



The Application of Anthony Giddens' Structuration Theory to Rumeksa Dance in Banyumas District

Indah Sukma Purwaningtyas; Sutiyo; Akbar Bagaskara

Faculty of Language and Art, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v10i10.5193>

Abstract

This study aims to describe the results of the analysis of the Implementation of Anthony Giddens' Structuration theory in Rumeksa Dance in Banyumas Regency. This research uses descriptive qualitative method. The object of research is Rumeksa Dance in Banyumas Regency. The research subjects were DINPORABUDPAR staff and Rumeksa dance choreographers. Data collection techniques by means of observation, in-depth interviews, and documentation. Test the validity of the data using the technique triangulation method. The results showed that: (1) Rumeksa dance is divided into 3 scenes, namely Lenggeran, Baladewa or Kiprahan, and Ebeg. (2) Rumeksa Dance was initiated by Mr. Mardjoko, the choreography used adapted from Lengger Dance with the aim that future generations can learn Lengger dance with a shorter duration. (3) in Anthony Giddens' Structuration Theory, the agent or person who plays a role in creating differences is Mr. Mardjoko. While the agency or event that the agent is responsible for is Rumeksa dance.

Keywords: *Lengger; Rumeksa; Strukturaci; Anthony Giddens*

Introduction

Indonesia has a wide variety of ethnicities, cultures, races, languages, and so on. Indonesian culture and arts are also diverse, not only dance, but also paintings, musical instruments, or traditions that exist in the archipelago. Each region also has its own cultural and artistic characteristics. Java is no exception. In Java, each province, each district, and even each village has different cultural and artistic characteristics. For example, dances in Central Java and East Java have a variety of different movements. Likewise, the dances in Banyumas Regency and Tegal Regency also have a variety of different movements and each has its own character. Along with the times, cultures from various countries began to enter Indonesia. Indonesia does not close access to foreign cultures that enter because it can develop all the potential that exists in Indonesia so that Indonesia is more in line with globalization. Indonesia's culture and arts are no exception. Some cultures and arts in Indonesia are slightly more developed and changed in order to keep up with globalization. But such things need to be watched out for because the development of globalization can also shift or disappear existing cultures and arts if not properly preserved.

Culture is a term whose definition is very flexible. Culture is a common human phenomenon, so the word culture always causes different interpretations (Van Peursen, 2003: 123). In other words, culture has many definitions because it is defined according to different scientific approaches. The term culture comes from the root word "culture", which means: 1). spirit, mind, product of culture; 2) the study of customs, culture and language; 3) the context relating to the development of culture (civilized, advanced); 4) the context in which it is usually practiced. The advances commonly used in culture are the subtle and beautiful parts, such as manners, arts, and sciences, and the practice of interconnected relationships with society (Koentjaraningrat, 2004:10). Culture and civilization with their similarities expose the philosophy of human life. culture itself includes values, norms, and beliefs that are inherited from members of the community itself (Taylor, 1897). Culture is part of society. Along with the times, culture is dynamic and follows the flow of development, for example, popular culture or known as pop culture. According to Ibrahim (Ilham, 2017), popular culture supported by industrial civilization can build a society not only based on consumption but also cultural integrity as an industrial product. One type of popular culture is Korean pop culture or commonly known as K-pop. The rapid flow of globalization facilitates the spread of foreign culture through manifesto media supported by easily accessible internet networks, especially among today's generation or what is currently known as generation Z.

The entry of k-pop culture began with the drama *Boys Before Flower* in 2008. Then the drama trend was supported by the emergence of boy bands and girl bands such as Bigbang, Super Junior, Girls' Generation, and so on. This attracts interest among teenagers. Not only seen from the visuals but generation Z also sees k-pop groups from the music and dance moves. Nowadays, K-pop fans are increasingly becoming a problem for Indonesian culture. One of the problems that arise is the lack of concern of the younger generation for events in Indonesia, especially regarding culture. It is known that some cultures in Indonesia have been claimed by other countries. For example, Reog Ponorogo, whose ownership was recognized by a neighboring country, Malaysia. Quoted from the mediaindonesia.com page, the submission of the Intangible Cultural Heritage (WBTH) document was fulfilled by Indonesia on February 18, 2022. In fact, Reog Ponorogo has been recognized as an Indonesian Intangible Cultural Heritage since 2013. One of the reasons other countries want to claim Indonesian art is the development factor of globalization, not a few young people seem bored with the culture they consider outdated, especially if certain arts are difficult to learn. Then the influx of other cultures further adds to the marginalization of indigenous culture and art, especially dance, in Indonesia. According to Soedarso S.P (Sabatari, 2006: 239) Art is all products of beauty created by humans. All human activities and works that express their historical experiences, which are presented in a unique and interesting way, allow the emergence of inner experiences or activities in other people who appreciate them. Soedarso's definition positions art as an activity that is considered unique and interesting to a group of people. According to Aristotle, art is defined as depiction or imitation (mimesis). The value of a work of art is not only estimated by the barometer of truth contained therein, but also the effect obtained by the observer. Whether a work of art is good depends also on whether the effect appears (Hauskeller, 2015:17-20).

According to Soedarsono (Amelinda, 2020: 259) dance is a medium for expressing the soul that is born in the form of beautiful movements. According to Curt Sach, dance is an art that conveys expressive forms through movement. According to Susanne K. Langer in her writing entitled "Problem of Arts" Artwork is an expression that is made in such a way that it captures our perception through reason or imagination, for example, human emotions. The word emotion here means everything that can be felt, from physical sensations, pain and comfort to the most complex emotions. Expressive movement is movement that is beautiful and can make human emotions vibrate. According to John Martin, the word emotion has been described as something that is not only subtle, but violent, powerful and strangely stressful movements can be beautiful. Curt Sach's definition of dance paved the way for experts to refine it. The definitions that have been expressed by experts then concluded that dance is the expression of human thoughts and feelings that are poured out through rhythmic movements and have aesthetic value. The human soul controls the three elements of reason, taste or emotion, and will.

One expression of culture is dance. Therefore, the function, style, and nature cannot be separated from the development obtained. There are various types of culture in this world. Seen in Indonesia, there are so many kinds of styles. Variations in the character and style of dance in this culture can be caused by many contexts. Realizing the most obvious cultural distinctiveness appears in the features of customs and language. Basically, a race is selected based on the unity of customs and language. Another cultural element that also appears as an indicator of a race is community. This community system regulates the position of each group, the rights and obligations of each group, and the relationship between one group and another.

Banyumas Regency is one of the regions that has a diverse culture or arts. One of the famous arts in Banyumas Regency is the Lengger dance performance. Quoted from Kumparan.com, one of the maestros of Lengger Lanang Banyumas, Rianto, has brought Lengger dance to the international arena. Rianto brought Lengger dance to America. Before Rianto, the maestro of Lengger Lanang was held by Mbok Dariah who was born with the original identity of Sadam because she was actually male. The nickname "Mbok" has been pinned by the Banyumas community which proves that the Banyumas population has recognized and accepted Mbok Dariah as a woman (Tohari, 2015: 1-3). Lengger dance has become an inseparable part of the culture of Banyumas Regency. This art creates entertainment for the community, which is one of the necessities of life in an educated society. For the people of Kabupaten Banyumas, Lengger dance is not just entertainment, but also a form of femininity and cultural tenderness in Kabupaten Banyumas. Until now, Lengger dance is believed to have indang Lengger which apparently can possess men and women. The myth is that men and women who are possessed by indang will become Lengger.

In the context of tourism, according to Krishna Anugrah (2017), human potential is one of the most important elements as a medium to optimize the quality of products from a particular commodity by a kind of human potential that determines the quality of tourism commodities. For this reason, guidance and training for the community related to art preservation is consistently carried out in order to maintain the arts in Banyumas Regency. Through education and training, it is hoped that future generations will have people who are competent in maintaining arts and culture in Banyumas Regency and can teach Rumeksa dance as one of the arts owned by the Banyumas community. In this study, structuration theory is applied to analyze how the structuration process takes place in the development of Lengger dance into Rumeksa dance so that future generations can learn Lengger dance, and have an impact on Banyumas dance art that avoids extinction. This research can describe and provide an understanding of how the process of developing Lengger dance into Rumeksa dance with changes due to the structuration process.

Research Methods

Research is a process carried out to search or find something systematically, the research is emphasized to solve a problem that can be described (Kaelan, 2012: 1). This study uses qualitative research methods with interview and documentation data collection techniques in order to analyze the application of Anthony Giddens' structuration theory to Rumeksa dance in Banyumas Regency. Seen from how the formation process of Rumeksa dance and its relationship with Giddens' Structuration theory. The qualitative research method used is a research method using an ethnographic approach. Ethnography is the description of a culture in narrative form (Spradley, 2007: 3). This ethnographic approach begins with the researcher appointing informants or sources, the informants are then interviewed by the researcher to get information about the history, variety of movements and so on related to Rumeksa dance. Then after obtaining data through interviews and documentation, the data is reduced and analyzed in accordance with the research focus. Then the next step the researcher will compile the research results into a narrative report. The role of the researcher is one of the most important factors in the research and observation process, where the researcher has a role as a key instrument that collects data personally

without assistance from others, besides that qualitative researchers also have a role to recognize anomalies and values such as history and culture in a community group (Creswell, 2021: 251).

The object of research is everything about the object used as the focus of the research context. In the context of the study, the object of study or focal point is the application of Anthony Giddens' structuration theory to Rumeksa dance in Banyumas Regency. What is studied in the history, process, elements of motion, and supporting elements that support Rumeksa dance. The research targets are interviews with figures involved in the process of making Rumeksa dance consisting of Rumeksa dance choreographers and also the Banyumas Regency Youth, Sports, Culture and Tourism Office in the field of Culture. The most basic procedure in research with the aim of obtaining data that is in accordance with the research topic. According to Sugiyono (2020: 63) qualitative studies, data collection techniques are the most basic procedures in research with the aim of obtaining data that are in accordance with the research topic. Sugiyono (2020: 63) in qualitative studies, data collection takes place in natural conditions (natural settings), primary data sources and data collection techniques are more participatory observation, in-depth interviews and documentation. The data needed for this study were obtained through data collection techniques as follows.

Marshall (1995) states "through observation, the researcher learns about behavior and the meaning attached to those behaviors". Through observation, researchers learn about behavior and its meaning. Observation activities in this study can be about basic interviews with Banyumas Rumeksa dance choreographers. Observation in participant observation. In this case, the researcher is involved in several activities together with the resource person, including the training process at the resource person's studio, Graha Mustika Studio.

Before making observations, the researcher first made observation instructions as a reference, so that the observation process to be carried out would remain directed and not separated from the context which was the main objective of the researcher, namely to find data to be analyzed regarding the implementation of Anthony Giddens' structuration theory in Rumeksa dance in Banyumas Regency. According to Esterberg (2002) in Sugiyono (2020:114) defines an interview or interview as a meeting between two people where information and ideas are exchanged through questions and answers to build meaning on a particular topic. Furthermore, Esterberg notes that interviews are the core of social research. If you search social science journals, you will find that all social research is based on interviews, both standard and in-depth.

Before conducting interview activities, researchers are required to first create a structured and systematic interview guide. The guide contains several structured questions that will be answered by the interviewee. The questions can be facts, data, information, or judgments about the research focus. The guidelines for implementing data collection using interviews are only for temporary reference, interviews are conducted flexibly and openly without any pressure on the interviewees. During the interview, the researcher can use a notebook, recorder and camera so that the interview results can be recorded very, very well.

Discussion and Results

A. Research Setting

The research setting was taken in the city of Purwokerto, Banyumas Regency. Previously, the city center of Banyumas Regency was in Banyumas itself. The city of Banyumas is one of the cities located in the valley of the Serayu River, which ends in the Dieng mountains and ends in the Indian ocean. The Serayu River separates Banyumas from the rest of the city, making it quite difficult to reach certain locations. Apart from being encircled by the Serayu mountain range, the city of Banyumas is also encircled by rivers as a barrier to other regions. The Serayu River flows from the east and north of the

city. In addition, the Gawe river is a river that has a very small flow. The northern and eastern boundaries were the Serayu River, while the southern boundary was Kemrajen and the western boundary was the onderdistrik (sub-district level area) of Patikraja. The resolution of the Dutch East Indies Council on August 22, 1831, number 1, stipulated the establishment of a caresidenan, which was initially divided into five areas, namely: Majenang, Banjarnegara, Purbalingga, Ajibarang, and Banyumas.

The economic depression that hit the world due to the effects of World War I in 1929 culminated in the free fall of stocks on the New York Stock Exchange. As a result of the downturn, factories in Bojong, Purwokerto, Sumpiuh, Klampok, Kalibagor stopped operating in 1933 (Sri Margana, 2010: 25-26). The condition of the people in the Banyumas Prefecture was very poor. This condition could be seen from the people who could not redeem the goods that had been pawned. As a result, valuable or high-value items such as agricultural tools, clothing, household utensils and even jewelry were auctioned off at very low prices.

In addition to the previously mentioned impacts, the Dutch East Indies treasury was also affected. Efforts were made to control the situation, one of which was cutting the salaries of civil servants to fill the state treasury. In addition, the plan for the Banyumas district and Purwokerto district to abolish or merge the districts as well as the suggestion of moving the city was proposed by H.G.F van Huls (Sri Margana, 2010: 26). Entering the new order period and the existence of trams and trains, Purwokerto city was considered more advanced than Banyumas city and in its history Purwokerto city was called the capital of the regency and caresidenan. With the elaboration of the regency, the Banyumas caresidenan was only Banyumas, Purbalingga, Banjarnegara, and Cilacap as of January 1, 1936.

Problems arose regarding the plan to relocate the capital city. The house that was supposed to be the residence of the resident was not perfect for living in. The capital of the prefecture and regency, which was originally located in Purwokerto, was temporarily located in the city of Banyumas which was stipulated by Gouvernementsbesluit on December 31, 1935 number 3. The new house of the Banyumas Resident in Purwokerto city was built in Sitapen Village located on Jalan Sekolah. The magnificent house under construction was the first multi-storey building in the city. As a city that has a long historical environmental context, the incorporation and transfer of the Banyumas regency capital to Purwokerto along with its symbols traces back to the early 16th century. due to psychological, philosophical, and historical reasons as a symbol of the Banyumas royal dynasty, the Regent asked the colonial government to participate in the transfer of the Banyumas regency pendapa. the pendapa built during the reign of Regent R. Tumenggung Yudanegara in 1749-1755 was named pendapa Si Panji. Besides being a symbol of the Banyumas regency dynasty, the Banyumas people viewed the pendapa Si Panji as a sacred object. The regent's request to have the pendapa moved received a favorable response from the colonial government. Moreover, at that time the pendapa was in a damaged and porous condition, so it needed to be in a better condition (Sri Margana 2010:30).

The transfer of the pendapa began in January 1937. The relocation was special because it was done without crossing the Serayu River due to the beliefs followed by the Banyumas people. Therefore, the relocation of Si Panji's pendapa took a detour that was quite a distance away. The transportation of the saka guru Si Panji was carried out towards the east through the Serayu river without crossing it, then through Wonosobo towards the north through the Pekalongan prefecture and then ended with the destination of Purwokerto. After the transfer of the pendapa to Purwokerto, there were changes in the pendapa of Si Panji, namely the front porch. The configuration was made more modern so that the living room seemed wider and the gate in front was made in a newer form.

After everything needed in Purwokerto had been completed, the regent of Banyumas who at that time was held by S.M Gandasubrata and his family transmigrated from the city of Banyumas to the city of Purwokerto on March 5, 1937. Previously, the regent was required to come to the office in Purwokerto every day as well as the resident who had to temporarily live in Banyumas because the construction of the

resident's house in Purwokerto was still under construction. And only in 1939, the construction of the resident house in Purwokerto was completed. The Banyumas resident who at that time served was Mr. J. Ruys. Since many infrastructure developments in the city of Purwokerto were built, the city of Banyumas has become increasingly quiet. So for this reason, several facilities in Purwokerto were moved to Banyumas. one of the facilities in Purwokerto that was transferred to Banyumas was the Mantri Health School which was moved on April 1, 1936. The school, which was originally located on Church Street, was then transferred to Banyumas and became government property in 1937. It seems that the effort to make Banyumas city have the same condition as before was not quite successful because the city never found the crowds again as in its heyday.

B. History of the Formation of Rumeksa Dance

The process of creating Rumeksa Dance originated from the idea of Mr. Mardjoko, Regent of Banyumas in 2008-2013. The creation of this Rumeksa dance is an effort of the Banyumas regency government to preserve the arts in Banyumas. then Mr. Mardjoko informed the dance training team to choreograph the Rumeksa dance. Furthermore, the choreographer team was divided into 3 (three) teams to compose the Rumeksa dance movement section because this dance is divided into 3 (three) movements, namely Lengger, Baladewa or kiprahan, and ebeg. The Rumeksa dance movement exploration process is by observing dance movements in typical Banyumas art.

After each team of choreographers has choreographed their dance, the three types of movements are composed by combining the movements that have been compiled by each team. Beginning with the lenggeran motion followed by baladewa or kiprahan, then ebeg-ebegan then back to the lengger motion. So this variety of lengger movements is at the beginning and end of the dance. Rumeksa dance which has a duration of approximately 8 minutes is also a form of reconstruction of the Lengger dance performance which has a duration of one night. Rumeksa here means "guarding". The formation of this Rumeksa dance can maintain and preserve the art of Lengger so that the younger generation can easily learn it.

C. Elements of Rumeksa Dance

1. Motion

Dance is a composition of motion that has passed the process of stylization and distortion. Pure motion and meaningful motion are contained in dance movements. Pure motion is motion that is processed to get a form of dance that only has aesthetic value and does not intend to reflect any context. While meaningful motion is wanta motion that has undergone stylization and distortion and has things to visualize through motion. This Rumeksa dance consists of 3 (three) types of movements, namely Lengger, Baladewa/kiprahan, and ebeg. The three varieties are combined into a beautiful dance composition.

a. Lenggeran

The lenggeran movement in rumeksa has an agile and dynamic movement that seems lenjeh or coquettish. Lenggeran movements in Rumeksa dance are at the beginning and end of the dance. For the initial lenggeran motion begins with the motion of walking seblak sampur. Seblak sampur is done at counts 4 and 8 and lasts for 5 x 8 counts. Then there is the motion of keweran sindet. This movement is done every movement transfer. For other movements, namely penthangan asta, entrakan and lembehan. For the position of the dancer's body like dancing in general, namely the position of the body mendhak and ndegeg. For the lengger movement at the end of the Rumeksa dance there is a motion motif of lampah tigo seblak sampur, geol walk. This final lengger movement is performed after the dancers put the ebeg property back to its original place.

b. Baladewa/Kiprahan

Kiprahan comes from the art of Baladewa. Baladewa art depicts a group of soldiers who are gallant in fighting the invaders. The motion motif of the kiprahan section uses the typical motion of a gallant son with the dancer's body position mendhak and ndegegeg putra gagah. This position is combined with the motion motifs of tranjalan tumpang tali, penthangan asta, and ngetung bala.

c. Ebeg

The diversity and beauty of traditional art can be found in all corners of Indonesia, not to mention the diversity of art from Banyumas. ebeg performances are accompanied by gamelan. The ebeg dance uses the property of horses arranged from woven bamboo. The ebeg part of this Rumeksa dance uses ebeg or piggyback properties. The position of the dancer in the ebeg movement is the same as the kiprahan / baladewa section, namely the position of the body mendhak and ndegegeg with the motion motifs miwir sampur, ebeg liaison, mlaku miring, lampah tigo.

2. Music

Music is a collaborator for dance, so it is recommended that the music be composed in accordance with the needs of dance movements. In the west many dances are worked on the basis of existing music. In Indonesia, Serimpi dance is a classical dance whose name corresponds to the gendhing that accompanies it in performing dance movements, for example the Pandelori Serimpi dance whose main music is gending pandelori. In the current development of dance has changed into a steady art. Not a few dance works with accompanying music are made specifically for the dance work.

Rumeksa dance is accompanied by gamelan in general. But what distinguishes it from other dance accompaniment is that this dance is also accompanied by calung. Calung is a traditional musical instrument made of wulung bamboo. Calung comes from the word carang pring wulung (pucung bamboo wulung) or dicacah melung-melung. This musical instrument is in slendro tune with notes 1 (ji), 2 (ro), 3 (3), 5 (ma), and 6 (nem). Rumeksa dance is accompanied by Banyumasan smooth gendhing. The gendhing in Rumeksa dance uses gendhing lengger calung, mascot bawor, and eling-eling. Rumeksa dance uses accompaniment with medium and fast tempo so as to produce accompaniment that hears it also feels excited.

3. Makeup

The makeup used by the dancers has a traditional makeup style. These traditional makeup rules should be maintained. Theatrical considerations for makeup must be considered. For example, makeup for performances that are seen from a considerable distance, the lines of the face must be thickened, for example the lines on the eyes and eyebrows.

Like makeup in general, Rumeksa dance makeup uses beautiful makeup even though the movements in Rumeksa dance have baladewa and ebeg movements. But for makeup, it still follows the character of Banyumas lengger which is beautiful and seems coquettish or seductive.

4. Costume

In principle, costumes or fashion should be comfortable to wear and look good when viewed. In traditional dance clothes, the rules and meanings of symbols attached to dance clothes should be strengthened. In general, the colors attached to dance clothes have a theatrical nature and have a certain sentimental touch. The majority of dance clothes in Indonesia are red in color which means brave and active. Blue also has a symbolic meaning of loyalty and is suitable for knights and princesses who are ready and dedicated to the country. The black color in dance costumes will give the impression of wisdom. The yellow color has the impression of full of cheerfulness and white has the impression of pure

youth and purity.

In Rumeksa dance, the clothes used are usually dominantly red or black. The costume used is balero sleeves made of black or red velvet with mekak adjusting to its creativity, for example mekak can use blue. The jarik used uses Banyumasan batik motifs that are imitated and covers pants that match the color of the balero used. Sampur or shawl adjusts the color of the costume used and the accessories used are more dominant in gold to give the impression of joy and luxury.

5. Properties

Dance property is an instrument or tool that is not listed in the costume elements and does not include stage instruments. But it is included in the category of instruments that participate when dancers dance a dance work. For example shawls, arrows, spears, swords, fans, handkerchiefs, and others. Dance property can be called an instrument that is like one of the dancer's body.

Rumeksa dance cannot be separated from the properties used. The properties used in this dance are shawl (sampur) and ebeg or lumping horse. Since the beginning of the dance, the shawl is always attached to the dancer. But for ebeg or lumping horse is played only in the ebeg-ebegan motion section. When it will be used, there will be a movement to take and return the ebeg to its original position. Ebeg or lumping horse is made of woven bamboo and the hair and tail are made of palm fiber.

6. Performance Arena (Stage)

In this modern development period, many performance venues have a proscenium stage. Apart from the proscenium, another type of stage is an open theater which has a horseshoe-like design. For horseshoe theaters, the audience can enjoy the show from 3 (three) different angles namely front, right side, and left side But the main audience is the audience in front of the stage arena. Therefore, the main focus in choreographing a work should be focused on the front audience.

The Rumeksa dance performance venue can actually use any type of stage arena as long as the floor pattern used focuses on the position of the audience in front. But the stage arena commonly used for Rumeksa dance is a horseshoe type arena where the audience can see the performance from three sides.

7. Lighting

The lighting used is the lighting for the performance. The most ideal lamp used for the performance of dance works on stage is using spot light type lamps. In addition, lights that have special colors to make the show more alive are called color mediums that can provide atmospheres tailored to the storyline of the work.

The lighting used in this Rumeksa dance depends on the time and stage arena used. If it is performed when the sun is coming up and the stage is open, it uses natural light that comes from sunlight. But if the performance is done at night and uses an outdoor or indoor panggung arena, the lighting is enough to use a type of Parabolic Aluminized Reflector (PAR) lamp.

D. Analysis of the Implementation of Structuration Theory in Rumeksa Dance

Observations related to structuration are quite widely carried out by researchers both at home and abroad. This phenomenon is quite basic because culture which is dynamic goes with the flow of development towards more directed conditions. This is very interesting because it finds different conditions than usual so that how the process of creating new structures and traditions in society is used for ethical pedestals. By using Anthony Giddens' structuration theory used this time, it aims to create a structure to maintain existence in the midst of technological and cultural developments experienced today.

Banyumas Lengger dance manifests the art that develops, grows, and is born in the Banyumas cultural region. Lengger dance art is an art that comes from the people, by the people, and for the people. The form of Lengger dance art is not only performing dance works but also singing traditional Banyumas songs accompanied by gamelan music, especially calung instruments. The Lengger dance performance is divided into 4 acts or scenes, namely scene 1. Gambyongan or Lenggeran; 2. Badhutan or Bodoran; 3. Ebegan; and 4. Baladewan. With these 4 acts or scenes, Lengger dance requires a long performance time, namely one night. This is what makes Lengger dance difficult to learn by the younger generation because of its long duration. Therefore, to make it easier to learn, this Lengger dance needs to be rearranged so that the duration of the performance is shorter. This rearrangement of Lengger dance finally formed Rumeksa dance.

When associated with Anthony Giddens' Structuration theory, the ability to realize social contrasts in a social environment is the definition of an agent. Moreover, the role of the agent here is impossible without access to power. So, it can be said that an actor will not become an agent if he loses the ability to realize a difference in the social area. The agent in this Rumeksa dance is Mr. Mardjoko who in 2013 served as Regent of Banyumas Regency. Mr. Mardjoko wants this Lengger dance to be learned by the younger generation in order to preserve the typical Banyumas art. Rumeksa dance in Anthony Giddens' Structuration theory is agency. Agency according to Anthony Giddens' theory is a situation in which there is an individual element that is responsible for the phenomenon that occurs and the phenomenon will not occur if the individual does not intervene directly. Rumeksa dance would not have happened if there were no individuals who initiated it. Rumeksa dance was initiated so that the current generation can learn the current generation can learn Lengger dance with a shorter duration of about 8 (eight) minutes. Lengger dance which has 4 (four acts or scenes is also owned by Rumeksa dance. The difference is that in Rumeksa dance there is no bodoran or badhutan scene, where this bodoran movement is a funny and entertaining movement. But in Rumeksa dance still contains 4 (four) rounds or scenes, namely Lenggeran, then baladewa or kiprahan, then ebeg, then back to the lenggeran movement.

The development of Rumeksa dance since 2013 until now there has been no official change or revitalization of movements. It's just that in several studios in Banyumas district, they make changes to the movements according to the ability of the students in the studio. The enthusiasm for Rumeksa dance can be seen, for example, from students at SMP Negeri 1 Kedungbanteng who have an interest in learning the dance. Although this dance is fairly difficult for junior high school students who do not have a dance base, they do not give up and continue to learn to dance Rumeksa dance.

Conclusion and Suggestions

A. Conclusion

Rumeksa dance originated from the idea of the Regent of Banyumas in 2008-2013, Mr. Mardjoko, as a form of effort to preserve the art of Lengger Banyumas. Lengger Banyumas is an art that develops, grows, and is born in the Banyumas community. Lengger dance not only performs a dance work but also sings traditional Banyumas songs accompanied by gamelan music, especially calung musical instruments.

Related to Anthony Giddens' structuration theory, there are agents who have the ability to create social differences. The agent in Rumeksa dance is Mr. Mardjoko who made the idea of creating a typical Banyumasan dance like Lengger with a shorter duration version and easy to learn. Rumeksa dance is an agency in Anthony Giddens' Structuration theory. If there was no individual who initiated it, this Rumeksa dance would not have been created. Rumeksa dance was initiated so that the current generation can learn Lengger dance with a shorter duration. Lengger dance has 4 acts or scenes, namely Gambyongan or Lenggeran, Badhutan or Bodoran, Ebegan, and Baladewan. The difference between

Lengger dance and Rumeksa dance is the absence of Badhutan or Bodoran scenes. But in Rumeksa dance there are still 4 scenes or rounds that are the same as Rumeksa dance, namely Gambyongan or Lenggeran, Baladewan, Ebeagan, and Lenggeran.

B. Suggestion

It is hoped that the Banyumas Regency government will not only revitalize Lengger dance but other arts whose existence is almost extinct. This hope aims to ensure that future generations can still enjoy and learn the arts in Banyumas Regency.

References

- Amelinda, S.P. Respati, R. & Giyartini, R. (2020). Tari Egrang Batok di Sekolah Dasar. *Pedadikta* Vol. 7, No. 3 257-266 <https://ejournal.upi.edu/index.php/pedadidaktika/article/view/26195/12941> OK.
- Anugrah, Krishna & Suardana, I Wayan (2017). Pembangunan Pariwisata Daerah Melalui Pengembangan Sumber Daya Manusia di Gorontalo. *Jurnal Master Pariwisata* <https://doi.org/10.24843/JUMPA.2017.v04.i01.p03>.
- Creswell, John W. (2021). *Research Design*. Yogyakarta: Pustaka Pelajar.
- Hauskeller, Michael. (2015). *Seni-Apa itu? : Posisi Estetika dari Platon sampai Danto*. Yogyakarta: PT Kanisius.
- Ilham, Muhammad. (2017). Representasi Budaya Populer Meme Comic Indonesia (Analisis Semiotika Meme Dalam Fanpage Meme Comic Indonesia) <http://repository.unhas.ac.id>.
- Kaelan. (2012). *Metode Penelitian Kualitatif Interdisipliner Bidang Sosial, Budaya, Filsafat, Seni, Agama dan Humaniora*. Yogyakarta: Paradigma.
- Margana, Sri., & M. Nursam. (2010). *Kota-Kota di Jawa: Identitas, Gaya Hidup dan Permasalahan Sosial*. Yogyakarta: Penerbit Ombak.
- Peursen, C.A. Van (1978). *Susunan Ilmu Pengetahuan: Sebuah Pengantar Filsafat Ilmu*. Jakarta: Pt. Gramedia.
- Sabatari, Widyabakti. (2006). Seni: Antara Bentuk dan Isi. *Journal Imaji* Vol 4, No.2 Agustus 2006:238-250.
- Spradley, James P (2007). *Metode Etnografi*. Yogyakarta: Tiara Wacana.
- Sugiyono. (2020). *Metode Penelitian Kualitatif*. Bandung: Alfabeta.
- Taylor, E.B. (1897). *Pengertian Kebudayaan*. Departemen Kebudayaan dan Pariwisata.
- Tohari, Ahmad. (2015). *Lengger*. Repositori Kemendikbud. Retrieved from <https://repository.kemdikbud.go.id/1100/1/Lengger-AT.pdf>.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).