

## ABSTRAK

Lengger lanang merupakan salah satu kesenian rakyat yang berasal dari Banyumas. Kesenian ini diperkirakan tumbuh bersama dengan Serat *Centhini* pada tahun 1814, yang kemudian berkembang dalam beragam cerita *folklore*. Ciri khas dari kesenian lengger lanang yaitu adanya keterlibatan penari laki-laki yang melakukan *crossdressing* sebagai penari perempuan. Rekaman sejarah lengger lanang di masa lalu menunjukkan bagaimana tradisi dengan balutan *crossdressing* ini memiliki peran penting dan mampu mencapai masa kejayaannya di tengah masyarakat Banyumas pada jaman dahulu. Hal ini kemudian mendorong para penari asal Banyumas untuk melestarikan kembali tradisi lengger lanang di tengah masyarakat sekarang.

Penelitian ini memposisikan tiga penari lengger lanang sebagai subjek dalam penelitian, yang mana mengungkap pengalaman hidup sebelum dan sesudah menjadi penari lengger lanang. Dengan menggunakan teori *gender performativity* Judith Butler dan *ritual theory ritual practice* Cathrine Bell, penelitian ini menganalisis bagaimana para penari mengkonstruksikan wacana gender dalam tari lengger lanang. Analisa konstruksi wacana gender dalam penelitian ini bertujuan untuk memahami identitas gender yang ditampilkan para penari lengger lanang dalam tampilan *crossdressing*.

Dengan menggunakan metode kualitatif *life history*, pengumpulan data dilakukan dengan *in-depth interview* serta observasi melalui *in-situ interview/small talks*. Penelitian ini mewawancarai tiga penari lengger lanang yang kini membawakan lengger lanang dalam konteks wilayah yang berbeda; Otniel Tasman (Surakarta), Rianto (Jepang), dan Tora Dinata (Banyumas). Proses analisa dalam penelitian ini kemudian menggunakan teknik *iterative approach*.

Berdasarkan temuan data empiris, penelitian ini menghasilkan tiga wacana gender berdasarkan *life history* masing-masing penari lengger lanang. Wacana tersebut yaitu; wacana “*indhang lengger*”, wacana konsep *nyawiji*, serta wacana “tubuh lengger” melalui karya tari. Ketiga wacana ini kemudian direpresentasikan melalui praktik *crossdressing* dan spiritualitas (ritual tubuh) yang dijalankan oleh para penari lengger lanang. Keseluruhan aspek ini saling berkaitan satu sama lain dan dinegosiasikan oleh para penari lengger lanang sebagai identitas gender lengger lanang. Selanjutnya, dalam *life history* para penari lengger lanang, upaya “mengkonstruksi” keberadaan lengger lanang di masa sekarang menjadi kesamaan bagi ketiga penari lengger lanang dalam membawakan lengger lanang saat ini.

Kata kunci: Lengger Lanang, *Life History*, Wacana Gender, Penari *Crossdressing*

## ABSTRACT

Lengger lanang is a traditional form of folk art that originated from Banyumas. It was predicted to have grown side by side with Serat Centhini in the year 1814, which then continued to expand into varied forms of folklore. A defining characteristic of lengger lanang has been the involvement of male dancers that crossdress as female dancers. Historical records regarding lengger lanang have shown how this form of traditional dance and its encompassment in crossdressing held important roles, and reached pinnacle times of greatness in the midst of olden Banyumas society. This has then propelled Banyumas dancers to conserve and develop back the tradition of lengger lanang in society today.

This study positions three lengger lanang dancers as subjects to reveal their life experiences before and after becoming lengger lanang dancers. The theory of gender performativity by Judith Butler, and ritual theory ritual practice by Catherine Bell, is used in this study to analyze how the dancers interpret and construct gender discourse within the lengger lanang dance. The analysis of gender discourse in this study aims to understand gender identity that is being shown by lengger lanang dancers when crossdressing.

Life History is used as the qualitative method in this study. Data gathering was done by in-depth interviews, and observations by in-situ interview/small talks. This study has interviewed three lengger lanang dancers that have brought lengger lanang from different territorial contexts: Otniel Tasman (Surakarta), Rianto (Jepang), dan Tora Dinata (Banyumas). The analysis process of this study uses an interactive approach.

Based on empirical findings, this study has generated three forms of gender discourse that have been established by lengger lanang dancers, which include: “indhang lengger”, the concept of nyawiji, and discourse of the “tubuh lengger” through dance. These discourses are then represented through the practice of crossdressing and body rituals that are undergone by lengger lanang dancers. All of these aspects are intertwined and negotiated individually by every lengger lanang dancer as a lengger lanang gender identity. At the same time, based on life history lengger lanang, in the ebbs and flows of being a lengger lanang dancer, the efforts to “construct” lengger lanang existence in today’s society has become a similar interest to these three lengger lanang dancers in bringing the tradition to current times.

**Keywords:** Lengger Lanang, Life History, Gender Discourse, Crossdressing Dancer