Lengger Banyumas and Padhepokan Banyu Biru
As Model Community Empowerment :
A Case Study In The Village Of Plana,
Soma Gede District, Banyumas

Irmayanti Meliono
Department of Area Studies, Faculty of Humanities – University of Indonesia
irmayanti_m@yahoo.com

Abstract

This research want to show that Padhepokan Banyu Biru, a dance group in the village of Plana, District Soma Gede, Banyumas has potential as a model of community empowerment and the surrounding villages. As a dance studio, then Padhepokan Banyu Biru has a variety of criteria that support its existence in the existential and the potential in the lives of rural agrarian society Plana, Banyumas. These criteria include: (a) the existence of space and time for the group presence to develop Lengger Banyumas and performing arts performances and practicing Banyumas dance (b) because of the activist art experts in the field of arts Banyumas in training and have the creativity to create new dance creations (c) the motivation of the group committee to preserve and develop Lengger Banyumas and other arts and supported by members of the Padhepokan Banyu Biru (d) of the masses who loved and enjoyed the show Lengger Banyumas and other arts so intertwined dialogue, communication, culture is interactive. (e) the existence of institutions, facilities and infrastructure that support Lengger Banyumas and the Banyu Biru presence in the activity. (f) use of multi media in introducing and developing Lengger Banyumas and the Banyu Biru to the wider community outside the village of Plana. (g) support from local government so that the existence of the group become more powerful and increasingly accepted among the public good of the village and outside the village of Plana Plana (h) self-reliance or self-help in managing the availability and continuity of the group in a professional. The research method used is the method obervasi, also in-depth interview methods, study of literature, ethnography and interpretive methods, all of this is used for this research based on qualitative paradigm. Qualitative paradigm can be used to obtain and understand the characteristics, behavior patterns of structured cultural actors, Banyumas culture and values associated with the object of research is Lengger Banyumas and Padhepokan Banyu Biru. The goal achieved in this research (a) prove that the existence Padhepokan Banyu Biru and Lengger Banyumas as a model of community empowerment and the surrounding villages Plana (b) the values of local wisdom in the communities which is related Lengger Banyumas (c) the existence of activist art Banyu Biru on Padhepokan with integrity, dedication to the arts of Lengger Banyumas and so the presence of Padhepokan still exist till now.

Keywords: Lengger Banyumas dance, a dance group of Banyu Biru, local wisom, value of the Banyumas’s local wisdom
1. Introduction

Topics Lengger Banyumasan and Padhepokan Banyu Biru chosen to be the object of research because there is something unique about these padhepokan and Lengger existence. Lengger Banyumas is one form of traditional folk dances are popular among Banyumas community. Behind the Banyumasan Lengger there are cultural values, the symbols, the value of togetherness, as well as the relation of the dancers with the community dance lovers. Some areas on the island of Java Lengger familiar with another name, such as tayub, ronggeng, or ledhek. The name was indirectly bad connotations to the image of Lengger, always regarded as an erotic dance.

As one of the nation's cultural heritage, the art of dance is still invites the attention of experts and scholars to study it scientifically, historically. To preserve and develop the Ministry of Culture and Tourism Office (Kemenbudpar) District for example in West Java, Central Java, East Java or still displaying the art of dance in the show area assisted local government official. Those institutional effort that aims to revive the positive image by rejecting eroticism Lengger Banyumas, for example with the effort to target some of its members of dancing group in the pavilion of Banyumas’s local government on every Sunday. Of course this makes the cultural heritage and the art of Lengger Banyumas increasingly exist and make people proud to Banyumas’s dancing.

Historically the existence Lengger Banyumas proved to have a long story. Stamford Rafles opinion quoted from the writings Herusatoto (2008:217), in almost all areas on the island of Java has a type of dance Lengger with different names, such as gandrung, ledhek, ronggeng, tandak, tayub, or Lengger. Even writing on Serat Centhini and Serat Sastramiruda such existing dances during the Majapahit to Demak. The Lengger dance it likes that is not only known as a folk art but also as a performance art Javanese court and used also as a means of ritual, entertainment, and the spectacle of people in various circles (Herusatoto, 2008:218). For an agrarian society Banyumas, dance Lengger Banyumas considered also as a means of ritual, as the dance of fertility of the earth for the worship of Goddess Sri, the goddess protector of farmers. Through dance Lengger Banyumas, Banyumas community can express what they desire the preservation of cultural and identity of the Banyumas’s community.

From the above description, it appears that Lengger Banyumas and other Banyumasan Dance existence can not be separated with a dance group in Banyumas. So also with the presence of dance in the village of Plana. Through Padhepokan Banyu Biru, a dance group, Lengger Banyumas, and other dances very existence even more interesting art form both in the choreographer, costumes, music and Tari Kreasi Baru (a dance of new creations).

Therefore the problem in this study is the existence Lengger Banyumasan and Padhepokan Banyu Biru in the village of Plana, which still survive until today and become a model for community empowerment. In addition, it is important to note in this research, it turns out padhepokan presence has sparked activists and creative arts to develop in a more modern of the Bayumasan dancing with developments in contemporary society. For the artist of the group in Padhepokan Banyu Biru, his expertise in the field of musical arts and dancing can be one source of livelihood in addition to the main work as farmers, employees of local institution.
2. Objectives and Purpose of Research

The purpose of this study to prove that:
(a) The existence Lengger Banyumas and Padhepokan Banyu Biru can be a model of community development in the area through the art of dance Banyumasan;
(b) Lengger Banyumas have local knowledge and values contained in the form of the dance;
(c) The relation between Padhepokan Banyu Biru, and its members that can be a motivation for the managers of the group Banyu Biru for the existence Lengger Banyumas in total.

The usefulness of this study are as follows:
(a) The dance of Lengger Banyumas can be art education for young people in Banyumas;
(b) The dance of Lengger Banyumas through Padhepokan Banyu Biru, a dance group can be great potential for advancing the economic value of the community through the tourism industry in Banyumas;
(c) Results of this research can be developed for the continuation of research that focused on local wisdom and art of dance in Indonesia.

3. Theoretical Aspects

As a cultural heritage, Lengger Banyumas laden with cultural aspects, social aspects, aspects of the humanities as well as values and symbols are attached to the dance. Therefore a literature review of research focuses on cultural studies and other aspects of social support such as cultural studies and philosophy. Lengger Banyumas is a folk dance and cultural backgrounds Banyumas, so people can make sure that between dance and society are related to each other. To clarify the opinion, must describe first of the dance, either formulation, the existence, type, or function.

Dance is one of the branches of art, which reveals the movement of the human body. Thus the media at the dance is the body. Language gesture or an expression of the human body work in expressing various feelings, such as empathy, sympathy, happiness, and so on. The art of dance is the beauty of the human soul that is expressed in a variety of gestures based on aesthetics. More about the art of dance, the art of dance can be said as an expression of the human soul is transformed by human imagination and given form through the medium of the body so it becomes a symbolic form of motion and is the result of expression as well as disclosure of the creator or artist.

On the other hand, the art of dance is also related to the cultural background of public support or cultural actors. The actors express diverse cultural dances to understand that the "behind" the art of dance there are ideas or restrictions that apply to determine the relationship with the elements of value in human culture (Dharsono Sony Kartika, 2004:3). The diversity of cultures that exist in society will awaken a person in the art of dance that will bring both the uniqueness and characteristics of the name, form, music, and dance type. As one of the branches of art, the art of dance can be associated with a variety of values, one of the main thing is the aesthetic value. Aesthetic value alone does not have to show a beautiful, beautiful, beauty alone, but can display a bad value (ugliness). Not too bad value simply lack the beauty of art objects, but show something contrary to the usual wonderful quality. Public or community expressions may appear, "shaken" because of seeing a work of art, although some
people say a work is not beautiful as usual. Therefore the value of beauty can be subjective depending on how a person's consciousness to understand the experience of the beauty of each.

The existence of dance has various functions, such as a communication medium, to obtain pleasure, symbolic systems and institutionalization (Hadi, 2007: 12-23). Through-body or body language, dance can be enjoyed by anyone, anytime, and anywhere, and it can make the dance as a medium of communication that is universal. As a means of communication media, then the dance becomes a vital part in public life. Dance can be used for various events associated with his life, for example, perform religious rituals or customs. Message (message) is delivered through the art of dance is accepted by society to be understood and interpreted through religious rituals or customs. Another function is to dance when the dance entertainment was enjoyed and viewed by the public. The relation between the dancers are dancing a particular dance will lead the audience emotionally, for example, be happy, lost in music, following the dance movement performed by the dancers.

The presence of dance in society, sometimes as mere pleasure, as art is often defined as an attempt to create a pleasing shape (Hadi, 2007:16-17). Symbolic system is a very important role in the art of dance. As part of human culture, works of humans are very loaded with value and meaning. Likewise with dance, dance notation systems is something invented, and disclosed by cultural actors for a particular purpose. Symbols dance becomes a reflection of human consciousness to the universe, God (the Creator), the earth, and fellow human beings. A typical dance form of symbolic expression is a manifestation of the artist's creativity. As creations, art can shape something "alive" or living form, and through the sign-sign, the art of dance can be seen not only as an artifact but rather a work laden with meaning.

In the history of human culture, known form of dance that is traditional, modern and contemporary. Traditional dance art laden with the cultural background of the offender's own culture. When human lives have evolved with the influx of outside cultural elements, then the change is also life and human behavior.

Likewise with dance, dance forms change, the traditional dance gets a different touch, such as in music, rhythm, choreographer, and when it has changed then the person named as the art of modern dance, contemporary dance. Dance as a symbolic process of human action and change (the nature of traditional, modern, or contemporary) existence in a society marked by the institutionalization of the system. Institutionalization of dance in question in this case involves a "container" or a community organization that is physical, empirical, a place where workers can gather to do art work and creativity. Institutionalization of dance in societies marked by socio-historically identified, such as the institutionalization of dance from traditional rural communities, traditional community courts, urban communities, society mutikultural etc. (Hadi, 2007: 46-47). Through the institutionalization of dance, the dance becomes more its existence appear as if the workers and the community relating art in it is very concerned about the continuity of the art of dance itself.

4. Methodology

This Research is based on socio-cultural research using qualitative approach that is humanistic, interpretive, understanding, naturalisitik aspects (Thohir, 2007:49).
Therefore the methods used in this study were: (a) the observation that aim, make observations and describe various phenomena or symptoms were observed. Visits to the study site is the village of Plana interpreted as a way to observe the holistic existence Padhepokan Banyu Biru and several areas related to the research topic (b) in-depth interviews. This method is used to encompass a variety of information from key informants who truly understand Lengger Banyumas and Padhepokan Banyu Biru. (C) literature study. This method is used to locate and understand the written data associated with the object of research and sourced from various books, literature, and journals. (D) ethnography, this method is used to seeing, explaining, describing, and understanding about the nature, characteristics of perpetrators of culture associated with Lengger Banyumas, dance and Padhepokan Banyu Biru in the village of Plana. (E) the method of interpretation. This method is used to conduct an ethnographic interpretation of analysis results, through the connection between cultural actors (activist art, dancers, traditional music player) in the presence Padhepokan Banyu Biru, and cultural background of Javanese and Sundanese (or culture Banyumas). Through the interconnection between these three elements may be withdrawn behavior patterns of cultural actors (humans) as a social phenomenon that can be studied and dipaham. With acts of cultural actors who have meaningful action can be understood and interpreted critically in order to obtain a significant meaning to the topic.

The scope of this study is limited by studies based on geo- culture and humanities. Limitations of this study is directed at: (1) dancer and Lengger Banyumas dance , (2) Padhepokan Banyu Biru, the village of Plana (3) socio-cultural interaction between cultural actors (dancers, arts activists, observers, people outside the dance community). The assumption of this study indicate that the presence of Lengger Banyumas still survive until now, because of the public interest to the dance and the connection between the existence Padhepokan Banyu Biru by workers in advancing arts and Banyumas’s dances .

5. Result

1) Padhepokan Banyu Biru and art workers is a form of institutionalization of art as a system that has an element, needs, goals, results, and certain values and all that as a network who support each other.

2) Lengger Banyumasan in the village of Plana is a form of folk art that have the local knowledge rooted in society and culture Banyumas (a mixture of Javanese culture and Sundanese). Lengger Banyumas and local knowledge that there is strongly associated with fertility myth, the myth of the goddess Sri report concerning the protector of farmers in maintaining the fertility of the earth. In addition Lengger Banyumas has a function: (a) as a mediator between the past with the present; (b) as a supplement at certain moments in the social life of society Banyumas, for example, perform a dance for rain when the dry season; (c) as conservation of the natural environment and the earth. This dance is a symbol of respect and preservation of the universe, because it has given fertile soil, a successful harvest and therefore the natural environment must be maintained; (d) as a means of communicating with people through the message of the value delivered through dance Lengger Banyumas; (e) as entertainment for the community when watching performance of Lengger Banyumas.
3) The value of local wisdom on Lengger Banyumasan have various cultural elements of society that there are Banyumas religion, language, arts, organizations, system of economic, knowledge, and technology. From the results of the analysis then the values that appear on local wisdom is rated religiosity, value harmony, togetherness values, and aesthetic value. The Value of religous strongly related with the view that human life has a belief system of Banyumas people. The value harmony embodied in a respectful attitude toward the natural environment. Humans are part of the universe, thus keeping the universe to nurture and take care not to damage the natural order. This value appear when Lengger Banyumas togetherness and shared Padhepokan Banyu Biru featured performing in front of an audience, and it occurs in active relation between the audience view of the dancers and musicians traditional. It is braided particularly exciting and entertaining audiences with art performances. Aesthetic value stated at the time arts workers (dancers, musicians, choreographers, fashion stylist and so forth) shows the Lengger Banyumas dance with beautiful performances. Experience the beauty of the dancers, the music player will come through or if the body movement of the dancers, the dynamics of traditional music and it all seemed calung "reversed" so that the audience can enjoy the beauty of lengger banyumas dance.

4) Model community empowerment through Padhepokan Banyu Biru. For that Padhepokan Banyu Biru can be an ideal model for community development in surrounding areas because it has a criterion such as the existence of space, time, infrastructure, mass, arts workers and arts activists who have the motivation, dedication to advancing the arts Banyumasan, develop Lengger Banyumas with multi media as way communication with the community arts Banyumas observers such as websites, face book, youtube, email. Besides the regeneration of dancers and musicians calung to train the young generation (students elementary, junior high school) with art Banyumasan. Support public facilities (paved roads and electricity that has been entered into the village of Plana since 2008) of local government in the presence of Banyu Biru group be one factor in the empowerment of rural communities Plana more advanced activities, dynamic in work.

6. Discussion

1). Padhepokan Banyu Biru and Arts Workers

Padhepokan Banyu Biru is a dance club that was founded by Mrs. Sri. Banyu Biru name has meaning and is a continuation of the "art located on the banks of the River Serayu lips. Padhepokan Banyu Biru is located in the village of Plana, District Soma Gede, Banyumas, near the river Serayu. Geographically, the village of Plana is one of the villages in the subdistrict of Somagede located at the eastern end of Banyumas, bordering Purbalingga and Banjarnegara district. Natural conditions of the lowlands on the banks of the river that flows around Serayu starting from the east, north and west of this village. Serayu watershed separating the village of Plana with Bokol Village on the north and Kedungbenda village on the west side. Both villages entered the District Kemangkon, Purbalingga. To the east, adjacent to the Village Karangsalam Plana, District Susukan, Banjarnegara District. As in the south by the Village Somakaton Plana and equally into the District Somagede, Banyumas. Plana Village has an area of 340.649 hectares (ha).
Banyu Biru’s group has organizational structure consisting of a chairman, secretary, financial, and members. Currently chairman of BANYU BIRU is Mr. Atmo Sumitro. Mrs Sri Giantini is a financial holding, and a secretary is Mr. Gepeng Prayitno. One member of the activist art, dance is Yusmanto, a role in advancing the BANYU BIRU. Active members who recorded amounted to 30 people and participants ranged around 25 people. Participants here are the ones involved in the group if required to do the staging.

Banyu Biru institution is a system of unitary form of relationship society governed by a particular culture. Inside the BANYU BIRU there is a kind of procedure that led to the actions or behavior of members of the Banyu Biru is limited by a specific pattern and is directed to a particular destination, according to interests or desires of the Banyu Biru. That institutions associated with the material aspects (physical), namely the existence padhepokan in the village of Plana. The institutions associated with the system of values and behavioral norms of art activists, such as cultural values, the value of harmony, togetherness value, aesthetic value, and all values are very close to the dance Banyumasan existence. As a symbolic process of human action associated with the interaction in public life, dance can be a system of institutionalization (Sumandiyo Hadi, 2007:46).

Institutionalizing the system of dance can have different elements, objectives, functions, needs, roles and these elements can be mutually supportive, related to one another by forming networks. Through the existence of such analogies Padhepokan Banyu Biru can be seen as an institutionalization of the system that has elements of dance, the purpose, function, needs and so on. Elements that existed at the Banyu Biru can be a building padhepokan, arts activists, group officials, form-type dance, gamelan, or costume dancer.

The purpose of the institutionalization of dance system is to preserve and develop Lengger Banyumas and other Banyumasan dance. The function of the institutionalization of dance group as a means of communication to convey messages to the public about the aesthetic experience, also convey a message to society about the meaning of the dance. Needs institutionalization of dance group as a place to dance education (art education) for the next generation, in order to dance style of Banyumasan and other remains. Besides the need for the dance group as well as a means of entertainment for people who want to see a show and dance Banyumasan or Lengger Banyumas and get a profession as a dancer for the Banyu Biru group members who are interested as an art worker.

The dance group forms of development focused on the variety of dance traditions and local wisdom Banyumas, such as Begalan Dance (dance ritual in traditional marriage Banyumas); Calung (traditional music which is made of a set of bamboo), Cowongan (the art of ritual to ask for rain), Ebeg (dance the people by means of a rocking horse), Ujungan, art ritual for rain), and Lengger (traditional folk dance; Banyumasan’s dance) and Slawatan.

Through the process of training arts of activists trained by the group regularly and seriously, it has managed to Padhepokan good achievement at the international level, national, regional and local levels. Achievements include:

- Dance Festival in Central Java Provinces Auditorium RRI Semarang in 2007, as Best Performer III.
204

- Competition Karawitan Rate Banyumas in 2007, as a Champion Hope III.
- Local Arts Banyumas Strengthening Cooperation with Institut Seni Indonesia Surakarta and Dewandaru Arts Group of Japan through joint performances in The Banner Banyumas Duplicate Hall in 2007.

![Picture 1. Padhepokan Banyu Biru (irma’s Collection)](image)

2). Lengger Banyumas and Local Wisdom

Lengger is a special art form that grow and develop in Banyumas areas. As a form of dancing people, this art is greatly influenced by his appearance or cultural background Banyumas community within the spirit of human being.

This understanding is connected with a patterns of traditional agrarian life of the people who live in the area Banyumas. Agrarian society in this area has spawned Lengger tradition that is part and parcel of the social life of local communities.

The existence Lengger Banyumas no exception is also related to the myths that circulate in the community, namely the myth of fertility. As the story of the people who grow up in communities Banyumas, fertility myth is believed to have specific messages for the community, such as (a) preserve cultural heritage through dance Banyumas; (b) respect for women, and (c) give thanks to the crops that have been received by farmers. Fertility myth is a story about female fertility symbols that are expressed through certain ceremonies and related to the life of an agrarian society Banyumas. For the agrarian society of Java, Dewi Sri is the goddess of fertility to the earth because it has helped double the crop - agriculture farmers. As an expression of gratitude to the crop received by farmers through various means such as fertility rites, ritual dances to the accompaniment of a particular, or carrying a pair of traditional Javanese wedding, make offerings and so on. Banyumas community and expressed his gratitude to the earth or the dance Lengger Dewi Sri.

Lengger dancers typically are women, but never found the male dancer Lengger (circa 1944-1945) called Dariah. He was born in the village of Somakaton, District
Somagede and his real name is Sadam. Currently Dariah or better known as mbok (mother) Dariah still alive, living in the village of Plana and successfully encountered by researchers. He was currently about 86-88 years old and still healthy enough to dance at times when requested by padhepokan Banyu Biru. During his youth Lengger Dariah is a very famous dancer in her village, her life was devoted to dancing Lengger.

Women considered as a symbol of the earth that has meaning as a source of human life. By analogy, women as a starting place for the life of the community for Banyumas, dancers Lengger with the woman or man who dress up like a woman's fertility is as a symbol of every woman when she was united in marriage, and she will give birth to new humans and new life for the next generation. The similarity of nature is the basis for people in Banyumas using women as symbols of fertility as a dancer Lengger. Like Mother Dariah, he still had to use women's clothing and costumes in the dance, even now he uses in his daily life and kebaya and batik cloth with a headgear (jilbab).

The Lengger Banyumas function in the village of Plana are (a) as a mediator between the past with the present. Belief in the goddess of fertility goddess Sri Earth became motivation to preserve the Lengger Banyumas and its variants in the ritual
dances such as *Cowongan* and stern; (b) as a supplement at certain moments in the social life of society Banyumas. Lengger conducted in *Sura* (Javanese calendar) aiming for rain could be interpreted as one way (complement) when the community experienced a long dry season; (c) as conservation of the natural environment and the earth. Banyumas public veneration of the earth, the natural environment through rituals, offerings, dance is a symbol of the universe. The Creator has given this natural environment, in His mercy with fertile soil, crop and otherwise successful people thankful for what has been gained through natural wealth to care for and maintain the natural environment as well. The natural environment is well cared for will be "fruitful" or impact on soil fertility and abundant harvests. Furthermore, other functions (d) as a means of communicating with the public. Expression of the show Lengger through arts workers (dancer, choreographer, makeup artist, *gamelan* music players that were presented by them appreciated by connoisseurs of art with great enthusiasm, interpret dance as a result of community culture Banyumas (e) as entertainment for the community. The group of banyu Biru performances staged in front of the society can function entertain the audience. They feel happy, lost in the excitement of a Lengger performance.

3). The Value of Lengger Banyumas’s Local Wisdom

Local knowledge is one form of knowledge derived from the local community (people who inhabit a given territory and assume the role of culture). Thus local knowledge is very closely with the background and culture held by the perpetrators of that culture. Local wisdom itself will reflect how the perpetrators of that culture has certain goals related to everyday life. For example, the Java community will have a knowledge of agricultural farming and animal by using a tool such as for example, hoes, plows, and cows. In addition they still believe that the earth is maintained by Dewi Sri, therefore, should be respect and gratitude to the Goddess Sri by performing certain rituals and offerings. With such an analogy, then society has Banyumas local wisdom related to the cultural background of Java (Banyumas) as well as elements of culture and local wisdom is intended for the benefit of society, especially in agriculture. Local knowledge society Banyumas form set out in the table below:

<table>
<thead>
<tr>
<th>No</th>
<th>Element of Culture</th>
<th>Variable Local Wisdom of Banyumas People</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Religi</td>
<td>Ritual of Dewi Sri, ritual of Cowong</td>
</tr>
<tr>
<td>2</td>
<td>Art</td>
<td>Lengger Banyumas dance</td>
</tr>
<tr>
<td>3</td>
<td>Language</td>
<td>Banyumas Language</td>
</tr>
<tr>
<td>4</td>
<td>Knowledge</td>
<td>Banyumas ’s local knowledge, conservation of environment</td>
</tr>
<tr>
<td>5</td>
<td>Organization</td>
<td>Dance group of Banyu Biru</td>
</tr>
<tr>
<td>6</td>
<td>System oc economic</td>
<td>Farmer, dancer, teacher, employee</td>
</tr>
<tr>
<td>7</td>
<td>Technology</td>
<td>Sound system, multimedia, traditional music, costume dancer</td>
</tr>
</tbody>
</table>
From the table above, it seems clear that local knowledge related to people's lives Banyumas is connected with elements of cultural and artistic activities Banyumasan. The interesting thing in this research, Lengger Banyumas a performing arts center Banyumasan development of other variants, such as Cowong, Baritan and dance styles Banyumas New Creation.

The results of the interpretation of local wisdom (see table 1), it appears the values and meaning of those values. The values that appear are religiosity, harmony, togetherness, and aesthetic. Reliogisitas value on local wisdom focused on Javanese philosophy of life which is owned by the Banyumas, namely the view that humans are part of nature or the universe, so the task must be to maintain the natural man, that nature is not "angry" to humans. To that end, the natural order is maintained in harmony then performed a ritual closely with the myth of fertility (fertility rites). So is the ritual for rain in order that the Creator gives the rain when the earth (farmland) was dry. The value of harmony that has meaning is the unity of man and nature as well as natural rulers, the Creator.

The relation between man, nature and the Creator indicates that humans have a religious experience to all events related to human life Banyumas (humans who have a view of life and culture Banyumas). The value of togetherness will appear and interpreted as a form of interaction between communities when Lengger Banyumas belong to village communities and Banyumas Plana in the organization of performing arts. People have become soluble, have fun together when watch performing of Lengger Banyumas’s art. Aesthetic value to appear when the performance of Lengger Banyumas displayed by the dancers and musicians Calung in harmony in the body if the dancers and musical dynamics calung. Therefore experience the beauty of a unitary or holistic are in the audience, dancers and musicians Calung. Thus local knowledge in the community associated with the presence of Lengger Banyumas have values reliogiositas, harmony, togetherness, aesthetically. All values became an inseparable unity and fused in the public perception of Banyumas and became one of the motivation of people to love and preserve Lengger Banyumas and other arts.

4). Model of Community Empowerment Through Padhepokan Banyu Biru

From the description that has been described in the previous section, it seems Lengger Banyumasan and other arts in the Village of Plana strongly associated with the presence of Padhepokan Banyu Biru (Padhepokan can be interpreted as a gathering place for people who have a specific purpose). Padhepokan Banyu Biru is a gathering place for the village of Plana who enjoys art and they felt as a large family who must live in harmony, avoiding conflict between members of the group. Their existence at the Banyu Biru group has a specific purpose: (a) want to express the spirit of art through dance training, traditional musical training; (b) wants to channel the experience of art through his performances conducted by the Banyu Biru; (c) to develop and create Lengger Banyumas New Creative dance styles of Banyumas (d). want to get a new experience when the group held a performing arts of the few areas outside the village of Plana (e) to obtain a source of income when it became part of his group performance, because the Banyu Biru usually asked by several people or agencies outside the group to dance through performances in exchange for specific or known by the term "nanggap". Padhepokan Banyu Biru in the village of Plana can be a model of empowerment for the community because it has some of the following criteria:
(a) The existence of a place for art, and dance practice Lengger Banyumas.
(b) The existence of activist art that trains the dancers, and have the capability as a choreographer, as well as a director.
(c) The existence of a major facility in the art, the availability of musical instruments and gamelan calung premier.
(d) The existence of the creator (designer) costume for the dancers at the Banyu Biru’s group.
(e) The existence of an active member in the Banyu Biru’s group who have skills to dance and play traditional musical instruments, Calung.
(f) The existence of regeneration for the young dancers are still a teenage student (SD-SMP-elementary-secondaryschool).
(g) There is support for supporting facilities of the local government to help the Banyu Biru group with the means to the location of paved roads and electricity (in 2008).
(h) The existence of community participation by inviting the Banyu Biru presence to some areas outside the village of Plana (Jakarta, Surakarta, Semarang, and so on) and the Village area for berpentas Plana.
(i) The Banyu Biru participation of individuals (members) and organizations in lots activities such as attending various art competitions in Banyumas and performances in Banyumas on the anniversary of the city, the national day.
(j) The publication of electronic media to disseminate the group and cultural activities through electronic media such as http://panginyongan.blogspot.com Banyumas, social networking Facebook, Youtube, Wikipedia, and local leaders filming dancers Lengger Banyumas, Dariah.
(k) The existence of a structured organization within the Banyu Biru’s group and the officials dedicated commitment to high.

From these criteria, it seems Padhepokan Banyu Biru can indeed serve as a model of community empowerment through Lengger Banyumas and other arts. Banyu Biru institutionalization associated with space, time, mass, organizational structure, activist art, culture and communication, it becomes an appropriate model for the villagers of Plana, even outside the village of Plana. In addition, the nature of institutionalization Banyu Biru’s group and dance in rural communities are characterized by nature egalitarian (equal). Arts workers at the group assumes that all members have their own aims. This shows that the nature of togetherness embodied in the form of a communal Banyu Biru and diverse dance forms and in groups and there is no sort of "grip" in the dance Lengger Banyumas. Freedom of expression is colored in the dance music calung Lengger Banyumas and also that art are very dynamic. Thus the institutionalization of dance and the studio can become a model Padhepokan Banyu Biru who has a place, institution, and can be a means of socio-cultural integration, an integration of identity and independence padhepokan managed independently and professional.

7. Conclusion

Lengger Banyumas actually has two "faces", the first, associated with fertility rituals and dance performances. From the above description appeared that the presence of Lengger Banyumas as a form of folk dance is an expression of human Banyumas that is aesthetic and symbolic. Banyumasan dance attendance is not independent, but related to various other components, such as structuring choreographer, body language or skill.
techniques dancers, traditional music, calung, fashion stylist. Also viewed contextually related to people's lives then Lengger Banyumas and Banyumas's art becomes an integral part Banyumas of the socio-cultural dynamics of society Banyumas. As a dance that developed in the rural, agrarian society, the presence Lengger Banyumas will not escape from community supporters.

The Sundanese Javanese cultural background which led to Lengger Banyumas very closely associated with fertility myth, the myth of Dewi Sri, the goddess protector of agrarian societies and local wisdom Banyumas community. As a form of folk dance, Lengger Banyumas inspire the perpetrators of cultural arts and arts activists to develop a variant of dance has an element of sacredness when the goddess Sri symbolically presented in the dance. Secondly, related to the nature Lengger Banyumas hedonistic, fun form of art created for both the creators and the audience dance. Both the nature of sacred and profane in Lengger Banyumas will cause Banyumasan art has a sacred function as mediator between past and present with the presence of Dewi Sri, the ritual for rain. Currently functions as a function profane entertainment, communications culture, environmental conservation.

The Lengger Banyumas developments in the village of Plana can not be separated by the presence Padhepokan Banyu Biru. Both seemed to depend on each other and through the arts activists who have the motivation, dedication then Padhepokan Banyu Biru very existence appeared in society at large. Identity in the studio arts workers are becoming more appear with the identity associated with the art. Support of various parties with the ability to develop themselves independently and creativity in the arts makes Lengger Banyumasan with Padhepokan Banyu Biru can serve as a model of community empowerment, including the younger generation. Besides the motivation and dedication of the administrators and arts activists Padhepokan Banyu Biru in providing art education for youth through dance training, understand the value and meaning of dance philosophically commendable and it was instrumental to the survival Padhepokan Banyu Biru in the village of Plana.

8. References


---------, (tanpa tahun). Artikel Lengger Banyumas.

**Journal**

**Online Journal**

**Internet Source**