

Representation of Mendoan and Baturaden Indah Songs in Lengger Performances During the Orde Baru Period

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Abstract

This study discusses the representation of the Banyumasan Songs in the performance of Lengger during the Orde Baru period. As an art that develops in the Banyumasan community, lengger has become part of the dynamics of the life of its people. Lengger's art during the Orde Baru period was greatly influenced by various interests. The interests in question are often represented through the songs sung during the lengger performance. As a local literature, Tembang Banyumasan is used as a medium to convey various interests. This importance can be seen in several Banyumasan Songs that existed during the Orde Baru period. In this study, the song is titled Mendoan and Baturaden Indah. The analysis used in this paper is a qualitative textual and interpretive study. The lyrics of the Banyumasan Song in the performance of Lengger are interpreted textually, then interpreted by taking into account the situation and conditions during the Orde Baru period. The results of the analysis show that some of the Banyumasan Songs that existed during the Orde Baru period represent the conditions and interests of that time. From the results of the interpretation of the Banyumasan Song above, it is known that the song with the title Mendoan has represented the culinary potential of the Banyumas region. The culinary potential is related to the importance of building an 'image' of the region aimed at providing tourism attraction. Tembang Baturaden Indah, represents one of the natural tourism potentials of the Banyumas area. In addition to describing the natural conditions of the Baturaden Tourist Facility, the song is also a promotional medium for the tourism potential developed during the Orde Baru period.

Keywords: Representation, Tembang Banyumasan, Lengger, Orde Baru, Tourism

1. Introduction

The art of Lengger is one of the arts that was born, developed and became part of the life of the Banyumas people, namely the life of the agrarian community. Departing from the agrarian life of the community, this folk art reflects the Banyumas culture which is oriented towards *rancak* and simple art, because it is included in a mass cultural apparatus that is different from the palace art (Hartanto, 2016:147).

Initially, the art of Banyumas lengger was used as a rite ceremony or fertility ritual related to the life of the agrarian community, but in its development it became an entertainment medium used to enliven various events such as celebrations or *kaulan* (Pratiwi, 2018:393).

In general, the art of lengger consists of a dance accompanied by songs or songs and accompanying musical instruments. Some expert opinions say that lengger comes from the words *leng* and *jengger*, *leng* means hole, while *jengger* is interpreted as a secondary characteristic in roosters. Both words are interpreted to, a *leng* that is synonymous with a hole in a woman's vital organs, while a beard symbolizes masculinity. The two words were then interpreted as being *dikira leng jebule jengger*, meaning that women turned out to be men (Sunaryadi, 2000:32). Lengger art is one of the crossgender arts that has developed in Indonesia. Lengger is a male dancer who dresses up as a woman.

The art of Lengger Banyumas has undergone development from one time to the next. During the Orde Baru period, Lengger art intersected with various interests of the rulers at that time. The art of lengger is used as a tool to gain time by several political parties. In addition, the art of lengger was also used as a space to campaign for the programs of the Orde Baru regime at that time, such as the Keluarga Berencana (KB) program, transmigration, and the P4 (Pedoman Penghayatan dan Pengamalan Pancasila). One of the media used to campaign for interests at that time was through Banyumasan songs sung in lengger performances. Some of the lyrics in the song are composed and adjusted based on the importance to be conveyed. The lyrics of the song are usually in the form of *parikan*, for example:

Pasar Wage Purwakerta / melu KB sejahtera
(Pasar Wage Purwakerta, ikut KB sejahtera)

Lunga nempur karo suku trasi / kepingin makmur transmigrasi
(Pergi membeli beras dan membeli terasi/ingin makmur transmigrasi)
(Yusmanto, 2006:40)

The Banyumasan song as a form of human ideas reflects and is bound to the culture that develops among the people who use it. According to Kunes, Bayumasan songs have fundamental differences from other Javanese songs. The difference lies in the words of the verses, the way they are performed and the accompanying musical instruments. The musical instrument in question is a set of *Calung* made of bamboo. In its presentation, usually Javanese songs are followed by *senggakan* or *gerongan* which is made according to certain standards. This is different from the Banyumasan song which is made without benchmarks, free but still flexible. In *Tembang Banyumasan*, the *gerongan* is usually mixed with humorous words and performed in a humorous way, so that the audience will laugh and feel satisfied with it.

Some of the banyumasan songs that existed during the Orde Baru period, for example; *Sekar Gadung*, *Gunungsari*, *Blenderan*, *Cowet-cowetan*, *Eling-eling*, *Janturan*, *Jagung Kuning*, *Angleng*, *Samiran*, *Waru Doyong*, *Randa Nunut*, *Randamaya*, *Senggot*, *Rindik-Rindik*, *Gudril*, *Ilogondang*, *Kembang Lembang*, *Gethuk Goreng*, *Mendoan*, *Baturraden Indah*, dsb. *Tembang Banyumasan* as one of the local literature reveals a lot of local cultural values that represent the condition of the community. During the New Order period, the songs not only represented local cultural values, but also represented various interests that wanted to be conveyed through their poetry. For this reason, in this article we will discuss the Banyumasan songs which represents the interests that we want to convey.

Related to the above background, the formulation of the problem in this paper is, what is the form of representation of *Mendoan* and *Baturaden Indah* songs in the performance of Lengger during the Orde Baru period. In this study, specifically about the songs *Mendoan* and *Baturraden Indah*. The two songs will be seen to the extent of the narrative of the interests that are wanted to be conveyed through the banyumasan songs.

2. Research Methods

This research uses a qualitative descriptive research method. The method is analyzed textually and qualitatively interpretively. The textual approach focuses on the analysis of verses or lyrics in the song titled *Mendoan* and *Baturraden Indah*. Data in the form of lyrics of the song were collected from virtual media, while

other data from contemporary newspapers, several journals and books relevant to the topic of discussion. Meanwhile, the process of interpreting the song is carried out by looking at and considering the situation and conditions that existed during the Orde Baru period. The interpretation was carried out to see the issue of importance that was to be conveyed in the song *Mendoan* and *Baturaden Indah*.

Based on the research method above, the analysis steps carried out in this paper are 1. Describe the meaning of lyrics/verses in *Mendoan* songs that represent the culinary potential of the Banyumas region. The culinary potential is related to the importance of building an 'image' of the region aimed at providing tourism attraction. 2. Describe the meaning of lyrics/verses in *Baturaden Indah* songs as a representation of potential as well as a medium for tourism promotion in Banyumas. This is related to the existence of Baturaden as a potential tourism attraction in Banyumas.

3. Results and Discussion

3.1. Representing Banyumas as the City of Mendoan

In a newspaper *Berita Yudha* published on May 28, 1995, there is a narrative that refers to the Banyumas area as "Mendoan City". The designation describes an image of the city that is inherent from the city itself. The existence of the image of a region cannot be separated from the reality that exists in the region. The image of the city is something that is built in the people's mentality about a city. Therefore, the image of the city has a role in determining who and with what purpose they come to a city (Asti, 2011:2).

For example, the city of Yogyakarta is closely known as the City of Education. The reality is that in the city there are many educational institutions, so many people come to Yogyakarta to study. Likewise with Banyumas as the City of Mendoan. The name of Mendoan City is due to the fact that mendoan is one of the typical foods of Banyumas. Mendoan is a familiar food for the people of Banyumas. Its existence can be found easily. The image certainly contains interests and from the inherent image, Banyumas hopes that it will have its own attraction from the culinary field, so that then it is hoped that people will come to Banyumas for culinary tourism.

The image of Banyumas as the City of Mendoan was built and represented in a Banyumasan Songs. *Tembang* as a local literature represents Banyumasan itself. The song is titled *Mendoan* which was popularized in Banyumas by the music group 'Dablongan'.

*Mangga Mas Anget-anget Mendoane
Mendoan Banyumas Gurih Rasane
Nggo Batir Medang Clebek Sore
Mangga Mas Dicipi Mendoane
Aja Mung Mireng Skang Jere-jere
Rasane Jan Langka Tandingane*

Indirectly, the song above participates in narrating to the community that Banyumas is the City of Mendoan. The song introduced mendoan as a Banyumasan food.

Judging from the lyrics of *Mangga Mas Anget-anget Mendoane* or *Mangga Mas Dicipi Mendoane*, it depicts an invitation to people to come and try Mendoan. In the lyrics of *Gurih Rasane*, the song describes the deliciousness of Mendoan as one of Banyumas' specialties. Mendoan Banyumas is a food that has a savory taste and a taste that is incomparable. *Aja Mung Mireng Skang Jere-jere* intends to invite everyone to directly prove the good taste of Mendoan, not just *Jere-jere* (he said).

*Mendoan Banyumas Dienggo Goletan
Pirang-pirang wong sing wis pada Klangeran
Lanang wadon wong tua uga nom-noman
Pancen nyata jan nylekamin pisan*

Mendoan is a potential culinary tourism attraction developed during the New Order period. Mendoan's attachment to Banyumas is none other than because the food can be found easily in Banyumas and has become a

favorite of the people. This can be seen from the lyrics of *Pirang-pirang wong sing wis pada Klängenan* which means that many people already like Mendoan. Klängenan can be interpreted as addiction. Many people have become addicted to mendoan. Mendoan is also a food that can be enjoyed by all age groups of *Lanang Wadon* (Men – Women), *Wong tua uga nom-noman* (old people to young people).

*Mendoan Banyumas dinggo Suguhan
Nggo Nyamikan Uga Nggo Lawuh Sarapan
Nggo Jambalan nggo pacitan uga nggo kumpulan
Dinggo sandingan kanca batir pada juguran*

In the lyrics above, it can be explained the flexibility of the mendoan function as a food that can be used as a *suguhan* (dish) in various situations, including; *Nggo Nyamikan* Mendoan can be used as a snack, *Nggo Lawuh Sarapan* can be used as a side dish for breakfast. *Nggo Jambalan* is eaten directly without rice. *Nggo Pacitan uga nggo kumpulan* as a dish served to guests at official and formal moments such as celebrations, community deliberations and other formal events. *Dinggo sandingan kanca batir pada juguran* or used as a 'teman ngobrol' when gathering with friends.

The reality that is a characteristic of the city is the initial foothold in order to carry out imagery. Because the characteristics of a city in a society can be different from the characteristics in other societies or in other historical periods, it is not impossible for a city to disappear, shift or increase (Asti, 2011:3). Banyumas as the City of Mendoan is based on the reality of mendoan as a familiar food, which can be easily found in Banyumas and has become a favorite of the people. This footing is capital which is then represented in the banyumasan song as a form of local literature. Tembang Banyumasan participates in building the community's mentality. This mentality is indirectly involved in the development of the image of the city itself. The image is Banyumas as the City of Mendoan.

3.2. Baturaden Tourism as a Primadona Tourism

The attraction of natural tourism is one of the potentials developed in Banyumas during the Orde Baru period. This potential refers to the wealth found in an area, usually including natural, cultural, cultural wealth, etc. Banyumas has a lot of promising natural potential as a capital for tourism development. Banyumas consists of plains, mountains and Serayu river valleys. The Slamet Mountains, which reach an altitude of 3,400 meters above sea level, hold a lot of natural potential such as tropical forests, waterfalls, hot springs, spring water sources, flora and fauna, etc.

One of the areas that was later developed into natural tourism was the Baturaden area. The area is one of the destinations for people to recreation or leisure. The Baturaden area offers its own attractions. The potential of natural beauty in Baturaden is then managed into a promising tourism place. The tourist attraction of Baturaden is represented in the Banyumasan song. The song is titled Baturaden Indah by Rasito.

*Sanajan nang pegunungan nyata maen (pancen)
Baturaden nyata papan nyenengna
Tua enom lanang wadon wis lumrahe (kue)
Kabeh mau pada golet kesenengan
Baturaden Baturaden
Nyata papan bisa gawe bungah (maring)
Kabeh wong sing lagi nandang susah
Senadyan susah bisa bungah*

The song above conveys an overview of the condition of Baturaden at that time. For example, in the lyrics of *Sanajan nang pegunungan nyata maen (pancen)* shows that Baturaden is a mountainous area whose existence is at the foot of Mount Slamet by occupying an altitude of 640 – 750 meters above sea level. The mountainous area is *nyata maen* (really good) so it is suitable to be used as a recreation area. The beauty in question has also been described from the title of the song itself, namely Baturaden Indah.

The song also represents that Baturaden is a place that is *Nyenengna* (fun), *Gawe Bungah* (can make people happy) and can eliminate all complaints that are felt. It can be seen in the use of the lyrics of *Baturaden Nyata*

Papan Nyenengna and *Nyata Papan Bisa Gawe Bungah*. In the lyrics of *Tua Enom Lanang Wadon wis Lumrahe* shows that Baturaden is also a tourist destination that can be enjoyed by all ages, from children to the elderly. This means that Baturaden is not an exclusive tourist attraction for certain groups, but is open and suitable for all walks of life.

Tembang Baturaden Indah participated in conveying the tourism potential in Banyumas. The existence of the song offers an attraction that people can get when visiting the Baturaden Tourist Facility. So that people who come to Baturaden are indeed people who want to recreation. In the lyrics of *Kabeh mau pada golet kesenengan*, that is, Baturaden at that time became one of the entertainment places for the people of Banyumas in particular and more broadly the people in the area of Banyumas.

The Banyumasan Baturaden Indah song does not only represent the condition of the Baturaden Tourism Center at that time. The song also contributes as a promotional medium. Through its lyrics, the Baturaden Indah song informs the public at large about the existence of a beautiful, comfortable, peaceful Baturaden Tourist Attraction etc. Through Lengger art performances, the Baturaden Tourism became known and became a primadonna tourism.

The existence of the Baturaden Tourism Center has been inaugurated since 1979 by the Minister of Agriculture Prof. Ir. Soedarsono. Baturaden Tourism mainly presents natural beauty and public parks (landscaping). In addition, several other attractions in the area include hot springs, swimming pools, children's playgrounds, waterfalls and rivers with rocks that have been deposited lava in the valleys of the tourist forest.

In the Baturaden forest area, there are also still interesting types of flora and fauna that are rarely found elsewhere. There are still many beautiful trees and provide a 'peaceful' atmosphere, so it is very suitable for traveling. Some of these types of trees include: Pinus, Damar, Perca, Udanmas, Lempiji, Makadame, Rangsas, Kaliandra, Rasamala, Beringin etc.

As a recreational place, at that time the existence of the Baturaden tourist site was equipped with adequate accommodation facilities. If visitors want to relax and stay, there are around 100 villas and motels available in the recreation area from economy class to luxury. In the 1980s, the rates of villas and hotels in the area ranged from Rp.3000 per room to Rp.10,000 per room for 24 hours. For visitors, there are also restaurants and food stalls which number around 20.

The existence of the Baturaden tourist attraction cannot be underestimated, because the reach of tourists or visitors is also so wide. Tourists who come are not only from within the country or local tourists, but also from foreign countries such as Europe, America, Canada, Australia and other Asian countries. In fact, at that time there was an assumption or image attached to Baturaden that Baturaden was a 'Stop Over' for foreign tourists traveling to Bali, Borobudur, and other places. The success of Baturaden as one of the tourist attractions, is not only reflected in the range of tourists who come. In 1980, Baturaden had earned an income of Rp. 38,000,000 per year, and still has great potential to be developed to become one of the leading tourist attractions in Banyumas.

From the explanation above, it can be seen that the banyumasan song does not only represent the cultural values of the supporting community. However, in its development, the banyumasan word often intersects with various interests. In the Baturaden Indah song, the importance that can be interpreted is to represent the condition of the Baturaden Tourism Center at that time. The lyrics provide a description of the Baturaden Tourist Workshop. So then, it is hoped that people will be interested in coming and traveling in Baturaden. This means that the Baturaden Indah song also contributes as a promotional medium. Media to promote tourism potential that is developed and offered to the community at large.

4. Conclusion

Various social, political and cultural factors that occur in the community also affect the development of the Banyumasan song. In addition to revealing local cultural values, the Banyumasan song also represents various interests. As many encountered during the Orde Baru period, the Banyumasan song often intersects with political interests. These interests are conveyed through existing lyrics. In some cases, political interests are conveyed through poetry compositions that are adjusted by the orderer, based on what messages are intended to be conveyed.

In addition to representing political interests, the banyumasan song also represents the image of the region. The image of this area has a great influence in determining who and with what purpose they come to a city. In this case, Tembang Mendoan, represents Banyumas as the City of Mendoan. The nickname is an image built to

give its own attraction to the city in question. Banyumas as the City of Mendoan is based on the reality of mendoan as a familiar food, which can be easily found in Banyumas and is a favorite of the people.

In addition, the Baturaden Indah song represents the attraction of natural tourism in Banyumas, namely the Baturaden Tourism Facility. The tourist spot, which was inaugurated in 1979, is a place of recreation and a place to find fun. The Beautiful Baturaden Songs describe the beautiful condition of Baturaden, which can be enjoyed by all ages, places of consolation, etc. As a promotional medium, the song also took part in the success of the development of Baturaden as a tourist attraction. This can be seen in 1980, Baturaden has earned an income of Rp. 38,000,000 per year, and still has great potential to be developed to become one of the leading tourist attractions in Banyumas at that time.

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