

Spirituality of lengger dance in papringan hamlet Banyumasan



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ABSTRACT

Lengger dance, as one of the local wisdom of the Banyumas community, is considered by the wider community to have no Islamic values. However, the fact is that every art that grew from the people of the archipelago emerged for reasons of spirituality, getting closer to God and nature so that when Islam was present in the archipelago, Islamic values were very easily integrated into these arts. This research aims to examine more deeply and describe the value of spirituality in the Banyumas Lengger dance. The research method used in this study is qualitative with an ethnographic approach. The subject of this research is the Lengger Banyumasan art, and the paradigm used is spirituality and Islamic values in the process, movement, and accompaniment of the Banyumasan Lengger dance. Data regarding dance movements were obtained through the process of observing and interviewing the dancers. Furthermore, the research explored whether religious values were taken into consideration in creating the musical accompaniment for the Lengger dance performances. The results showed that the Banyumasan lengger dance contained spiritual values related to God, fellow human beings, and the environment. The spiritual values found in the lengger dance in Papringan Hamlet, Banyumas is the local community's belief in the existence of *indhang*, offerings offered to the *indhang*, movements that are considered erotic have spiritual value and gratitude to the power, and there are several taboos for lengger dancers.



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1. Introduction

Local wisdom exists in the Banyumas area and is very well known in the art of Lengger Banyumasan. The popularity of Lengger dancers in all regions in Indonesia begins with the *srinithil* story in the novel Ronggeng Dukuh Paruk about the myths and magical powers of Lengger dancers in the past [1]. Ritual attachment in the art of Lengger Banyumasan makes people separate it from religious values, especially Islam [2]. The studies in literary texts about Lengger Banyumasan also only dwell on rites, social phenomena, and the impartiality of society towards female Lengger dancers, all of which refer to the depiction of Lengger in the Novel Ronggeng Dukuh Paruk. This kind of limitation needs to be broken through with an in-depth analysis of Islamic values in the art of Lengger Banyumasan. The specific purpose of this research is to explore the spiritual and Islamic values contained in the lengger art as one of the local wisdom, both in the process, motion, and poetry of the lengger dance, so that it is not considered to be contrary to the principles of the life of the Indonesian people in general. Based on research conducted by Kartomi, Lengger Banyumasan has existed since the Hindu-Buddhist period [3]. Lengger Banyumasan is growing and becoming the identity of the Banyumas community with various changes from time to time [4]. The urgency of the importance of this research is that the analysis of local wisdom in the community's arts must be further explored in art literature and art religion to strengthen further the socio-cultural community that is solid and not

divided. The urgency of this research is based on previous research on spirituality in the form of art in society. Research conducted by Lynda explains *Indang*, who, according to her, is a Lenggenger spirit [5]. Additionally, according to Supardan, Sintren dancers as subjects also understand spirituality by observing behavioural changes [6]. The Jaranan dance is one example of folk art that is thought to have no Islamic value but yet has a strong connection to religion and mysticism [7]. The lenggger dance movement itself also has several meanings contained, and if understood, it will be useful as a lesson in life [8].

The current condition regarding the development of the Lenggenger dance is only seen from the perspective of dance and literature as a performance. It has never been discussed how the history of the Banyumasan Lenggenger dance in the spiritual and religious perspective of Islam as a belief with the highest number of adherents in Banyumas. In order to find a connection between art and religion that can broaden people's horizons and strengthen the socio-cultural community, this research's initial specific specifications are more concentrated on identifying an in-depth analysis of spirituality and Islamic values in the history, processes, movements, and lyrics of the songs accompanying the Banyumasan lenggger dance. This will prevent people from being easily offended and always contradicting art and religion. The emphasis of this particular specification is based on previous research recommendations regarding the value of religiosity in works of art and literature. Al Furuqi stated that dance among Muslims would continue to be influenced by things that arise from the Islamic belief system that has shaped other arts of Muslim society [9]. In performances, whether played as religious songs, funeral parades, or community activities, it has a function and liberates and purifies the performers as individuals and as a group [10].

Culture has seven elements: religion, language, knowledge, art, organizational systems, economic and technological systems in society, means of livelihood, and tools. These seven elements influence people's lives so that they can influence the system of thought or knowledge as a form of cultural responsibility [11]. Lenggenger Banyumasan art is a form of cultural elements, namely art that is an identity and a manifestation of the power of the Divine for the community [12]. Lenggenger Banyumasan has changed from time to time. The changes are divided into three periods: the first period, 1982-the 1999 year; the two years, 2000-2008; and the third-year period, 2009-2016, with the development of a more visible form of presentation of practical, dynamic, and efficient so that more interesting and can be received by all people [13]. In addition to the form of presentation, another thing that has changed is the change in the lyrics of the song that is sung when Legger is in action. It is interesting to study its relation to spirituality and Islamic values in the Lenggenger Banyumasan dance text.

So far, the text or song lyrics in the Lenggenger Banyumasan dance are only considered musical elements in the performance [14]. In a social system, nothing appears and becomes the behaviour of society without having a philosophical meaning in it. Based on literature studies, many research results are intensively looking at spirituality in the social system of society, especially community art. Lenggenger Banyumasan art itself has poetry in dance accompaniment which is also full of spiritual meaning. So far, the discussion regarding Lenggenger Banyumasan has been mostly focused on the performance text and literary point of view regarding the myth of the Lenggenger dancer in the novel *Ronggeng Dukuh Paruk*. The research related to the analysis of the novel *Ronggeng Dukuh Paruk* by Ulinuha *et al.* about the eroticism of the Javanese community as reflected in ronggeng culture [15]. Research conducted by Manggarrani explains the method of translation and the ideology of sexist attitudes in a novel entitled *Ronggeng Dukuh Paruk*. This study describes the translation techniques used to convey sexist attitudes in the target language and their effect on translation quality in terms of accuracy, acceptability and readability [16]. Research conducted by Ratna Sari Dewi *et al.* explains the criticism of mythology in the novel *Ronggeng Dukuh Paruk* and reveals the dominant concept of criticism of mythology in the novel *Ronggeng Dukuh Paruk* [17]. Lenggenger Banyumasan art was originally developed in rural areas to commemorate ritual ceremonies for farmers in the post-harvest period [18].

Another study states that the art of Lenggenger is a type of art that is religious/ritual in the past; its development has now turned into the art of entertainment or association and spectacle. Dancers who are possessed by *Indang*, besides being able to have more abilities and skills, are also believed by some people to be able to treat someone who is sick. Lenggenger dance by some parties is considered negative and contrary to religious norms that exist in society because Lenggenger's performances it is always full of disobedience. The appearance of the lenggger dancer, which is considered fun, creates a negative image in the eyes of the public. The existence of Lenggenger art cannot be separated from its

role in society, the role of Lenggèr art to the community, namely; (1) as a medium to ask for safety; (2) as a medium for social interaction of citizens; (3) as a media for citizen entertainment. Lenggèr Banyumasan is a performing art that was originally used as a ritual medium, developed into entertainment, and reached its glory in 1965. In that year, Lenggèr was very close to the People's Cultural Institute (Lekra) and the Indonesian Communist Party (PKI) [19]. However, so far, there has been no study related to spirituality and Islamic values in the Ronggeng Dukuh Paruk text, both in the Ronggeng Dukuh Paruk novel and the Lenggèr Banyumasan dance. There are hundreds of art groups that present lenggèr that have survived to this day in the Banyumas area. Banyumas are recorded as having the largest Muslim population of 1.760.950, or about 85%, compared to the number of adherents of other religions [20]. Has the potential to strengthen the socio-cultural community as one of the local wisdom inherent in the life of the Banyumas community.

2. Method

Descriptive research with a qualitative methodology is used in this study. According to Nguyen, qualitative descriptive research focuses more on the quality, characteristics, and interactions between activities when describing an existing occurrence or phenomenon, both natural and human-engineered [21]. The research method used in this study is qualitative with an ethnographic approach. Qualitative research with an ethnographic approach is a research methodology that focuses on understanding the social and cultural aspects of human behaviour and experiences [22]. It involves immersing oneself in the natural environment of a particular group or community to gain an in-depth understanding of their beliefs, values, practices, and social interactions [23]. The subject of this research is the Lenggèr Banyumasan art, and the paradigm used is spirituality and Islamic values in the process, movement, and accompaniment of the Banyumasan Lenggèr dance. Data regarding dance movements were obtained through the process of observing and interviewing the dancers. The information extracted pertained to how the dance movements were produced and the basis upon which the movements were made. Data regarding dance accompaniment were obtained from musicians by inquiring about the placement of climactic and anti-climactic moments in the dance accompaniment. Furthermore, the research explored whether religious values were taken into consideration in creating the musical accompaniment for the Lenggèr dance performances. The data analysis techniques employed utilize thematic analysis, which involves the identification and analysis of significant themes emerging from the data. In this context, the identification of themes related to spiritual and Islamic values in the Lenggèr Banyumas dance is conducted. After collecting data through observations and interviews, thematic categories reflecting these values are formulated, such as "influence of spirituality on dance movements" or "expression of Islamic values in accompanying song lyrics." To obtain more comprehensive results, content analysis is employed. This technique facilitates the study and analysis of the collected data, including field notes, recorded interviews, and song lyrics. Initially, keywords, phrases, or symbols pertaining to spiritual and Islamic values in the Banyumas Lenggèr dance are sought, as well as words associated with spirituality, Islam, rituals, or moral values in the data. Subsequently, the data is categorized, and the findings are analyzed to uncover the meaning and significance associated with these values.

3. Results and Discussion

3.1. Lenggèr Banyumasan Dance in Papringan Hamlet

Lenggèr Banyumasan dance is an art that was born, grew, and developed into a part of the identity of the people of Papringan Hamlet, Banyumas. The existence of the lenggèr dance itself is only one form of folk art that is still alive and well in the community of Dusun Papringan, Banyumas, to this day. Banyumas is one of the provinces of Central Java which has a variety of arts and cultures, customs, dialects, and so on. The arts in the Banyumas area are generally folk arts that have certain functions and are closely related to the life of the Banyumas people. However, in ancient times the Banyumas area was far from the centre of government. In the past, Banyumas Regency was founded by Raden Jaka Kaiman (Adipati Mrapat) in 1582. The location of Banyumas, which is far from the Yogyakarta and Mataram palaces, makes the Banyumas region far from the centre of government and becomes a marginalized area. *Dialek*, spoken by the people of Banyumas often considered rude and has no *unggah-ungguh* or manners were polite [24]. It is in this *suburban* area that the Lenggèr dance lives and develops.

This Banyumasan Lengger dance is one of the oldest arts and is a form of artistic heritage from the legacy of our ancestors. In ancient times this Lengger dance was performed in one night without stopping. Banyumasan Lengger dancers not only dance but also dance while singing songs typical of the Banyumas area accompanied by *calung gamelan* [18], so it is often called Banyumasan *calung* Lengger. Lengger itself comes from a combination of the words *galang-geleng* and *geger*, which means that the Lengger dance is danced with a simple head movement, namely just shaking, and the body movement is only *anggang-enggen*. Although simple Lengger dance movements and grip, the dance is capable of making the public Lengger Banyumas become *tantrum* (crowded) and enthusiastic while watching the dance performances Lengger. In the past, the Banyumasan Lengger dance was danced by a man who was dressed like a real woman, but now the Lengger dance has been danced by many women. Lengger *lanang* dancers in Papringan Hamlet, Banyumas, are still around and are no less famous than female Lengger dancers. The origin of Banyumasan Lengger dance is a folk art that contains religious meaning and is one of the local religious dances because, in ancient times, this Lengger dance was danced for sacred ceremonies [1], namely fertility ceremonies (*baritan*) for abundant harvests [5]. Fig 1 (a) is a women's Lengger dance performance at the pavilion of Pekunden Hamlet, Banyumas. Meanwhile, in Fig 1 (b), it is a Lengger men dancer who is in the Banyumas pavilion. This shows that the Lengger men's (*lanang*) and women's dances in Banyumas are still developing today. At first glance, the Lengger men appear as a form of the Banyumas Lengger dance, which initially served as a traditional *baritan* ceremony or sacred ritual performed by the Papringan hamlet community after the harvest season arrived. With a feeling of joy and merrymaking, the farmers danced (dance) together and were accompanied by *klotekan* or the sounds of bamboo. Farmers danced cheerfully, showing an expression of gratitude to the almighty Allah. However, at this time, the Banyumasan Lengger dance has changed its function as an entertainment art only. The Banyumasan Lengger dance is often performed at important events, such as Banyumas birthdays, national dance birthdays, weddings, and circumcisions.



Fig. 1. (a) Women's lengger dance performance; (b) Dancer Lengger Lanang Banyumas

3.2. Spirituality in the Lengger Dancer Training Process

In the Lengger dance training process, there are Islamic values between humans and God, humans and fellow humans, and human relationships with the environment, such as mutual respect, love, maintaining the integrity of His creation (accepting differences), solving problems byways of mutual deliberation, tolerance for differences, mutual help, anti-bullying, keeping the environment clean, motivating each other with fellow members of the Lengger dancers, trust in the trust that has been given, prayers, and greetings before and after the activity. The Islamic values carried out by Banyumasan Lengger dancers before performing the performance, namely: unmarried female Lengger dancers must be able to maintain their virginity, before performing the Lengger dance, the dancer is prohibited from having intimate relations with her partner even though the Lengger dancer is married and has a husband, pray to God Almighty so that the Lengger dance performance can run smoothly if female dancers are then they are not allowed to dance, there is a process of self-purification by bathing in a menstruating *sendhang* certain river, doing exercises before the performance, preparing the completeness and attributes the Lengger dance, checking the completeness of the dance accompaniment musical instruments, and preparing a place or stage for the Lengger dance performance.

3.3. The history of Lengger dance in Papringan Hamlet Legger

The dancers are believed to have supernatural powers that enter the dancer's bodies because Lengger dancers can dance while singing for a whole night without getting tired. The power that enters

the body of the Lengger dancer is the spirit of the ancestors or commonly called *indhang*. The *indhang* is believed to have supernatural powers that can make Lengger dancers *ndadi* or trance so that the dancers can do extraordinary things above human abilities in general, such as the ability to grill coals directly without feeling the heat and burning, eating hot charcoal, eating broken glass or glass without feeling pain, eating flowers, being stabbed with a knife without getting hurt, being able to dance and sing for hours without getting tired. If the Lengger dancer does not have the mystical power of the *indhang* that makes the dancer *grengseng* (excited), then he cannot dance for a long time and is unable to perform dangerous scenes beyond human reason in general. The ancestral spirit (*indhang*) is able to make Lengger dancers dance their dances smoothly without any obstacles. *Indhang* they are important for the dancer Lengger Banyumasan because the help *indhang* will make the dancers Lengger which has a faceless beautiful it will be beautiful, beautiful, and graceful as her makeup to dance Lengger and; if the dancer has a body shape that less beautiful then when dancing will look very beautiful and can dance gracefully. Before holding the Banyumasan Lengger dance performance, several rituals must be carried out first by the Lengger dancer, such as fasting on certain days (*weton*, *mutih*, and *ngadem* fasting), taking a midnight bath on certain nights at a special spring, praying on at night to be more solemn, soaking in the river, meditating in a place that is considered sacred, visiting or visiting the tomb of the Lengger which is respected.

The purpose of the Lengers performing these rituals is to get the *indhang*, if the Lengger dancer has got the *indhang* from the spirit of the ancestor, the dancer's job is to be able to maintain and maintain the *indhang* by carrying out behaviours certain so that the *indhang* feels at home or at home, on the body of the Lengger dancer. However, not all Lengger dancers have *indhang*, only holy people can get *indhang*, and there are special taboos for Lengger dancers who have *indhang*. It depends on the *indhang* that is in the dancer's body because it is not always the same as *indhang* the one and the other. If the Lengger dancer violates the agreed taboo, the *indhang* will leave, and usually, a disturbance occurs. Meanwhile, the *indhang* functions to fortify the Lengger dancers to keep them safe, and the performances displayed can run smoothly. Before the Lengger dance performance begins, the *indhang* must be called first. The summoning of the *indhang* is done by performing a special ceremony or ritual and giving offerings according to the request of the *indhang*. If the offerings provided are incomplete or incomplete, the *indhang* can be angry and will not come into the body of the Lengger dancer; even unwanted things can happen, such as a Lengger event that does not run smoothly, a big wind that comes suddenly, it could even be when the weather is sunny, and the sun is shining brightly suddenly the rain comes with a heavy downpour.

Some of the people of Dusun Papringan believe that Lengger dancers have magical powers that can deceive the audience with their dances. As time progresses, people realize that everything that happens is not always controlled by magical (mystical) powers. Humans believe that they are the rulers of themselves and their world. People began to realize that the abundant harvest was not due to the gods but that it all depended on the persistence of humans in carrying out their work. People believe that their harvest comes and comes from Allah, and the blessing is accepted as a form of fruit from their efforts and hard work. The Lengger dance art also changed its function; from a sacred ceremony to commemorate the fertility goddesses, it became a social function and entertainment. Currently, the Legger dance is only used as entertainment and a public spectacle. This Lengger dance is usually performed at weddings, circumcision, welcoming guests, welcoming Islamic religious holidays, commemorating the anniversary of Indonesian independence, festival events, and so on. Even though the Legger dance has changed function, some people believe that in the Lengger dance, there are still mystical elements, one of which is the spirit of the ancestors (*indhang*). People believe that *indhang* is a power that comes from Allah. The Banyumasan Lengger dance is one of the folk arts that is displayed in the post-harvest fertility ceremony so that it becomes one of the tools used by the farmers of Dusun Papringan to express gratitude, and joy to the almighty for bestowing good and abundant harvests. The Lengger dance movement, which is considered erotic, is a symbol of the embodiment of the marriage between the Djakasudana and the Dewi Sri [25]. In the past, Djakasudana was an ordinary human who fell in love with Dewi Sri where. Dewi Sri was the son of Batara Guru (king of the gods) because Batara Guru was angry and did not like it if his daughter Dewi Sri loved Djakasudana as an ordinary human being; Batara Guru cursed Dewi Sri to become stalker rice. Djakasudana, who knew that Dewi Sri had turned into a stalk of rice, felt sad and suffering. Every day Djakasudana sat quietly, looking at the rice paddies. Batara Guru felt compassion and pity for Djakasudana; then he cursed Djakasudana as well as a grain of rice. Therefore, each stem rice is grown and begins to contain the farmer's belief that such things as the fruit of a marriage between

Djakasudana with the Dewi Sri, so farmers have always held a celebration when the harvest has arrived [26].

There is a possibility that this Lengger dance, as a dance that originated in India or formed from Hindu cultural influence, remains to this day [3]. The Lengger dance is an influence of the results of religious rites in South India, which has a tradition of having sex parties in the central religious temple, which is used as a means of worshipping the goddess Durga [27]. In the past, in Hinduism in India, there was a sect of mystical sects which were the *ciwa cakta tantrayana* group, in which there were aspirations to pursue moksha, namely to find the shortest way, such as intercourse called *mainthuna* [28]. In this group occurred worship at *Cakti* of *Ciwa*, namely Uma or Durga. In the flow of Hinduism, there is a cult that is magical and magical [29]. There are interesting things, namely what is forbidden to humans, but in Hinduism, it becomes the holiest ceremony. According to Hinduism understood, it is clear that nothing is forbidden; there is nothing dirty to man holy and clean [30]. There are five prohibitions in the flow of Hinduism (*Pancamakaras*), namely meat (*mamsa*); fish (*matsya*); alcohol (*madya*); sexual union (*mainthuna*); and *mudras* [31]. The flow of Hinduism is believed to cause supernatural or mystical things if done excessively. In religious traditions, respect for the goddess of fertility is always close to having sex parties. When the Hindu teachings entered the island of Java, the teachings and dances were carried away, and they experienced acculturation in the form of belief in Dewi Sri as the goddess of rice.

3.4. Spirituality in the Banyumasan Lengger Dance Movement

Looking at the history of the Lengger dance from the Banyumas, Lengger men artist, Rianto, stated that the Lengger dance began with a folk party held after harvest as a form of gratitude to God for an abundant harvest [32]. Suraji also explained in his research that the lengger dance is a form of the cultural element, namely art which is an identity and a manifestation of the power of the Divine for the community [26]. The manifestation is manifested in the form of *indang*, which is a spirit that is believed to be present by the power of Allah, which is pervaded in the dancer's body. At the start of the development of dance, Lengger, closely with post-harvest ritual activity (as a form of gratitude), has now been turned into art or social entertainment and spectacle. Textually several movements show Islamic values in the Lengger dance. First, sitting *simpuh* has a symbolic meaning which means low self-esteem before facing the Almighty Allah. Humans are humble in front of Allah because humans are despicable creatures in front of Him, while worship is a form of obedience or respect for the Almighty. Second, this pacing has the meaning that the Banyumasan Lengger dancer has a friendly and smiling nature. Third, this *lenggut* movement comes from the Javanese habit of showing respect and courtesy to others when meeting and passing each other. In Islam, politeness is related to morals which are included in the term *takzim* (respect for Allah). The Lengger dance movements do not all have Islamic values, but the series of movements that are made are solely an embodiment of gratitude in the form of artistic behaviour. Human limitations in reaching God are directly embodied in the form of movement art that is close to people's lives. Lengger, as folk art and its forms of movement which are considered irregular and rough, are a form of expression or a way for people to show their feelings. Likewise in, the Banyumasan dance movement is made as 'beautiful' (erotic) as possible to show his love for Allah.

For them, erotic movement is not to mock God but rather as the best offering that is manifested directly through the dancer's body. The meaning of this kind of movement has been valid since the appearance of the Lengger dance in the past in the lamp era when people believed in Dewi Sri as the goddess of fertility. Until the time Islamic belief began to develop in society, this cultural product was not merely lost but appeared adjustment in interpreting the spiritual behaviour of the community. This is in line with several previous studies which emphasized the relationship between Islam and artistic activities as a form of emotional manifestation of man and God. Ortiz found that spirituality and culture strongly overlap [33]. Isighuro stressed the relationship between religion and pop culture, which allows a Muslim woman can practice what is desired for success [34]. Research by Kraus, R. understands spirituality through the different meanings dancers attach to belly dancing, revisiting their personal beliefs about spirituality and expanding their spiritual channels. Furthermore, belly dancers use a new strategy called "setting an intention" to integrate religion and belly dancing [35]. In dances that are considered sacred by Tuchman-Rosta, showing the fluid nature of artistic practice and the overlapping nature of ideological constructions allows it to carry out double duties as sacred rituals and as a form of secular entertainment because of the boundaries and prohibitions that are built culturally, which is set at around [36]. This kind of opinion confirms the existence of a causal

relationship between spirituality and religion which is implied in the artistic practice of the community. Dance and a movement are integral support each other and can not be separated, because the movement it creates something called a dance [37].

The movement of Banyumasan Lengger dance is famous for its energetic, agile, dynamic, and creative movements, and the movements used in the Banyumasan Lengger dance are simple movements accompanied by Banyumasan style *gendhing*. The motion in the Banyumasan Lengger dance does not have a fixed standard or standard of motion. In carrying out the Lengger dance movements, no definite movement technique is required, but in certain parts, there is a movement pressure that must be clarified with musk and vocals of the musicians so that there are variations and the movements look more dynamic. In the Banyumasan Lengger dance, the movement and the accompanying music cannot be separated from each other because the Lengger dancers cannot dance, and the show will not run without accompanying music. The posture of the Banyumas Lengger dancer is always *ndegeg* (straight). This attitude is a movement in the chest that is stretched forward, the position of the stomach is set aside, the spine is straight, and the shoulders are flat. The *ndegeg* attitude must be maintained by the Lengger dancers from the beginning to the end of the performance, both in motion and not in motion. The movement of the Banyumasan Lengger dance is dominated by adorable hip movements and is accompanied by typical Banyumasan accompaniment music. In a regional art that is used as a ceremony or community ritual, it certainly contains elements and values in it so that it is believed and trusted by the surrounding community for the spiritual values and Islamic values that exist in the Banyumasan Lengger dance both in the dance movements and in the dance. In the lyrics of the accompaniment. In spiritual values, several components exist in society, such as belief, suggestion, supernatural, and religion.

The elements of spiritual values in the Banyumasan Lengger dance can be seen in the movements and lyrics of the song. Some movements that show the value of spirituality are as follows. First, the sitting motion of *simpuh* and worship is the initial movement of the Banyumasan Lengger dance, this sitting motion of *simpuh* and worship involves both legs back and is crushed with the buttocks and both hands towering upwards and eyes closed. This *simpuh* sitting position means that someone who prays to Allah with a good attitude and wisdom. This *simpuh* sitting position is carried out at the beginning or opening, which means that someone is praying to Allah before doing everything that is done so that the activities carried out can run smoothly without any obstacles. This *simpuh* sitting position means that the Javanese have a polite attitude and always ask for protection only from Allah [38]. The movement with the position of both hands straight up and the head facing up and eyes closed means that humans are praying fervently, then the position of both hands raised in front of the chest. The position of the hands looking up in front of the chest is symbolized by the movement of both hands upwards. The dance movements that are soft and spread throughout the body of the Lengger dancer have the meaning that the Lengger dancer can control the feeling, not do everything in a hurry and be controlled by his mind. Self-control, referred to in this movement, is sincere, patient, and calm in the face of all trials. Meanwhile, the religious values contained in the sitting motion of *simpuh* and worship, such as gratitude to Allah, having faith and piety, sincere attitude, patience, mutual support, and enthusiasm for the Lengger group (devotion).

The second is the pacing motion, which is a back-and-forth movement that is carried out slowly with the position of the feet standing and the right hand in front of the chest while holding the *sampur* so that the dancer looks graceful and looks graceful when the dancer dances while spreading a smile to the audience. This pacing is carried out in a front and back position between one dancer and another. This movement has the meaning that the lengger dancer has tolerance, respects each other, and has an attitude of responsibility. This attitude of tolerance is seen when the dancer's attitude can appreciate the differences within a group of Lengger dancers. This attitude of respect is seen when the dancer positions himself in a position of willingness to be in a demeaning attitude from something more respected. This is manifested in the attitude of the dancer, who is not selfish to highlight himself and the existence of a moral attitude (good ethics) that is owned by the Lengger dancer. Third, the movement of the *cul sampur lenggut* is a basic movement of the head that is moved forward, then lowered and pulled towards the body in a slow and graceful circular motion. The shaking motion is the same as a nod or a motion that lowers the head down and then lifts it again. The *cul sampur lenggut* movements show the Javanese habit of nodding their heads to other people they meet accidentally. This is done to show respect and courtesy to others.

Fourth, the movement of the *mancak sampur debeg gejuk* is the tip of the *sampur* that is thrown up, then caught with both hands of the dancer while stamping the tip of the foot forward, then stamping the sole of the back foot, which is the support. The *mancak sampur debeg gejuk* movement can be interpreted with Islamic values in the form of trust. The value of trust is shown by the behaviour of someone who has an attitude of responsibility and can be trusted by others. The Lengger dance movement is a movement that does not have a standard movement as in other traditional dances or is called a simple movement. The movements in the Banyumasan Lengger dance tend to be repeated, but the appearance of the Banyumasan Lengger dance movements is more agile, energetic, and dynamic, and the Banyumasan Lengger dance movements are performed with musical accompaniment. So that the Banyumasan Lengger dance performance looks more harmonious. The composition of the movement of the Banyumas Lengger dance is dominantly carried out on the hip movement, which is the hallmark of the Banyumas Lengger. The Banyumas Lengger dance movement has an erotic impression, but it is not fun. The Banyumas Lengger dance movement has a spiritual value which was shown to Dewi Sri as the goddess of fertility at that time. The farming community in Papringan Hamlet symbolizes the movement to show gratitude to Allah for the abundance of abundant harvests. The background of the Banyumasan Lengger dance movement is in the form of expressions of gratitude and joy from the farmers for the success of their efforts and hard work who are serious in doing their work as farmers in Papringan Hamlet. The spiritual value contained in the Banyumasan Lengger dance movement cannot be seen only with the naked eye. However, it must be studied more deeply based on the background, history, and philosophical values of the Banyumasan Lengger dance movement, which has spiritual values for the realization of gratitude to Allah as the almighty for all the abundance of abundant harvests. Thus, an art that looks erotic and fun cannot be said to be art that violates Islamic law or does not have spiritual values or Islamic values. Because in ancient times, which were still very limited in technology and information, people had their thoughts to express their gratitude and joy to the Almighty for all the graces, fortunes and favours given.

3.5. Spirituality in the Banyumasan Lengger Dance Movement

Musical accompaniment in the Banyumasan Lengger dance is one of the important elements of dance because music has a very important role in every Lengger dance performance and adds to the atmosphere in the Banyumasan Lengger dance and attracts people's attention to watch the Banyumasan Lengger performance. The accompaniment music used in the Banyumasan Lengger dance is a set of calung musical instruments, consisting of a *gong*, *gambang barung* and *gambang penerus*, *dhendem* or *slentem*, *kenong*, *kendhang*, and *ketipung*, and accompanied by traditional Banyumasan songs. This set of musical instruments is used to accompany the Banyumasan Lengger dance. Banyumasan *ricik-ricik* songs include the form of *lenggeran*, *uyon-uyon*, *ebegan*. In the song *ricik-ricik* Banyumasan there are several *wangsalan*. *Wangsalan* is a sentence consisting of two phrases in which there is a riddle, and the answer is in the sentence [39]. A handler who sings the song *ricik-ricik* Banyumasan aims as a ritual to invite *indhang*. The *indhang* summons is intended so that the Lengger dancer can be entered by the *indhang* of the ancestral spirit so that the Lengger dancer has a more aura than usual and the dancer's energy becomes stronger, and visually the Lengger dancer looks more attractive and has more energy to dance the slack. Table 1 is the meaning of spiritual values and Islamic values of the banyumasan *ricik-ricik* song.

The meaning of the verse of the first verse is that even though it is only drizzling that comes to wet the earth, then we as humans would be nice to remain grateful, and may this drizzle be a blessing to all His servants because a drop of water that Allah sends down to earth is a gift and blessing for all living creatures his creation. Also, the rain that falls is a blessing for the farmers, which means the presence of hope to live again. With the arrival of the drizzle, the farmers have the opportunity to work again in cultivating the fields or fields which are food crops as the livelihood and source of livelihood for farmers. Not long after, my father came with a white container. I was surprised when you came and brought a gift; this is a fortune from you, do not forget to thank God for all the fortune, blessings, and health that Allah has given us all. Meanwhile, the religious values contained in this first stanza, namely the existence of gratitude to Allah for all the blessings that have been given, having faith and piety, which is shown by a belief that is inherent in humans from oral to behaviour that is by Islamic teachings, trust in Allah for all His provisions and have a patient nature in accepting all the provisions of Allah. The meaning of the second stanza is that farmer partners gather together and work together to complete common tasks. Extend the harvest period of crops with the direction of the *mantri* farmer, and do not always follow your instincts (selfish). So the moral message that we can take is as humans

and live together with other people or in society, it would be better if we help each other and work together to complete common tasks so that they are lighter and faster and in our social environment or society we should not be selfish and selfish to create a harmonious and peaceful society, that is the teachings of Islam that we must create in everyday life. Meanwhile, the religious values contained in this second stanza, namely faith and piety aimed at good behaviour and not self-interested, having far-sighted thinking by solving problems and tasks together openly and having a moral and civilized attitude which is shown by good behaviour and ethics to others, as well as devotion shown in the form of Khidmah to a group of people to provide assistance, solutions, and innovations for the common good.

Table 1. The meaning of the Banyumasan *ricik-ricik* song

Section	Original poetry	Meaning
Introduction	<i>Ricik gemricik gurimise wis teka sedela maning. Bapake wistekanyong kaget Aduh rika mbekta napa Bungkus pethaknikuisinapa. Kanca tani ayuh bareng pada ngundi Ngundakno ulur wektune hasil bumi Miturut pituduhe bapak mantri tani Aja mung manut tata cara naluri Panca usaha ayuh bareng di tindakna Bibit unggul di rabuk garapan sing sempurna. Banyune di atur bareng-bareng brantas hama. Limane pisan kudu di tindakna</i>	<i>Ricik gumricik</i> the drizzle has been coming for a long time wrapper. His father is very surprised. Oh you bring what The white contains what. Farmer's partner let's gather to choose. Extend the harvest time of the land, under the direction of the farmer's nurse. Do not just follow the instincts Five efforts implemented let's be. Water is arranged Together to control pests The fifth must be done
Main	<i>Allohumasholi washalim 'ala Sayyidina wamaulana muhammadin. Adadama bi'ilmilishisholatan. Daimatan bida'wami mulkilahi. Allohumasholi washalim 'ala wabika. Wanabiyika warosullilah wabil umiyi. Gusti Allah nyuwun padanging ati. Witing iman godong syahadat. Kembang sholawat. Pentil dzikir wohing puji-pujian Amin amin ya Allah robal'alamin Umat ing sun umat ing sun Lakonono podo sholat. Puasa haji zakat fitrah Kanggo sangu ning akherat. Rama-rama jaluk madhang lawuh uyah Moh madhang lawuhe uyah rama jaluk bojo sing dadi lurah. Rama rama, jaluk madhang lawuh trasi Moh madhang lawuhe trasi. Jaluk gandeng sing dadi polisi Yo mas ujung jari ujung jari Gones balung rondokalopo. Gandes luwes sasolahe kakuwunge</i>	<i>Allohumasholi washalim 'ala. Sayyidina wamaulana muhammadin. Adadama bi'ilmilishisholatan. Daimatan bida'wami mulkilahi. Allohumasholi washalim 'ala wabika. He is a prophet of God. Yes robbi I beg for enlightenment. The tree of faith leaves the creed The flower of prayer prayer. Pentil dhikr the fruit of praise Amen amen ya Allah robal'alamin My people O my people Perform prayers. Zakat fitrah haj fasting To provide hereafter. Hai father for food berlauk salt. Not wanting to eat berlauk salt father to ask his wife, he is the chief's father's father, for food berlauk paste. Do not want to eat firewood paste Get spouse to be a police. Yo sister fingertip fingertips coconut tree coconut tree father Versatile fast adapt. Adapt to decorate the heart</i>
Conclusion	<i>Kakuwunge karyo rujiting wardoyo. Sayuk rukun nyambut gawe. Witing klopowiting klopoom. Kalopo kang naksih mudo. Tanteng tajem polatane. Sakugune... Salugune wong mardhi. Pikir raharjo. Janur gunung sakulon Banjar Patoman. Kadingaren wong bagus gasik tekane. Wakul kayu cepone wadah pengaron. Kapanane kapanane ketemu pada dewekan. Lisus kali kedung jero banyu mili. Meneng soten atine bolar baleran. Suling wulung cangkingane wong medati. Jinaragan duwe bojo wong dhandengan. Waru putra tandurane wong ngastina. Angel temen ngawula dudu desane.</i>	<i>Sayuk rukun laks will task. Coconut tree coconut tree the father. Coconut is still young. Handsome sharpened his face. Salugunya... As for the innocent people on Mardi. Think of the happiness. Kembang janur in the west of Banjar Patoman. Unusually good men come early A wooden bowl of ceponya where to cook rice. Occasionally they meet alone. Whirlpool kedung river water flows. Silently, his heart is pounding. Flute eagle riddle to scare</i>

The meaning of the third verse is, come on, our farmers work together to use superior seeds, don't forget to give fertilizer to get perfect results, and arrange water together so that there are no pests. These five activities must be carried out to get maximum results. The message that can be taken from this third stanza is that if we can work together well, then we will get good results, too, because togetherness and harmony are commendable attitudes that God likes. Meanwhile, the religious value contained in the third stanza, namely the existence of gratitude to Allah for all sources of sufficiency

and having a sincere attitude in cooperation and cooperation. The meaning of the fourth stanza is a prayer reading. *Sholawat* is a right that must be carried out by all Muslims to their lord, the Prophet Muhammad. Reading *sholawat* will make our souls calm and peaceful, the sadness we experience will disappear and turn into happiness, and with *sholawat* surely the prayers that we pray to Allah will be quickly granted. Meanwhile, the religious values contained in this fourth stanza, namely gratitude, faith, and piety. The meaning of the fifth stanza verse is reflected in Surah Ibrahim verses 24-25, which explains monotheism. Monotheism is described as a tree. From the Surah Ibrahim, it can be interpreted that humans are trees whose roots are the source of life. Tree roots make trees grow big and strong so that stems, twigs, leaves, and fruit grow. If the tree roots grow well, they will produce good stems, twigs, leaves, and fruit, and vice versa. With the explanation of the Surah Ibrahim, it can be concluded that someone who believes in monotheism and unites Allah well will grow into a good, wise, authoritative, pious, and pious person.

The meaning of the sixth stanza of the results of dhikr to Allah will make our hearts safe and peaceful, with dhikr we will always remember Allah, then Allah will remember us too, *Subhanallah*, and Allah has promised heaven for people who always dhikr to her. Hopefully, we all, as Muslims, can become His heavenly creatures later, *amen aamiin yarabal'amin*. We also, as Muslims, carry out the pillars of Islam, namely reading the two sentences of the creed, prayer, fasting, zakat, and hajj for our provisions in the hereafter. The meaning of the seventh stanza is to teach us to always be grateful to Allah. Grateful in any circumstances, grateful for what we already have, and grateful for all the blessings and gifts that Allah has given. With gratitude, it will make life more blessed and happier. God hates humans who always feel lacking. Humans who feel lacking will always be ambitious to get something more like what they want. It will make him forget himself, forget the land, and even forget Allah, *astagfirullahaladzim*.

The meaning of the eighth stanza is that an innocent person in Islam is a knowledgeable believer. Allah says: "O you who believe when it is said to you: Make allowances for the assembly. So, make allowances for it; Allah will make allowances for you, and when it is said: Stand up. So, stand up; Allah will exalt those who believe among you and those who are given knowledge by degrees." (Surat al-Mujadillah: 11). This verse of QS Al Mujadillah can be interpreted that people who are spacious in the majlis, then Allah will provide spaciousness for them and those who are knowledgeable and believe will be elevated in rank by Allah. The verse meaning of the ninth stanza is a really handsome man who comes early and is determined to meet someone alone. Men who dare to come along and have the determination to meet someone in Islam are called *syajaah*, which means courage or entrepreneurship. A *shajaah* man is someone who can be patient with something if in his soul there is the courage to do something. Courage in *syajaah* is not courage in war, but the mental attitude that a person has and can control his soul and can act accordingly. A man like that has religious values, such as being civilized, who can apply goodness in his life, and this behaviour is a form of one's piety.

The meaning of the tenth stanza is that feelings and feelings of love for someone begin to blossom in the heart so that it makes the heart flutter. The voice of my heart makes me curious and feel anxious because of the heart's desire to have a married mate. In Islam, mate is still a puzzle. Even so, the sign of a soul mate in Islam has been shown through unexpected feelings and events. However, we do not need to be anxious and worried, and it would be nice if we set ourselves up to become a much better person so that later Allah will send a good mate too (Surah An-Nur: 26). A good attitude when waiting and looking for a mate is to be patient, sincere, always introspective, and always put your trust in Allah. The meaning of the eleventh stanza is that when we are in a new place or area, it feels difficult, heavy, and uncomfortable. However, as a Muslim, it should not be used as something painful, and don't give up easily. Face it with pleasure and sincerity so that it will make us happier. And, as a Muslim, you should not be envious and envious of others because that attitude is hated by Allah. Being a good and generous creature of God, will make us liked and loved by the people around us.

The meaning of the twelfth stanza is that when we have chosen, we should keep what we have chosen, not abandon and look for something else. So, it's best, before choosing someone to be your life partner, to consider the four factors that become the benchmark in choosing a mate in Islam, namely wealth, descent, beauty or good looks, and religion. The meaning of the thirteenth stanza is that after knowing the criteria for choosing a mate in Islam, we will get a choice that is the choice of the heart, and God willing, that choice will bring happiness. Furthermore, keep in mind that ablution can prevent Muslims from various diseases and can even be medicine to cure various diseases if the ablution is done in a good and right way.

Based on the meaning of the Banyumasan *ricik-ricik* poem above, it is seen that the value of Islam is written in it. At the beginning of the poem, it is described as an invitation to plant seeds and take good care of them by giving fertilizer and water until they grow well and are ready to harvest. In the period of rice growth, farmers pray to Allah with the prophet's *shalawat*. In addition, it also emphasizes the importance of carrying out the pillars of Islam, namely shahadah, prayer, fasting, zakat, and hajj. The poem also teaches humans to help each other and work together in joint activities with the local community. To create a life of harmony, serenity, and peace. The poem also explains that humans should always be grateful for the blessings of Allah and require humans to always make remembrance and ask Allah to live peacefully and peacefully in this world and the hereafter. Meanwhile, at the end of the poem, it is written that ablution is a human way of finding the medicine needed. The Lenggenger dance poetry in Banyumasan *ricik* is a form of prayer from the actors of the Lenggenger dance (dancers and musicians) who always hope for blessings from Allah in the form of an abundant harvest.

4. Conclusion

Based on the results of the description of the spirituality of the Banyumasan Lenggenger dance, it can be concluded as follows: (1) Banyumasan Lenggenger art is one of the arts that has a function as spirituality and Islamic value, (2) the Lenggenger dance art has changed its function in ancient times displayed as a religious ceremony (*baritan*) which has a spiritual nature, but at this time serves as entertainment; (3) the existence of Islamic values between human relations with God, humans with fellow humans, and humans and the environment contained in the process, motion, and poetry; (4) there are several lenggenger dance movements that have Islamic values, such as the sitting motion of *simpuh* and worship, the movement of the square footing, the movement of the *cul sampur lenggut*, the *mancak sampur debeg gejuk* motion, and the *entragan* movement; (5) in the Banyumasan *ricik-ricik* poetry used as an accompaniment to the Lenggenger dance, there are spiritual values and Islamic values that are used to invite the *indhang* to come and enter the body of the Lenggenger dancer.

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