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Lengger Mask Dance Performance: Art Tourism-Based Art Education

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Abstrack

The Lengger Mask Dance is a traditional populist dance and a type of social dance performed by two dancers: the lengger dancer and the mask dancer as escort. The performance of the Lengger Mask Dance and tourist packages differ. The Lengger Mask Dance performance typically lasts between six and eight hours; however, the performance at Ting Njanti Market is compressed and only lasts one hour. The focus of the research is the Lengger Giyanti Mask Dance performance. The purpose of this research is to analyze the performance process. The researcher employs both an ethnochoreological and an art education approach. The research method is qualitative, and the design is a case study. Before the show, during the show, and after the show were identified as the three major phases of the performance process by the study. There are three processes in the pre-performance phase: training, workshop, and rehearsal. The performance stage is comprised of four processes: warm-up, public performance, larger events/contexts that support public performances, and cool-down. The stage following the performance is comprised of three processions: critical responses, archives, and memories. This research concludes that there are ten processes in a performance, which are divided into three main sections: before the show, during the show, and after the show.

Keywords: Lengger Mask Dance, Performance process, Art Tourism

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INTRODUCTION

Topeng Lengger is a traditional populist dance in which there are noble cultural values in the life of people from Central Java and its surroundings (Budiyanto & Syarif, 2019). Lengger Mask Dance is a type of dance performed in pairs by male dancers, also known as escorts, and female dancers, also known as lengger dancers. Sontoloyo Dance, Jangkrik Genggong, Gondang Keli, and Menyan Putih are some of the dances featured in the Lengger Mask Dance performance, which also includes the *Sontoloyo Dance*, *Jangkrik Genggong*, *Gondang Keli*, and *Menyan Putih* (Akbar, 2019).

The uniqueness of the Lengger Mask Dance performance displayed at the Ting Njanti Market is reflected in art-based tourism / art tourism, specifically the nuances of the Traditional Market, which illustrates cultural diversity through a combination of local arts, namely the Lengger Mask Dance combined with traditional markets that sell a variety of Wonosobo specialties (Purwanti, 2016). Giyanti Tourism Village is also the pioneer of a tourism village that uses Lengger objects as its attraction, whereas most tourist villages in Wonosobo only sell the attraction of existing natural resources. However, Giyanti Tourism Village has its own value to study, namely the existence of cultural values and abundant resources of Lengger dancers in Giyanti Tourism Village (Wibowo et al., 2021). Almost all residents of Giyanti Hamlet work as Mask dancers and Lengger dancers.

The reason the authors conduct research at Ting Njanti Market is to examine the performance process, and Ting Njanti Market's cultural values must be examined in greater detail to determine how this tourist village's strategy relates to art tourism (Masunah et al., 2020).

There is a gap between the theory of the performance process and the practice in the field (Ruastiti, 2019). The gap is evident in the show packaging compression, which is shorter

than usual. At Ting Njanti Market, the Lengger Dance is only performed for 1 hour and the number of dances has been condensed to 4-5 dances with a duration of 10 minutes per one dance, which is inconsistent with the general packaging of the Lengger Mask Dance performance, which is typically held for an entire night lasting up to 8 hours and comprising approximately 14 dances with durations of 20-30 minutes each (Paranti et al., 2021).

This research focuses on the subject of the study, namely the performance process contained in the Lengger Mask Dance Performance. The study's objective was to analyze the strategy of tourist village destinations, including a study of the performance process and art tourism in the Lengger Mask Dance at Ting Njanti Market, Wonosobo. Therefore, this research is significant because the researcher will identify the impeding factors and fill the resulting gaps.

METHODS

According to Miles and Huberman in Rohidi 2011:240, data analysis procedures are divided into four stages: data collection, data reduction, data presentation, and data verification. To dissect the study of the performance process, researchers utilized an interdisciplinary approach that is a collection of various sciences, namely the ethnochoreology approach and art tourism. Ethics and emics are inextricably entwined with the ethnochoreological methodology's object of study. Ethics is a text or research object, whereas emic is a society that supports and promotes the research object. The art approach explores traditional dance (Maro'atussofa & Kusumastuti, 2019). Traditional dance is part of the building blocks of culture. One approach concept that has the right dose is through art or an approach through art.

According to Creswell, the used research design was a case study because the researcher investigates a certain phenomenon (case) within a time and activity (program, process, institution, or social group) and collects detailed and in-depth data using a variety of data collection techniques over a specific time period (Yousif et al., 2018).

The research focus includes object, subject, time, and location. This study's research topic is the Lengger Mask Dance. Actors, including lengger dancers, mask dancers, traders, spectators, musicians, and the committee, were the subjects of this study. Generally, this study collects data through observation, interviews, and documentation. According to Sugiyono in (Berutu, 2021, p. 3) distinguish triangulation into three, namely source triangulation, technical triangulation, and time triangulation (Ardin, Cahyono, Agus, 2017).

RESULTS AND DISCUSSION

The process of performing the Lengger Mask dance at Ting Njanti Market which consists of ten processes and is divided into three parts. The three main parts in the performance process include pre-show, show, and post-show. There are three processes in the pre-performance section including (1) training/training, (2) workshop/workshop, (3) performance rehearsal/rehearsal. The performance process consists of four processes including (4) warming up/warm up, (5) public performance/public performance, (6) events/contexts that support public performances, (7) cooling/cooldown. Post-show consists of three processes including (8) critical responses, (9) archives, and (10) memories (Schechner, n.d., p. 228).

Before Show

Training

Before dancing at Ting Njanti Market, the Lengger dancers perform the Lengger Graduation procession (Dewi & Cahyono, 2018). Lengger Graduation is an annual event

in Giyanti Village that is attended by aspiring Lengger dancers who are prepared to enter the field and become professional Lengger dancers. There are Lengger dancers who dance with independent / self-taught learning capital; the Lengger graduation background is a community-based phenomenon. Consequently, the quality of Lengger dancers has declined. Since the 1980s, the village of Giyanti has organized the Lengger graduation procession. Lengger Graduation seeks to produce Lengger dancers of the highest quality, both in terms of quality and behavior.



Figure.1 Lengger training process by Lengger Professional

The Lengger graduation series includes nine events: participant debriefing, Lengger Mutih, Simpuh Lengger, jamasan, larung offerings, graduation procession, pledge of Catur Dharma Lengger, brooch embedding, and Seblak Sampur. The first series of Lengger graduation ceremonies is the participants' debriefing. Participants are debriefed as part of the training/training phase. Before the graduation, all participants (prospective Lengger dancers) received both theoretical and practical training. The provided information includes the history, philosophy, and ethics of Lengger, an introduction to Catur Dharma Lengger, which is a pledge that will be recited during the Lengger Graduation procession, and the creation of marketing strategies. A full day was spent debriefing the participants at Pendapa Sanggar Kertajanti, Giyanti Tourism Village, and Ting Njanti Market.

Workshop

The workshop/workshop stage includes multiple processions, including Lengger Mutih, Simpuh Lengger, Jampuh Lengger, graduation, and brooch embedding. Lengger Mutih is the second Lengger graduation procession. Prior to the commencement ceremony, prospective Lengger dancers must perform tirakat or be concerned for three days. This procession can take the form of mutih fasting or regular fasting, depending on the belief and determination of each prospective Lengger dancer (Saputri et al., 2020). The Lengger Mutih procession differs from the Lengger Mutih procession of the 1980s, the early period that determined the implementation of the Lengger Dancer inauguration ritual by the late Ki Hadi Soewarno. At that time, prospective Lengger dancers were required to fast continuously for 40 days.

Simpuh Lengger is the third Lengger graduation ceremony. Aspiring Lengger dancers participate in a series of Rakanan Giyanti events, beginning with the pilgrimage to ancestral graves and continuing through "Ngabulake." The pilgrimage to the ancestral graves is an act of worship for the Ancestors "Bubak Senggani" or The Founding Fathers of the Giyanti Region. This ancestral pilgrimage is interpreted symbolically as a trace of The Founding Fathers' struggle in constructing Giyanti Hamlet up until the present day. Carnival Tenong brings tenong (tray) filled with produce, rice, and various market snacks, symbolizing the gratitude of the people of Giyanti Hamlet to God Almighty for the abundance of gifts for the well-being of Giyanti's residents. When the Elders "Ngabulake" or offer prayers, the participants sit on their knees with wisdom, as a sign of steadfast submission to the Almighty so that they are granted the strength to carry out the forthcoming Lengger Graduation procession series. At this point, participants don the complete Lengger costume.

Jamasan is the fourth Lengger graduation ceremony. The jamasan procession is a procession of participants bathing or flushing at the confluence of the Kali Tempuk and Tempuran Silengsar rivers. Jamasan is the embodiment of "self-cleansing" or a ritual of self-cleansing because participants must be in a state of physical and mental purity to graduate (Astuti et al., 2021). Participants were massaged one by one with jamasan water infused with Kembang Leson, a mix of roses, jasmine, ylang, and kantil. This procession represents manunggaling, or the union of the Lengger Dancer's creativity, taste, intention, and work. During the procession, it is accompanied by macapatan / kekidhungan, which signifies safety and the refusal of reinforcements. Participants wore Pinjungan Jarik with a sampur shoulder cover during the jamasan. The jamasan procession is held from 14:00 to 15:00 and is led by Mbah Ngadijo, a former Lengger Lanang dancer and current Penjamas Officer.

This jamasan procession is a procession of participants bathing or flushing at the confluence of two rivers (Kali Tempuk/Tempuran) in Silengsar. This stage is the symbolic embodiment of "eresik as pure as self" or the cleansing ritual. Because participants who have graduated must be in a state of physical and mental purity. Participants were massaged one by one with jamasan water infused with Kembang Leson, a blend of roses, jasmine, ylang, and katil. This procession represents manunggaling or the union of the Lengger Dancer's creativity, taste, intention, and work.

During the procession, it is accompanied by macapatan / kekidhungan, which signifies safety and the refusal of reinforcements. Participants wore Pinjungan Jarik with a sampur shoulder cover during the jamasan. The jamasan procession occurs between 14:00 and 15:00 and is led by *Mbah Ngadijo*, a Penjamas Officer and former Male Lengger Dancer.



Figure 2. Jamasan Lengger Process

After the jamasan, the procession continues with Larung Sesajen, which consists of floating or washing an egg from a free-range chicken into the river. There is a philosophical value in Larung Sesajen that the egg contains "wiji," or chicks that will mature and become more useful. Similarly, the graduation ceremony is the initial step for the Lengger Dancers, who are anticipated to continue to develop and provide benefits to others (murakabi marang agung titah). Each participant prayed in silence as the offerings were carried out simultaneously. During the procession, the jamasan is accompanied by macapatan or kekhidungan, which means protection and deterrence. The Jamasan procession is held on the Wetan River, and the participants continue to wear pinjungan jarik with sampur shoulder cover.



Figure 3. Process of Larung Offers

The Graduation Procession is the core procession at Lengger's graduation. After completing a series of rites, the participants are ready to graduate. Regarding the sequence, all participants ascended the graduation ceremony's stage and sat in a circle. Two officers accompanied Manggala Graduation,

each carrying a jug of tirta wening (clear water) and a bowl containing water and laughter leaves. The participants drank the water and sprinkled it with laughter leaves one by one. Following the conclusion of all activities, Manggala Graduation read the Catur Dharma Lengger pledge, followed by the participants. Dharma Lengger Chess Pledge The graduation procession continued with the participants reciting the Catur Dharma Lengger oath: 1. Manambah marang Sejatining God, Gusti Inkgang Maha Agung nut capitayanipun piyambak-piyambak. (Worshipped the True God in accordance with one another's beliefs) Setya tuhu dhateng, the Unitary State of the Indonesian Republic. (Swear allegiance to the Indonesian Republic's Unitary State) The privilege of recognizing National Culture, including Lengger Arts. (Always proud of National Culture, particularly Lengger Art) 4. Rumeksa lan nggemi Lengger ingkang utami jejerjering).



Figure 4. The process of pronouncing the pledge of Catur Dharma Lengger by the Participants

The brooch pinning occurred after the Lengger graduation procession. The inaugural procession of participants was adorned with a Lengger pin by Manggala. The Lengger dancer must wear the Lengger brooch during performances as an accessory. The participants have been confirmed as Lengger Wonosobo dancers with the pinning of the Lengger brooch, according to the stages of the graduation ceremony.

Performance rehearsal/rehearsal

The performance/rehearsal training material at the Lengger graduation procession includes uniform motion or the practice of the Gambyong Lengger Dance (Nugroho et al., 2021). Prospective Lengger dancers are provided with information on marketing strategies for becoming an ethical Lengger dancer. The uniform movements of the Gambyong Lengger dance are practiced, and the dance is performed after the Lengger graduation, which is accompanied by a procession known as Seblak Sampur.



Figure.5 Seblak Sampur Process by Participants

Seblak sampur is the graduation ceremony's concluding procession. After the process of embedding the Lengger brooch, the graduated Lengger Dancers descended the stage where the graduation ceremony was held to dance Gambyong Lengger en masse, and then continued to dance with the residents of Giyanti Hamlet. With the widespread implementation of the Gambyong Lengger dance, the Lengger Giyanti Graduation procession came to a close. This also indicates that the graduates are both physically and mentally prepared to assume the role of Lengger Giyanti Dancer.

The show Warm up

The successful completion of Lengger's graduation means that prospective dancers are no longer considered Lengger dancers. With the Lengger dancer's inauguration, the Lengger dancer can be employed. Lengger dancers are willing to accept employment

offers both within and outside the Giyanti hamlet.

At Ting Njanti Market, Lengger dancers must be graduates, as the Ting Njanti Market committee seeks Lengger dancers with a high level of dancing ability and a positive attitude. The day before their performance, Lengger dancers warm up at Ting Njanti Market. The warm-up is performed alongside musicians from the Ciptaning Dance Studio.

In addition to performing joint exercises, the Lengger dancers, Mask dancers, and musicians prepare for donning makeup and costumes on Saturday afternoons and Sunday mornings by performing joint exercises. Before the Ting market opened on Saturday, the accompaniment from the Ciptaning dance studio was transported to Ting Njanti Market. Because dancers and musicians have already conducted dirty rehearsals at the Ciptaning Dance Studio, dress rehearsals are not typically held before the beginning of the performance.

The merchants also prepare food raw materials for sale on Saturday mornings and Saturday evenings, respectively. In addition to food vendors, souvenir and accessory vendors also prepare their products.



Figure 6. Bengal money/medium of exchange at Ting Njanti Market

The committee/Pokdarwis of Giyanti Hamlet devised a benggol for use as an exchange rate. Each bump is worth Rp 3,000.00. The committee also prepares the

division of members based on their respective jobdesks. Several committees were tasked with greeting guests while wearing warrior attire in the style of the Yogyakarta Palace, which includes carrying spear property with green striated cloth and wearing below-the-knee pants. A committee is responsible for exchanging benggol, and another committee is responsible for organizing the Lengger show at Ting Njanti Market. The Ting Njanti Market Committee and the Ciptaning Dance Studio were also collaborating to create a new tourism village breakthrough based on culture.



Figure 7. Performance Process by Lengger Dancers and Mask Dancers

Public performance

Twice per week, performances are held at Ting Njanti Market from 16:00 to 20:00 WIB on Saturdays and from 08:00 to 12:00 WIB on Sundays. Typically, a single Lengger Dance performance in Wonosobo lasts between four and six hours. The Lengger Mask Dance performance at Ting Njanti Market is not without exception. A change has been made to the tour package. The Lengger Mask Dance performance lasts only one hour.



Figure 8. Lengger dancers dance with visitors

Two Lengger dancers and two to four Mask dancers perform the Lengger Mask Dance at the Ting Njanti Market. Four dances were performed by the Lengger and Mask dancers at the Ting Njanti Market: Sontoloyo Dance, Genggong Jangkrik, Gondang Keli, and White Mengyan. The show begins with the Sontoloyo Dance, which is typically performed at 08:00 WIB to open the show. This dance is then followed by gandingan/unen-unen to entertain the visitors of Ting Njanti Market. At 10 a.m. WIB, the Jangkrik Genggong Dance, which has a rough nature, is performed. The third dance begins at 11:00 WIB with the Gondang Keli dance, and the fourth dance is the Menyan Putih dance, which serves as the closing. The third and fourth dances have a subtle character.

Different dances can be performed in each show in order to make it appear creative and not monotonous. Typically, a dance lasts between 10 and 15 minutes, and if you multiply 10 minutes by four dances, the total duration is between 40 and 60 minutes. The Lengger Mask dance performance is not performed continuously from 8:00 a.m. to 12:00 p.m., but is given a break from one dance to the next and takes into account the condition and situation of market visitors; if the market visitors are busy, they will continue to dance the third, fourth, and even dancers. Lengger, mask dancers, and musicians have no problem with it.

The audience at Ting Njanti Market actively participated in the Lengger Mask Dance show. Lengger dancers invite the audience to dance along with the symbolic motion of draping the sampur/selendhang. Many audience members actively contributed to the vivacity of the Lengger Mask Dance performance. Spectators who are interested in culinary tourism also predominate. Ting Njanti Market is frequented by a large number of spectators who wish to sample traditional cuisine. The audience enjoyed watching the Lengger Mask Dance Performance while enjoying their meal. The musician responsible for accompanying the gamelan in the Lengger

Mask Dance performance follows the performance's flow and the dancers' and committee's instructions. Four to six individuals comprise the Pengrawit at the Lengger Mask dance troupe.



Figure 9. Lengger dancers dance with visitors

Food vendors and accessories traders while selling also enjoyed the Lengger Mask dance performance. Traders at Ting Njanti Market sell a variety of culinary delights such as tiwul / leye with do not rese / salted fish, pecel, soto shell, meatballs, chicken noodles, batagor, dumplings, lupis, cenil, to sellers of dance accessories such as scarves / sampur Lengger, to masks with various characters.



Figure 10. Accessories dealer with visitors

During the performance, the committee is responsible for managing the Lengger Mask Dance and regulating the circulation of money at Ting Njanti Market. Typically, the committee in charge of the Ting Njanti Market receives an honorarium of Rp. 150,000.00 per person. However, due to the pandemic, the market's income decreased and the committee did not receive an honorarium. During the pre-pandemic period, the circulation of money on two market days, namely Saturday and Sunday, reached Rp 30,000,000.00. However,

following the pandemic, market revenue decreased to approximately Rp 3,000,000.00. Giyanti hamlet residents are engaged in the process of economic generation.



Figure 11. Visitors watch the show

Bigger event/Context underpinning public performance

In support of public performances are ritual, political, commercial, and social events. The ritual is performed at the Larung Sesajen procession on the stage preceding the event after the jamasan procession and immediately prior to the Lengger graduation procession. The Larung Offerings consist of floating or washing one egg from a free-range chicken into the river. There is a philosophical value in Larung Sesajen that the egg contains "wiji," or chicks that will mature and become more useful. Similarly, the graduation ceremony is the initial step for the Lengger Dancers, who are anticipated to continue to develop and provide benefits to others (murakabi marang agung titah). Each participant prayed in silence as the offerings were carried out simultaneously. During the procession, the jamasan is accompanied by macapatan or kekhidungan, which means protection and deterrence. Participants in the Jamasan procession at the Wetan River wear pinjungan jarik with a sampur shoulder cover.

Dwi Pranyoto (2022) respond as follows.

The efforts made by myself as an art activist in Wonosobo did not bear fruit when I tried to lobby one of the leaders of a political party within an official scope. Because I asked for a mask statue to be made at the crossroads towards Giyanti Hamlet. The purpose of the

construction of the mask statue is to give a special characteristic and as an icon that Giyanti Hamlet is one of the forerunners of a cultural-based tourism village. But my efforts were in vain.



Figure 12. Interview with Dwi Pranyoto

The show's second context is the political factor. Several attempts were made by a leader of the Ciptaning Dance Studio, but they were unsuccessful and no response was received from a political official. Typically, the Lengger Mask dance studio in Wonosobo collaborates with a political figure to facilitate the studio's development. Rizqi Putra, an artist from Kertek Village, described his efforts to acquire a set of gamelan instruments from a member of the DPR in the Kertek region. Considering the current state of gamelan instruments that are no longer suitable for use, the proposal is being pursued. The proposal to the Dance Studio of a different Lengger Mask Dance group was also successful and a set of brass gamelan with a nominal value of Rp 120,000,000.00 was awarded. With the help of one of the DPRD members, the Lengger Mask Dance art group is able to make a brass gamelan as a material contribution. However, the Ciptaning Dance Studio has not been as fortunate as the Kertek art group, and the hope of constructing a mask statue has not realized.

The commercial factor is the third context that supports the show. Pokdarwis Dusun Giyanti employs a commercial approach to the performance style of the Lengger Mask Dance at Ting Njanti Market. This is reinforced by the show's compression, which reduces its original value. The Lengger

Mask Dance performance is used for educational and guidance materials, but the commercial nature of tourism is evident in the tour package. The tourism package at Ting Njanti Market is an adaptation of the tourism art described in the book *Balinese Performing Arts in Tourism Packaging* by Ni Made Ruastiti. Things that can be taken from Ruastiti's book include a show with a tourist package that will increase the tourist attraction's economic income. However, there are negative consequences, including the commercialization of performing arts in order to provide the public with pleasure.

The social factor is the fourth context supporting the performance. Social factors interact with the community, particularly the core actors of Ting Njanti Market, including mask dancers, Lengger dancers, musicians, members of the Ciptaning Dance Studio, Pokdarwis members, merchants, and even the audience has strong social ties. According to Richard Schechner, a gathering of individuals is a performance. Performances need not take the form of presenting an aesthetic work; daily life is also a performance (Schechner, n.d., p. 255). Schechner's theory focuses on the relationship between social relationships and performance. Both dialectically and dialogically, the mode of communication is a performance. When dancers invite the audience to dance with them, aspects of psychotherapy that emphasize interpersonal communication, acting, and body awareness were also evident.

Marketing strategy is the fifth context that supports the show. Ting Njanti Market's marketing strategy used social media to promote cultural tourism. Instagram and WhatsApp are the social media platforms that are utilized. @pasartingnjanti is the Instagram account used, which is managed by Pokdarwis Dusun Giyanti. Residents of Giyanti Hamlet, particularly market traders, Lengger dancers, mask dancers, members of the Ciptaning Dance Studio, musicians, and members of the Giyanti Hamlet Pokdarwis, use the Whatsapp application to distribute pamphlets

announcing the opening of the Ting Njanti Market. Social media marketing strategies have a significant impact on the number of market visitors.

Cooldown

Cooling down is a transitional phase between the excitement of the show and the return to regular activities. Typically, Lengger dancers, mask dancers, and musicians eat foods before leaving Ting Njanti Market.

The dancers then made their way to the dressing room at Ciptaning Dance Studio, which is approximately 100 meters from Ting Njanti Market. Lengger dancers remove makeup from their faces, while mask dancers remove the mask properties. Lengger dancers, mask dancers, and musicians then remove their costumes and immediately change into their everyday clothes. After altering their attire, the musicians brought the gamelan with the assistance of the Pasar Ting Njanti committee, a member of the Pokdarwis of Giyanti Hamlet. A gamelan ensemble is returned to storage in the gamelan room of Ciptaning Dance Studio.

After Show

Critical responses

Critical responses or commonly referred to as critical responses include the responses of critics, official cultural agents, and audiences. In the context of performances at Ting Njanti Market, the critics' responses have the ability or experience regarding the concepts and themes being criticized, including an understanding of culture, an understanding of history, an understanding of psychology, an understanding of anthropology, and mastery of the structure of the performance of performing arts.

Joko (2022) respond as follows.

Because of the traditional snacks, the atmosphere is reminiscent of a time gone by. No less intriguingly, cleanliness and security

are guaranteed, but there are issues with the parking lot, which is still too small, and there is no place for visitors to relax in the area where the show is held due to the overwhelming number of visitors.

The critic's response was that they were very proud of the existence of Ting Njanti Market, but due to the limited area of Ting Njanti Market, the critics gave suggestions to widen the parking lot and add tables and chairs for visitors to Ting Njanti Market so that visitors can relax and not jostle. The committee of the Ting Njanti Market is always improving to provide a sense of comfort to the visitors and is strengthened by the opinion of the Chairman of the Ting Njanti Market Committee.

Tanto (2022) respond as follows.

God-willing, in the future we will add to the existing gazebos and rides so that they feel more comfortable enjoying the atmosphere, and we will alleviate the visitors' fatigue from a week's work by bringing them to the Ting Njanti Market.

Regarding the existence of the Ting Njanti Market, the official cultural agency, the Tourism and Culture Office of Wonosobo Regency, provided a positive response. With the opening of Ting Njanti Market, the number of tourist destinations in Wonosobo Regency is growing, which can boost the creative economy of Giyanti Hamlet. Visitors to Ting Njanti Market provided positive and supportive comments. Verbal dissemination of information has a significant impact on the number of visitors at Ting Njanti Market.

Agus Wibowo, S. Sos. (2022) as the Head of the Tourism and Culture Office of Wonosobo Regency gave the following response.

Cultural Arts is one of the objects of cultural promotion under the law governing the promotion of culture, under which we will preserve a number of cultural objects, including art. The Lengger Mask Dance is a uniquely Wonosobo art form that is already

legendary. The Minister of Education and Culture of the Republic of Indonesia has designated the Lengger Mask Dance as an intangible cultural heritage of Wonosobo. Lengger is no longer merely an art form; it has become an integral part of the Wonosobo tourism industry. Therefore, art does not stand alone, despite the fact that local wisdom is a culture passed down from our ancestors to our generation, but it has become an interesting topic for tourists, particularly in one of the villages named Dusun Giyanti, or more commonly known as Njanti. Giyanti Hamlet created the Lengger Dance not only for viewing but also for packaging in the Ting Njanti Market tourist destination. Every Sunday night, in addition to traditional cuisine and other local knowledge, tourists are treated to Njanti dances. Even guests can dance alongside the Lenggers.

Ting Njanti market visitor also gave a critical response. The response of one visitor gave a positive comment with the construction of a culture-based traditional market.

Puji Winarsih (2022) respond as follows.

Ting Njanti Market offers a different traditional market atmosphere; whereas the market in Wonosobo typically sells only traditional snacks, Ting Njanti Market also features Lengger performances. We were able to enjoy a delectable meal while watching the Lengger performance. Previously, a neighbor informed me about the Ting Njanti Market, after which I became immediately interested and visited the market.

Archive

Archives may include photos, videos, films, DVDs, costumes, and even properties. The Ting Njanti Market Committee manages Instagram as a repository for digital photo and video archives. The official Instagram account of Pasar Ting Njanti is @pasartingnjanti. The film that focuses on the Lengger story is a documentary titled *Rakanan Giyanti* (The Legend of Lengger) Wonosobo produced by the Tourism and Culture Office of Wonosobo

Regency in 2019, a documentary titled *Jejak Tari Lengger* produced by Yudhi Permana from the Communication Academy of Bina Sarana Informatika in 2014, a documentary titled *Giyanti: Keeping Lestari* produced by Visit Central Java in 2022, The Ciptaning Dance Studio houses and is managed by Dwi Pranyoto and Anjasa Lambangsari for the preservation of costume-based archives. Generally, every Lengger dancer has a collection of costumes for dancing, but not all mask dancers have costumes because each dance uses different costumes and adapts to the characters that are presented, such as dashing, alusan, and rude.

Memories

In performances, memories can be both long- and short-term. The audience attending the performance will recall having an aesthetic experience. The outcome of scientific work is a textual form of memory. Art researchers also produce scientific works in the form of articles, theses, theses, and dissertations that can be used as educational materials for readers, can even contribute to become research references, and can continue research on the same object by developing more interesting variables.

The most interesting element of the performance is that it will inspire other artists to visit and even appreciate it. The impact of the performance will encourage a comparison of Giyanti Hamlet's traditional dance art with that of other regions. As with the Lengger Dance, it is a continuation of a story from the 11th century, namely Panji Asmarabangun's search for his wife Dewi Sekartaji, who was abducted by Prabu Klana Sewandono. In Malang, the origin of Mask Dance can also be traced to the folklore of Panji. Since 1980, a Wonosobo artist named Ki Hadi Soewarno has created Lengger with the Panji story.

CONCLUSION

This research concludes that there are ten processes in a performance, which are divided into three main parts: before the show,

during the show, and after the show. There are three processes in the pre-performance phase: training, workshop, and rehearsal. The performance stage is comprised of four processes: warm-up, public performance, larger events/contexts that support public performances, and cool-down. Following the performance, there are three processions: critical responses, archives, and memories.

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