

Performance of the Gegesik Style Cirebon Mask Kalana Dance in the Context of Coastal Culture as a Source of Local Wisdom

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ABSTRACT

Gegesik-style Klana mask dance is one of the styles that have survived to the present day. The importance of maintaining and preserving the Gegesik-style Klana mask dance, which is comprised of dance elements presented in the form of a dance performance, is understood by a few people who have studied its dance elements. By comprehending the elements contained therein, the Gegesik style of the masked Klana dance will maintain its authenticity without altering a single aspect of the Gegesik style masked Klana dance's standard. Gegesik-style Klana mask dance has excellent appeal for ceremonial events, welcoming guests, and filling in events organized by government and non-government organizations. This study used qualitative research and an ethnochoreological methodology as a scalpel to investigate the textual components of dance. The Gegesik style Klana mask dance has eight text components: movement, dancers, make-up, clothing, floor patterns, music, property, and place of performance. Collecting data was done with observation, interviews, and document analysis. After conducting research, the researcher discovered that the form of performance of the Gegesik-style masked Klana dance consists of eight interrelated components that cannot be changed without altering its authenticity. Consequently, the Gegesik-style Cirebon masked Klana dance contains elements that cannot be easily altered, as well as meanings and values implicit in every movement, music, costume, and another component.

KEYWORDS

Gegesik Style
Mask Dance
Performance
Ethnochoreography

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INTRODUCTION

Cirebon is one of the areas in the West Java province. Cirebon's arts and culture are diverse. Cirebon's geographic location is on the northern coast, home to art infused with indigenous knowledge. Cirebon's arts include sintren, burok, berokan, tayub, tarling, mega mendung batik, and mask dance, among others. The mask dance is one of the most recognizable characteristics of Cirebon. Consistent with what was stated by (Masunah et al., 2020) Crete Kencana Ki Gede Pedati, Batik Crafts, Glass Painting, Culinary, Various Performing Arts, Historical Objects in the Museum, Sunan Gunung Jati Tomb, Kasepuhan Palace, Kacrebongan Palace, and Kanoman Palace are examples of Cirebon's cultural wealth. By incorporating performing arts studios, these three palaces exist to advance art and culture.

Many people are familiar with the Cirebon mask dance. The Cirebon mask dance, as revealed by (Rusliana, 1977) that the Cirebon mask dance is a dance performance in which

the principal dancer, also known as the masked mastermind, bites five principal masks (masks) in order to cover their faces. The five masks that Rusliana meant were the Panji, Samba/Pamindo, Rummyang, Tumenggung, and Klana masks.

The Cirebon mask dance, performed by Sunan Gunung Jati, is a vehicle for the spreading of Islam. (Nurasih, 2014). In its development, in the XIV-XV centuries, mask dance spread to several areas in West Java, namely Cirebon, Indramayu, Karawang, Bekasi, Depok, and Subang. At the beginning of its development, the guardians, especially Sunan Kalijaga among mask artists, believed that masks and wayang were the carriers of this art in the framework of Islamic symbols (Suanda, 2015).

Based on this expression, Cirebon is one of the regions where the wali spread Islam by inviting people to embrace the religion through mask dance. Masks are therefore still an art form associated with religious events, *Mapag Sri* events, and *Nadran*, among others. People who perform traditional ceremonies in the village believe that the mask dancers represent their great-grandmother (Nyi Endang Kencanawati), who is "present" to grant blessings of safety, prosperity, and a peaceful existence. A mask is an object used to cover the face so that the original face cannot be seen or recognized. In Indonesia, masks of various types, meanings, and functions are prevalent. Initially, masks were used to worship ancestral spirits, which was typically accomplished through ceremony (Pramadanti et al., 2021).

Masks are dispersed throughout several villages in the east, west, and north of Cirebon. Masks can be found in East Losari and West Losari, located to the east. East Losari is located in Kedungneng Village, which is no longer inhabited by Rasman, Rasbin, and Duslan, who is now one of the *nayaga* (beaters) of the Purwa Kencana mask group. In West Losari, the masks can be found in Astanalanggar Village, alongside the characters Dewi and Sawitri. His grandchildren now possess the same abilities as the two puppeteers. Taningsih, Nur Anani, Kartini, Srinarti, Warsono, Susana, among others, are categorized as young mask puppeteers. Wentar and Kontjer, along with their offspring Nesih, Ami, Dassah, Saca, and Suji, were the most well-known figures in Ciluwung-Palimanan, located to the west of the masks. Even Tursini (Suji's son), who briefly continued the mask style, has passed away.

Famous mask puppeteers in the Slangit Region are all of Arja descent. The great majority of his nine children are mask artists (as dancers or *nayaga*). At that time, Suteja, Suparta, Sujaya, and Sujana (all deceased) were renowned puppeteers. Keni is the only living descendant of Arja and the leader of the Adiningrum studio. In addition, there are puppeteers such as Sanija, Miah, Maskeni, and Karmina (now more concerned with making mask clothes), as well as a number of simple puppeteers such as Wiyono, Nunung Nurasih, Inu Kertapati, Olihah, Iin, and Turini, among others. There are also many puppeteers in *gegesik*. In addition to the descendants of Mutinah, there are also those of Jublag and Lesek. These include Sumarni, Baerni, and Baedah. (Suanda, 2015). The preceding statement illustrates the lineage of those who uphold the existence of the Cirebon mask dance to the present day. It takes extra effort to preserve the Cirebon mask dance, one of which is the *Gegesik* style Cirebon mask dance, and it is not easy to become a successor to the mask dance.

Masunah and Karwati Explained, the term style refers to a recurring characteristic of dancers. Individual style is typically influenced by an individual's interpretation and creativity, as well as his or her posture or *wanda*. This unique style can be utilized as a

regional style or vice versa (2003). Dance style is the visible, communicated, and expressed aspect of dance. From the perspective of this style, dance can be seen externally or textually presented, as well as from the implied side, namely the meaning that is communicated and expressed, and only then can it be understood, disclosed, and known when traced to the meaning of the value it represents in the performance. (Asriati, 2013).

The Gegesik style Cirebon mask dance is a mask dance style inherited from Dalang Djublaga and currently continued by his descendants, namely Baedah, who owns a dance studio in Gegesik Village, Cirebon Regency called the Purbasari Studio. Sanggar Purbasari is one of the studios that still maintains and preserves the Gegesik style Cirebon mask dance with hundreds of students, serving as a channel for people's interests and talents in learning the Gegesik style Cirebon mask dance.

Five characters, namely Panji, Pamindo/Samba, Rummyang, Tumenggung, and Klana, are exhibited in the mask dance of the Gegesik style, which shares similarities with other styles. Supposedly, these five masks have distinct characters and represent human characteristics from birth to maturity. The Panji Mask depicts a newborn human who exudes tranquility. A child is depicted on the Pamindo/Samba mask. The Rummyang mask depicts a person who is beginning to seek his identity. The Tumenggung mask depicts individuals who have reached adulthood and are full of discipline and duty. And finally, the Klana Mask, this Klana mask depicts physically and psychologically mature humans with arrogant and greedy character traits.

Klan masks are the most attractive of the five types of mask dance. This was disclosed by Baedah, an informant, who stated that the energetic and non-repetitive movements of this klan mask dance drew the attention of both appreciators and dancers. This Gegesik-style klan mask dance is frequently performed at imperial events, ceremonies, welcoming guests, opening events organized by the government or outside the government, as a filler for entertainment events at a variety of events, and for tourism entertainment needs.

In the article (Rohmani et al., n.d.), Dedi Rosala's book describes Babarang or Barangan mask performances by traveling troupes of masked performers. *Dinaan* or celebration mask (dinaan means a day). Therefore, the *dinaan* mask is a mask that is worn throughout the day. Typically, this type of performance occurs at ceremonies, such as circumcisions and weddings. Visiting masks are only displayed at religious events. Typically, the time and place of execution are fixed, such as once a year and during a specific month, with the execution taking place at the graves of the ancestors. The fighting butterfly mask and the *Dinaan* mask are nearly identical. This form consists of two or more distinct groups, which is the only distinction. They dance simultaneously without compromise. Then, at certain times, they demonstrate superior dancing abilities.

Typically, mask dance performances at events that welcome guests, performers, and tourists are a spectacle for appreciators. For religious ceremonies, such as the ceremony of visiting the great-grandfather of Sunan Gunung Jati, the mask dance has sacredness and magical beliefs with the purpose of obtaining blessings and safety, led by the masked mastermind who is descended from the previous masked mastermind.

Klana mask dance has energetic movements, unlike the monotonous movements of other masks. Not only does the accompanying music have a fast tempo, but so does the accompanying movement, so as to hypnotize the audience's eyes. The characters in this klan mask dance are depictions of physically mature, rule-abiding individuals. Klana has an arrogant and greedy personality, as indicated by the red color of the mask's base, eyes, mustache, eyebrows, and nose, as well as the shape of the eyes, mustache, eyebrows, and nose.

Kalan mask dance is performed singly or in groups, based on the requirements of the occasion, to the accompaniment of pelog tunings music performed by gamelan and playback music. The number of *nayaga* who are able to play the gamelan is disappearing, and as a result, the performance of the mask dance with gamelan accompaniment has become uncommon. This pertains to the preservation of the mask dance, which is shifting due to the current state of the world.

People today do not comprehend the significance of maintaining and preserving the Gegesik klan mask dance in order to prevent its extinction. Frequently, there is a misunderstanding in the community regarding the performance of the Gegesik-style masked klana dance, which has fatal consequences and will have a significant effect on the community and artists. This occurs not only among the general populace, but also among a great number of artists who fail to recognize the significance of preserving the authenticity of the mask dance without altering any of the dance elements contained in the Gegesik style of the masked klana dance. Therefore, it is necessary to conduct more in-depth research to avoid old standards-related issues.

An ethnochoreological examination of the form of performance of the Gegesik-style Cirebon mask dance. Ethnochoreology is used to analyze dance's texts and contexts. In this instance, the researcher will analyze the portion of the text containing dance elements associated with the form of performance of the Gegesik-style Cirebon mask dance. Ethnochoreological theory is used to see the extent to which the involvement of the art owner community in the existence of Ndikkar. Narawati (in Rifandi, 2020: 220) There are four notions of ethnochoreology, namely; dance is a product of a society, it contains values that are embraced by the community, there are differences in values between one community and another, to appreciate an ethnic dance it must refer to the values held by the community that owns it.

METHOD

This research is a qualitative research. According to (Ibrahim, 2015) revealed that qualitative research involves data analysis in the form of descriptions and that the data cannot be directly quantified. Researchers use the descriptive method to facilitate the performance of research results in order to draw conclusions, describe research activities, and describe the study's findings.

This study employs an ethnochoreological methodology. According to Marco De Marnis (Narawati, 2003) text analysis and context analysis are used to describe the performing arts as a multi-layered entity. It consists of movement, music, makeup, musical accompaniment, lighting, and floor patterns in text analysis. Assisted context analysis from history, anthropology, sociology, ethnic aesthetics, and archaeology, among other

disciplines. Based on this statement, the researcher employed an ethnochoreological methodology, but only analyzed the portion of the text pertaining to the Gegesik-style Cirebon Klana mask dance.

This research focuses on describing the performance style of the Gegesik-style klana mask dance within the context of coastal culture as a source of indigenous knowledge. This study used both primary and secondary data. Observation, interviews, and document analyses were used to collect the primary data for this study. Several informants who were directly involved in the research provided the data. Secondary data in this study will consist of documents in the form of books, journals, articles, documents, and data that can serve as supplementary data in this study.

Data collection techniques by conducting observations, interviews, literature studies, and documents. As expressed by (Moleong, 1989) Several techniques for data collection include observation, interviews, field notes, and documents. Observations were conducted by researchers, who conducted direct observations at the Purbasari Studio research site. This observation was conducted to obtain clear and accurate data regarding the performance style of the Cirebon Mask dance in the Gegesik style.

This study gathered data through structured direct interviews with informants, including Baedah, the creator and mastermind behind the Gegesik mask. As a result, in order to conduct interviews, the researcher formulated interview guidelines to ensure that the process went as planned. In general, this interview will ask several questions about the issues listed in the problem statement. In addition, researchers gathered data through document studies by acquiring data in the form of images or audio files pertaining to the research topic. It is anticipated that data collection through documentation studies will aid in the analysis of the problems outlined in the problem formulation.

Researchers conduct the literature review by conducting studies through relevant written sources and references, such as books, journals, theses, and others that can be used as sources of information on related topic. Through this literature review, researchers require data to complete the writing and answer the formulated questions. The analysis technique carried out for this study was by using a triangulation technique, namely the combination of data that had been obtained, such as data from observations, interviews, and documentation studies. According to (Sugiyono, 2017) Triangulation is defined as a data collection technique that combines various data collection techniques and existing data sources. If the researcher collects data by triangulation, the researcher actually collects data which at the same time tests the credibility of the data.

In line with what was stated by (Milles & Huberman, 2009) that data analysis involves three concurrent processes: data reduction, data performance, and conclusion drawing/verification. Data reduction is defined as the act of selecting from the field-collected records. Data performance, i.e., the compilation of field-obtained information that allows the drawing of conclusions. The final step is drawing conclusions, specifically drawing conclusions from the field results and then verifying the data.

RESULT AND DISCUSSION

In traditional Cirebon mask performances, a dancer portrays five characters, but it is also possible for a dancer to perform only one dance (Narawati, 2013). The Panji mask dance, the Samba mask, the Rummyang mask, the Tumenggung mask, and the Klana mask

are single dances that can be separated from a series or dance sequence, so this mask dance is also called the Babakan mask. The performance of the mask dance framed in the Mahabharata wayang story is referred to as wayang wong, whereas the Panji story is referred to as the Dalang mask. The Cirebon Mask Dance consists of five types of dance that are commonly referred to as "Panca Wanda" or the five types of Klana, Tumenggung, Rumyang, Samba, and Panji. (Hidayani & Lanjari, 2019).

Based on the preceding explanation, the masked klana dance studied by the researcher has the appearance of a puppeteer mask, as only one character was displayed. According to (Martino & Jazuli, 2019) The Klana Mask Dance is characterized by energetic and enthusiastic movements accompanied by the use of a red mask with a sinister expression, thereby evoking multiple interpretations from various points of view. The Klana Mask Dance is interpreted by the community as a man who is filled with rage and cannot control his passions.

Typically, Klana's mask is painted red. Given his demeanor, you can deduce that this guise has a dashing and rough personality. His eyes were large, and he had a thick mustache and beard. The specialty of the Klana Mask Dance is that it depicts a person with a negative personality, but the audience actually enjoys the dance. (Genik Puji Yuhanda, 2017)

Based on interviews with informants, namely Baedah as a character who has descendants with the gegesik mask maestro, explained the form of performance of the Gegesik style masked klana dance which focuses on several elements, namely: 1) dance movements, 2) dancers, 3) make-up, 4) clothing, 5) patterns floor, 6) property, 7) music, 8) performance venue.

Dance Movement

The Gegesik style masked klana dance is divided into two parts, the *dodoan* and *tanjak* parts, or more commonly known as *deder*, based on data obtained through observation, interviews, and documentation with sources. *Dodoan* begins before the dancer puts on the mask and continues until the dancer puts on the mask, accompanied by music and movements that are harmonious, calm, and dynamic. After the *dodoan* section, the *tanjak* section is continued, consisting of the mask-wearing movement until the end of the movement. This section is accompanied by fast music, and the movements are more attractive.



Figure 1. Dance Moves in the Cirebon Klan Mask

Table 1. *Dodoan* Section

Movement	Information
<i>Nindak</i>	<i>Nindak</i> in the Gegesik style mask dance is by lifting the right and left legs alternately parallel to the thighs then the hands are <i>sembada</i> . If the leg is raised right, then the hand is right. Head movements follow the hands that are not bent.
<i>Kepret sampur gebes left-right</i>	<i>Kepret sampur</i> is shaking the shawl using the power of the fingers of the right and left hands simultaneously followed by the movement of the gebes head moving right and left.
<i>Buang Rawis</i>	<i>Buang rawis</i> is a transitional movement in this dance, consisting of a series of movements that begin with the right and left hands taking rawis/head accessories from above to level with the navel; the right hand holds the <i>rawis</i> and the left hand holds the chopstick at the upper end of the rawis on the left; the position of the feet is <i>adeg-adeg</i> ; the left hand is then straightened to the side; the right hand throws the <i>rawis</i> forward; and both hands.
<i>Obah Bahu</i>	<i>Obah bahu</i> is a movement to work the right and left shoulder alternately up and down. The position of the feet remains <i>adeg-adeg</i> .
Hands-off	The movement before the hand slam is a follow-up movement followed by a hand slam. This hand slam is a series of <i>ukel</i> and <i>kepret</i> movements. After following up 6 times, the count is continued by <i>ukel</i> , that is, both right and left hands are bent inward then opened with the palms facing forward and down then squeezed or slammed.
<i>Tumpang Tali Kepret</i>	<i>Tumpang Tali</i> , and the slamming of the hands. Legs step alternately right and left raised in the average water, then the right and left wrists are rotated parallel to the navel and the final position of the right hand is above the left hand, followed by the right and left hands opened shoulder-width apart parallel to the waist then slammed/cracked.
<i>Soder</i>	Open-close <i>soder</i> , namely the position of the body facing to the right and the two ends of the shawl are clamped by the index finger and middle finger and then closed by placing the shawl over the elbow, head down, legs <i>adeg-adeg</i> followed by small jumps. Do it alternately right and left. During small jumps, the shawl is opened and closed alternately.

Table 2. *Tanjak* Section

Movement	Information
<i>Pasang Adeg-Adeg</i>	<i>Pasang adeg-adeg</i> is the dance movement with the right leg raised parallel to the thigh accompanied by the right hand holding the rawis which is parallel to the navel and 1 inch away from the navel and the left hand straight to the side parallel to the shoulder.
<i>Alung Soder</i>	<i>Alung soder</i> is a movement by throwing a scarf over the shoulder. The position of the legs is <i>adeg-adeg</i> or stance and the left hand is in the same position. This movement is done with a count of 2x8 alternately right and left.
<i>Engkok Bahu</i>	<i>Engkok bahu</i> is a movement with the position of both hands clenching at the waist and moving the shoulders up and down alternately. The head is moved up and down, the legs are counted 1x4 upright and 1x4 crouched to the side. This movement is repeated with a count of 2x8 counts.
<i>Ambil Kedok</i>	<i>Ambil kedok</i> is the movement of taking a mask that is still wrapped in cloth or <i>ules</i> using the hands facing the back with the position of the body and feet touching the floor.
<i>Ngola Kedok</i>	<i>Ngola kedok</i> is the movement of holding the mask by swinging the mask up and down alternately, the position of the head and feet follows the swing of the hands.

<i>Terap Kedok</i>	The masking technique is the movement of the dancer wearing the mask by opening the cloth cover with the feet <i>adeg-adeg</i> then running backwards while opening the ules cloth.
<i>Remove Ules</i>	Throwing ules is a movement with the hands overlapping the rope while throwing away the <i>ules</i> or cloth covering the mask and the position of the feet is steady, slightly jumping.
<i>Iglong</i>	<i>Iglong</i> is a movement by jumping small with steady legs, the right hand is straightened to the lower side and the left hand is bent to the upper side, the head movement follows the hand straight down. This movement is carried out for 2.5 x 8 counts alternately right and left.
<i>Ngelarap Ules</i>	Ngelarap ules is taking the cloth covering the mask that was thrown away in the previous movement and then picking it up again by pinching it with the thumb and forefinger of the left foot and taking it with the right hand.
<i>Gumuyu</i>	<i>Gumuyu</i> comes from the Cirebonese language which means laugh. In this movement, the position of the feet is <i>adeg-adeg</i> , hands are overlapping the ropes, and the shoulders are moved up and down, as if people who are laughing are following the accompaniment of music.
<i>Adu Bapa</i>	<i>Adu bapa</i> movement is a movement that is carried out by giving a <i>gedut</i> motion or movement by stepping the right and left feet alternately, the first step adds power so that it gives a shocking impression followed by the head being moved up and down alternately.
<i>Nindak</i>	Action, namely the movement of stepping on the right and left feet is done for 1 x 8 counts of rotating until the direction is facing back to the front. The position of the hands clenching while holding the <i>soder</i> or shawl and being squeezed alternately with the right and left hands, the head follows the footsteps.
<i>Baplang</i>	The position of the right hand, then the right hand is moved straight and bent to the chest alternately, the foot position is 4 steps forward and 4 steps behind the head, look to the right and front alternately.
<i>Tindak Tangan</i>	<i>Telu</i> The position of the foot is 3 steps forward and 3 steps facing the left, if you step forward, the right hand is above and the left hand is on the waist, then the right hand and foot are stamped simultaneously. And conversely, if the step faces the left, the left hand is above and the left hand is on the waist, then the left hand and foot are stamped simultaneously.
<i>Godeg Rawis</i>	The right hand holding the <i>rawis</i> which is located on the head accessory which is in the form of small dots and dangles from to the thigh, then the left hand is straight to the side. The position of the feet is <i>adeg-adeg</i> with the stomping of the feet and the head being moved small to the right and left but moving quickly and being given a beating. This movement is repeated 2 x 8 counts.
Unmask	Unmasking is the last movement in this klan mask dance characterized by slower music. This movement is carried out with the feet steady or upright and taking the right hand scarf slowly, the left hand holding the right waist then taking the mask using the middle finger touching the nose of the mask and the thumb touching the chin of the mask then opening and saluting by bowing as a sign of respect to the audience.

Dancer

The dancers or masterminds of the Gegesik-style masked klana dance have no restriction on the number of dancers. This Gegesik-style klana mask dance can be performed solo or in groups, depending on the occasion. It can even be performed by large groups, such as 200 or 500 dancers performing in tandem to attract the attention of the audience. Even this Gegesik-style masked klana dance has no rules regarding the gender or age of the dancer;

both males and females may perform it so long as they display the klan's character appropriately. Age is not even a criterion for this klan mask dancer; anyone between the ages of 5 and 60, if they are still able to dance, may perform this dance.



Figure 2. The Rampak Mask Dance

Clothes and Make-up

Clothing contributes to a performance by improving the character of the dancers and the dances that will be communicated to the audience. Dancers of both sexes wear the same clothes. *Kutung* clothes, *sontog* pants, *tapih/sinjang*, *krodong*, *kace*, *ties*, *ampok*, wristbands and anklets, *keris*, *sobrah/tekes*, and *soder/sampur/shawl* are the attire used in the Gegesik style klana mask dance.

The *kutung* shirt is a short-sleeved shirt adorned with gold lace to create an elegant appearance. The clothes and pants worn in the Gegesik mask klan dance are typically red and made of velvet or satin. *Sontog* pants are knee-length shorts adorned with lace. After donning clothes and pants, dancers wear cotton batik cloth / *tapih* with a mega overcast motif that is typically reinforced with *stagen* using *dodot* lancer wingkis and then covered with red colored *ampok* wrapped with flower-shaped beads.

A batik-patterned *krodong* covering the back is attached to the body after clothes have been worn. After the *krodong* is placed on a red *kace* covered in gold lace, it is worn around the chest and a black tie with five gold metal points is added. After the wristbands and anklets that match the *ampok* have been attached, a dagger with a string of jasmine flowers is attached to the right back.

On the head, which is called *Sobrah*, this black *sobrah* is created from human hair and is adorned with two coins on the forehead, which is called *picis*. Mokol flowers or rose-shaped flowers are made of woolen thread and attached to the left and right temples, followed by *melok* flowers made of long woolen threads that hang down from the left and right sides. On the forehead and crown of the head, gold-colored leather carvings impart an air of elegance.

Makeup is an essential component of dance. Corrective makeup is utilized for the Gegesik-style klana mask dance. Corrective make-up is commonly referred to as attractive make-up because it conceals the flaws on a dancer's face. This makeup is intended to make the performer appear beautiful or handsome.



Figure 3. Gegesik Style Klana Mask Dance Attire

Property and Floor Pattern

The property used in the Gegesik style klana mask dance is the red mask or klan mask covered with a ules or red covering cloth. The mask is used by biting the rubber that is attached to the inside of the mask. These masks are made of carefully carved and painted wood. The pattern of the floor in the Gegesik style masked Klana dance is just a circle. For the needs of the *rampak* dance or groups, the floor pattern is adjusted to the needs of the dance.



Figure 4. Klana Mask

Music

This masked Klana dance in the Gegesik style is accompanied by a *gamelan* instrument with a *pelog* barrel and the accompanying song, *gonjing*. Currently, prerecorded music is the norm. However, there are still several events that used *gamelan* directly.

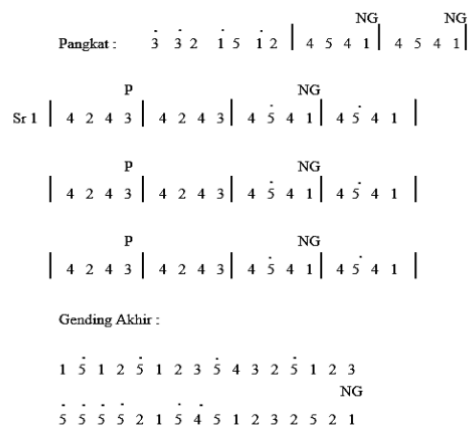


Figure 5. Numerical Notation Of The Gegesik Klan Mask Dance Style

Performance Venue

The venues of Gegesik-style klan mask dance performances are determined by the needs of the occasion. As with the ceremony honoring the great-grandfather, it is held in the burial site of a figure regarded as historic and sacred. Depending on the requirements of the event, entertainment programs are filled in at certain events to welcome honored guests. There is no specific provision regarding the performance venue of the Gegesik Klana mask dance.



Figure 6. the Performance

In the performance of the Gegesik style masked Klana dance, there are eight components, including movement, dancers, make-up, floor pattern clothing, property, music, and venue, as determined by field research. According to relevant research, the performance of the Gegesik Mask Klana dance has no exact parallels with earlier researchers. There was a difference with previous research, namely in studying a problem. Research reviewed by (Ristanti, 2022) This study, titled "Learning of the Gegesik Topeng Klana Dance at the Purbasari Studio," focuses on how students at the Purbasari studio learn, particularly in the *tanjak* section.

According to this research, the Gegesik-style Klana mask comprises two parts that form a single unit for the Klana mask dance. Depending on the requirements of the occasion, it does not always display both parts in its performance. This dance can only be performed with the rising, *dodoan*, and climbing sections. Even though it is displayed differently depending on the role, the form of the performance remains the same as the eight components listed above, with the addition of a longer duration of time and music.

CONCLUSIONS

Based on the research conducted by researchers on the Gegesik style Cirebon Klana mask dance, data obtained from the results of research in the field and analyzed by researchers, it can be concluded that the Gegesik style Cirebon Klana mask dance is a type of mask dance that grows and develops in the Gegesik area and its environs; it is even shown outside the region and is more popular with the public, and is frequently performed at a variety of events ranging from ritual ceremonies, filling entertainment events, welcoming guests of honor.

This Klana mask dance has energetic movements, and the characters displayed are depictions of humans who have reached physical maturity and adhere to rules, judging by the shape of the mask, Klana has an arrogant and greedy personality, which is depicted by the red color of the mask's base, the shape of the eyes, mustache, eyebrows, and nose, and the shape of the mouth. This Gegesik-style Klana mask dance has provisions that cannot be altered; this is examined, and statements from sources are based on several dance elements including movement, dancers, makeup, clothing, music, floor patterns, property, and venue.

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