interpreted like that.
00:50	Berarti niku asline onten seng nyeleweng? Mergo mboten paham sejarah nggeh? Berarti itu sebenarnya ada yang menyelewengkan karena tidak tahu sejarahnya ya?	That means there are actually those who misuse it because they don't know the history, right?
01:00	Nyleweng sak ngawur-ngawure. Jaman mbiyen yo ono sajen tapi yo nggo wedangan di pangan bareng.	Wrong and very fatal. In the past, there were also offerings, but they were for food and were eaten together.

- Salah dan sangat fatal. Jaman dulu juga sudah ada sesaji tapi untuk hidangan dan dimakan bersama-sama.
- 01:11 Berarti riyen niku kados selamatan asline? Onten makanan sesajen didongani, dipangan bareng-bareng. Berarti jaman dulu seperti acara selamatan ya? Ada makanan, sesaji, didoakan. Dan dimakan bersama.
- 01:19 La iyo podo karo berkatan kae lak sajen, corone beo tujuane podo. Di dongakke dipangan bareng-bareng, sek marai genduren lak Sunan Kalijogo. Nah jaman sak iki di selewengke, nek wong nduwe gawe nggon kali utowo nggone setan dielei kuwe.
Iya sama dengan kenduri kan sesaji juga, beda caranya tujuanya sama. Didoakan, dimakan bersama-sama seperti yang diajarkan Sunan Kalijaga. Tapi jaman sekarang disalah gunakan, kalau ada orang yang mengadakan acara, mereka suka meletakkan sesaji di sungai atau tempat-tempat setan tinggal.
- 02:03 Berarti intine bukan masalah Lenggerane sek ngundang setan, tapi tergantung wong-wonge dewek?

Berarti inti masalahnya bukan pada Tari Topeng Lenggernya yang mengundang setan, tapi tergantung kepada orang-orang yang memjalannya?
- 02:15 Pokoke koyo ngene iki tergantung seng yekel lah.
Yang pasti tergantung kepada pemimpinnya.
- 02:19 Kados pak Yusuf niki murni seni, ora urusan kaleh setan, kaleh sajen? Seperti pak Yusuf hanya murni seni saja, tidak ada urusan dengan setan dan sesaji ya?
- That means in the past it was like a celebration, right? There's food, offerings, prayers. And eaten together.
- Yes, it is the same as kenduri, it is also an offering, but the method is different, the purpose is the same. Prayed for, eaten together as taught by Sunan Kalijaga. But nowadays it is misused, if someone is holding an event, they like to put offerings in the river or places where demons live.
- Does this mean that the core of the problem is not the Lengger Mask Dance that invites the demon, but depends on the people who practice it?
- It definitely depends on the leader.
- Like Pak Yusuf, it's just for pure art, nothing to do with demons and offerings, right?

- 02:40 Hooh, perkoro nyong mujahadahan
– lak ben nyong ora diitiki setan.
02:43 Iya, mujahadah yang saya lakukan
agar supaya tidak diganggu oleh
setan.
- Yes, the *mujahadah* I do is so that I won't be
disturbed by the demon.

10. Is there a special time or occasion to perform Lengger Mask Dance?

Mnt	Java & Indonesia	English
00:00	Ngger bocah podo duwe duwet tok. Maune dong gen ono uang kas yo tampil. Kalau para anggota punya uang saja. Seperti sebelumnya kalau ada uang kas ya kita berani tampil.	Only if the members have money. Like before, if we have cash, we will perform.
00:12	Berarti mboten terkait waktu muludan, nikahan? Berarti tidak terkait waktu misalnya ada peringatan kelahiran nabi, pernikahan?	Does that mean it's not time-related, for example a prophet's birth anniversary, a wedding?
00:18	Ora, sak senenge wae. Tidak, sesuka kita saja.	No, just as we like.
00:22	Tapi Agustusan ngenjang tampil mboten? Tapi acara peringatan kemerdekaan bulan Agustus besok akan tampil?	But will the Independence Day event in August be performed?
00:26	Kayane ora jah, ora ono duwite. Mungkin tidak, tidak ada anggaran.	Probably not, no budget.
00:29	La saking kelurahan mboten mbantu, biasane onten dana saking kelurahan? Memangnya dari kantor kelurahan tidak membantu, biasanya ada anggaran untuk itu?	Doesn't the village office help, is there usually a budget for that?
00:33	Paling mong 500.000 ora cukup, nah sekali pentas paling ora nggo 6.000.000. Paling hanya ada 500.000 dan itu tidak cukup, karena sekali pentas paling tidak sampai 6.000.000	At most there is only 500,000 and that is not enough, because one performance is at least up to 6,000,000.
00:45	La wingi pas tampil niko acara nopo? Penampilan kemarin itu acara apa?	What was the performance yesterday?

- 00:50 Kae bocah-bocah mong podo kepingin. Ora ono hari spesial. Itu karena para anggota yang menginginkan. Tidak ada hari spesial.
- 01:00 Tapi nek grup sanese, nopo tampil nek onten hari spesial? Tapi apakah grup yang lain tampil karena ada acara spesial?
- 01:10 Paling nek dinei kas sko kelurahan njor podo nambahi tok. Paling kalau diberi uang oleh kantor kelurahan saja, sisanya kami iuran.
- 01:21 Kadang onten acara merdi desa, panen? Misalnya saat acara merdi desa, atau panen?
- 01:25 Sak iki ora kanggo gawe. Kuwe nang gunung biasane. Sekarang kami sudah tidak melakukannya lagi. Tapi orang-orang di daerah pegunungan masih melakukannya.
- 01:33 Gunung kados Dieng? Seperti pegunungan Dieng?
- 01:34 Dieng hoooh, acara nyukur gembel.
- Nek nggon nyong wes ora terkait hari apa-apa, asal ono sek nduwiti yo ayo, ngono tok.
- 01:54 Iya seperti di Dieng saat ada acara pencukuran rambut gimbal. Kalau grup saya sudah tidak terkait dengan hari spesial apapun, asal ada donator kita tampil.
- It's because the members want it. There is no special day.
- But did the other groups perform because of a special occasion?
- Only when given money by the urban village office, the rest we share.
- For example, during *merdi desa* event, or harvest?
- Now we don't do it anymore. But people in the mountains still do it.
- Like the Dieng mountains?
- Yes, like in Dieng when there is a dreadlock shaving event. For my group, it is not related to any special day, as long as there is a sponsor, we will perform.

