

Characteristics of Movement of Klana Mask Dance

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Abstract— Abstract. The birth of the "Klana Mask" dance as an artist's creativity is inseparable from the mental condition of the creator, both individually and in certain groups or communities, so that the dance that is born is a reflection of the character of the creator or reflection of the society in which the dance grows. This study aims to find out, describe and analyze the characteristics of the dance movements of Klana Mask, the composition of traditional dance artists, namely Sunarno Purwolelono. The data obtained are qualitative data obtained from observations, document studies, and in-depth interviews with informants. Motion analysis is carried out by using the Labanotation system (laban notation), to get a clear and detailed description of the movements in Klana Mask dance that contain characters in each variety of motion. The results of the study show that the characteristic of Klana Mask dance in Sunarno's arrangement is the strength of the junjungan feet, jojoran, and the lumaksana jajag. Various kinds of atmosphere displayed in Klana Mask dance include: gandrung, enthusiasm as a king, dashing, and bregas. The dance character's character is dashing, dashing, brave, bregas, and bregas cakrak. In Klana Sunarno Mask Dance includes elements of Sasanamulya's style of dance which has the characteristics of always being sigrak, dynamic, paying attention to motion techniques, large volumes of motion and giving dancers the freedom to interpret.

Keywords— characteristics of motion, klana mask dance, Sunarno Purwolelono

I. INTRODUCTION

The characteristics of a society can be traced to one branch of its art, namely dance which is one of the cultural statements. Therefore, the nature, style, and function of dance are always inseparable from the culture that produces it [1, p. 3]. Dance performance, from traditional dance to creative dance, is very diverse and countless with each characteristic. The birth of these dance works as artists' creativity is inseparable from the mental condition of the creator, both individually and in groups or certain community communities, so that the dance that is born is a reflection of the character of the creator or reflection of society in the environment where dance grows [2, p. 58].

One of the dance works composed by Sunarno Purwolelono, Klana Mask Dance. This dance depicts the journey of a single character Prabu Kelana who is in love

with Dewi Sekartaji. This means that the figure of Dewi Sekartaji is a figure of imagination that is always present in the shadow and reverie of King Klana whose presentation does not appear. Initially Klana Mask dance was not a single dance but rather a form of mask drama. This refers to Soedarsono's statement, that in the era of Majapahit kingdom in East Java the development of highly advanced literature emerged a very famous Panji story and made it as a story in a drama called Racket [3, p. 7].

The presence of Klana Mask dance around the 1970s and 1990s is one form of dashing male dance that is in great demand by the public. The statement was strengthened by KRT Hartoyo Kusuma Budaya, that Klana Mask dance is one of the favorite dances in the Karaton and in the Javanese traditional wedding ceremony, because the Javanese said "Yen ora ono kurang peni" (meaning that there is no dance performance in Klana Mask, it is considered less stable) [4, p. 60].

This made Sunarno interested in rearranging Klana Mask dance which was danced for himself. Sunarno based on Klana Mask dance by S. Maridi and S. Ngaliman. As a dancer, he considered the composition of dance composed by other artists not fulfilling his needs such as *Roso Joged*, inspiration, how to turn on the mask and the character of Klana Mask so that he used movements from anywhere which could represent Sunarno's needs.

Klana Mask Dance is considered to be weighty because it has a level of complexity and difficulty working on the dance moves, so it is not wrong until now the Klana Mask Dance of Sunarno Purwolelono's composition is used as learning material in the Semarang State University Dance Arts Department, and in the ISI Surakarta art college specifically dance is used as one of the test material to achieve the Bachelor of Arts degree.

Research conducted by Ika Candra Maulida [5], in 2013 Klana Topeng Dance became one of the learning materials in the center of education both formal and non-formal. The level of difficulties that exist in Klana Topeng dance is one of the factors that affect body balance. Mask worn by Klana dance dancers Mask is a visual barrier and is also a barrier to the supply of oxygen needed by the body to carry out

activities, in this case is dancing Klana Topeng dance. Exercises using masks are needed to find key techniques so that dancers can perform dance moves properly without being burdened with the necessary masks. Dancers need practice to improve memorization, techniques and movement skills, and increase the intelligence of the body and train the organs needed to move parts of the body. Dancers do not only have good motion techniques, but need the body's resistance to be able to provide good dancing.

Risang Janur Wendo [4] through his research in 2014 the presence of the Kelana dance in the composition of S.Ngaliman in the midst of people's lives functioned as a primary event and as a secondary ritual of marriage, entertainment and educational facilities. Kelana dance form S. Ngaliman arrangement in general there are two forms. First the Kelana dance performance wears a mask. The second in the performance of the Kelana dance is often not wearing a mask, so that to reveal her character the makeup is used which is able to represent the characteristics of the heroine Kelana who is brave, authoritative and passionate. From some of these studies, it turns out there has never been a study that examines the dance characteristics of Klana Mask dance. For this reason, this research is very important.

II. METHODOLOGY

This study was carried out by ethnochoreology approach [6, p. 16], with the nature of qualitative research data, this approach aims to describe and analyze in depth the context of behavioral phenomena with dance motion symptoms. While to analyze using descriptive analysis with the aim of describing the facts in the field in a clear and detailed manner. Data collection is done by observation, interviews, literature studies, and document studies. Observation is used to determine the physical condition / setting of the research location, socio-cultural background and artwork. In this study researchers used participant observation [7, p. 140]. The researcher took part in doing and learning about motion, inspiration and observing the accompaniment of dance and makeup and Klana Mask dance clothes. In this technique the most important thing is to directly see Klana Mask dance along with the characteristics of dance movements. The informants of this study were dance creators, dancers and musicians. In the data documentation technique obtained from official records, the archive is in the form of Sunarno Purwolelono biodata, created dance works, his experiences outside or domestically and books about Klana Mask dance. *tape recorders* are used by researchers to record each conversation / interview to the informant so that the data that has been obtained is still stored, and also used recordings in the form of Klana Mask VCD dance composition of Sunarno Purwolelono from a collection of stored documentation. Data analysis takes place during the research process along with data collection, which is done by reducing, presenting data, verifying, and drawing conclusions as an interactive system [8].

III. RESULTS AND DISCUSSION

Sunarno Purwolelono is a skilled artist in creating dance works, one of which is composing Klana Mask dance. Sunarno did not want to be said to be the creator of Klana Mask dance because the Klana Mask dance had already been created by S. Maridi and S. Ngaliman. Sunarno only composed the Klana Mask dance which he danced himself using the Sasanamulya style with the *vocabular* arrangement referring to the traditional dance that already existed despite the changes in character and the quality of his movements, Sunarno felt interested in dance which depicted a mighty young King. This is as expressed by Mr. Sunarno Purwolelono

"I feel interested in the dance that describes a powerful, mighty young King from the Bantarangin kingdom namely Prabu Klana Sewandana who is being hit by romance (*gandrung*) with Sekartaji. I am very interested in the story then I package it into dance moves. "

Klana Mask Dance is a single dance form that uses mask *properties*. Klana Mask Dance was composed in 1974-1975 and was filmed in 1977. This dance contains the form of King Klana's *gandrung* with Sekartaji having many different types of atmosphere, characters and accompaniment of musical accompaniment. This dance is arranged with the aim to add to the treasury of Surakarta style dance, appreciation, welcoming guests and to add lecture material.

The distinctive characteristic of Klana Mask dance is Sunarno's arrangement is the strength of the foot, for example, *junjungan*, *jojoran*, *lumaksana jajag*. In the 70s the Klana Mask dance did not use a lot of lords because it was afraid of *nggliyur*, first just wearing ingset and dragging. In the mask dance Klana Sunarno includes elements of dance movements rather than Jogja or Solo style dance moves but Sasanamulya style which has the characteristics of dance is always *sigrak*, dynamic, *rampak*, paying attention to motion techniques, large volumes of motion and giving dancers the freedom to interpret. Sasanamulya's style is now a STSI style, so at that time there were many pros and cons about the dance style that was created as revealed by Mr. Sunarno Purwolelono as follows:

"When I started composing the Klana Mask dance, at the time when the changes became a lot of pros and cons of the mask dance that I composed. You don't use the Jogja or solo style but use the Sasanamulya style even though after the development of the era of the Sasanamulya style it was recognized by the community as a Solo style, even though the right to decide was the palace. At that time Mr. was

considered a Solo style destroyer by the gusti in the palace for creating Sasanamulya style.

It can be concluded that the work of Sunarno Purwolelono, especially his Klana Mask dance, did not compose specifically but only composed the Klana Mask dance which was danced for himself. Sunarno based on Klana Mask dance by S. Maridi and S. Ngaliman. As a dancer, he considered the composition of dance composed by other artists not fulfilling his needs such as *Roso Joged*, inspiration, how to turn on the mask and the character of Klana Mask so that he used movements from anywhere which could represent Sunarno's needs.

A. Form of Klana Mask Dance

Dance as a form of performing arts certainly has basic elements or components that can be visually captured by the human senses. This is in line with Parker's statement, that every art experience is basically; contains a sensation which is an expression medium [4, p. 61]. Kelana dance as a form of art has a variety of movements that have been arranged in such a way as to form a dance with accompaniment that looks dynamic by referring to the structure of traditional dance structures, namely: Forward *Beksan*, *Beksan*, and Backward *Beksan*.

In the Maju *Beksan* section or the beginning of the dance begins with Ada-ada vocal chants Sekar Agung Gurnang laras *pelog pathet lima*, dancers from the right back post goes forward to the middle goal right *tanjak* then *jengkeng*, as long as the mask changes accompaniment to *Ada-ada slendro* followed at the same time with the sound of a gong, after that take the mask to stand right up using the mask. Furthermore, the *trecet* movement, in this section shows the figure of Prabu Klana who is a bregas as a king by using the accompaniment of the traffic *bendrong laras pelog pathet lima*.

The *Beksan* section or called the main part consists of several parts starting in. *Gendhing Pucung* collapses a section that contains the toughness of a king who is rich in everything, who has the purpose of approaching a Goddess, Sekartaji by means of self-decoration shown by movements including: *Ogek ' an*, *Pupuran*, *Gedegan Ogek*, *Pondongan*, *Ngguyu*, *Ngancap and Dolanan sampur* which have dashing characters. Furthermore, the *Kiprahan* section contains displays of skill as a king who has a bregas character by using *Lancaran Bendrong* accompaniment then after that *Gambyongan* uses *Ladrang* accompaniment *Eling-eling* imitates the Sekartaji *gandrung* solah is always imagined imaginative about Sekartaji with a *bregas cakrak* dancer character who moves with motion slightly raised he. The *Beksan Backward* section is the final part, where the dancer

moves *srisig* towards the middle goal then *besut*, *tanjak bapang*, *warti nickel*, *jengkeng* treat, ends with *gedeg*.

The dance moves applied to Klana Mask dance are not all carried out in a fast tempo, with a rhythm that is sometimes fast and slow. The transition from one motion to the next is carried out in a moderate time and there are even a number of forms of repetition of motion, for example the motion of *ulap trap jamang*, *ogek "an*, *pondongan*, besides that there are working waves of *Banyu Srisig*, *Besut*, *Sabetan* and *Entrakan* waves.

B. Character Supporting Factors

Each motion has a certain emotional impression or touch, broadly the motion pattern can be divided into two, namely symmetrical and asymmetrical lines. Simestric motion gives the impression of being sturdy, calm and simple in character and asymmetrical motion gives the impression of being dynamic but less sturdy. The dance moves applied to Klana Mask dance are not all carried out in a fast tempo, with a rhythm that is sometimes fast and slow. The transition from one motion to the next is carried out in a moderate time and there are even a number of forms of repetition of motion, for example the motion of *ulap trap jamang*, *ogek "an*, *pondongan*, besides that there are working waves of *Banyu Srisig*, *Besut*, *Sabetan* and *Entrakan* waves

This Klana Mask dance movement is meaningful, meaning that the motion has meaning and can be translated. So, the compiled motion gives rise to artistic motion and has meaning. Like doing motion shots, *ngguyu*, *pondongan* and *Lilingan*

Clothing and accessories used by Klana Mask dancers include: the upper part (head) wearing black tekes and jamang attached to the front are golden yellow, black *udal-udalan*, golden yellow *sumping*, body parts wearing *red slempang*, red collar necklace, yellow stretching necklace, middle section using yellow gold claw shoulder, black polish, the bottom wearing red panjen pants, baron machete *wiron jars*, black *stagen*, red *boro samir*, red *cinde stagen*, *epek timang* in red, *sampur* in red and yellow, *uncal* in yellow gold, parts of the feet wear yellow gold. The bana used in Klana mask dance is identical with red, for example pants, *sampur*, *cinde stagen*, *slempang*, necklaces, and mask.



Figure 1.
Klana Mask dance costume

The color of the mask used in Klana Mask dance is red. Prabu Klana Sewandana is an antagonistic character from the banner story where the red mask with round eyes glares, a big nose, thick mustache and barking teeth as if showing the character of a hard, brave and arrogant king.

The function of the mask in Klana Mask dance is as a face cover as well as a substitute for the dancer's original face. Besides that, it is also used as an auxiliary medium in expressing (expressing) the taste to bring out the character, by looking at the shape of the red mask which is a depiction of dashing and bregas characters.

Characteristics of Klana Mask Dance Motion

Motion Characteristics of the Dance in question is the characteristic / shape, character, and nature of the dance movements of Klana Mask created. Klana Mask Dance has a dashing, dashing character, valiant, *bregas*, and *bregas cakrak*.

Stout characters describe handsome and maco men. In the story of Panji Prabu Klana decorating themselves to win the heart of Dewi Sekartaji with a pattern using a wide range of motion from body parts such as arms, legs, head. The arm motion is always parallel to the shoulder with the leg always wide, and lifted in moving its body position. Stout characters show a strong nature of motion, and there are always motion pressures but not tense.

Stout characters are interpretations of dance compilers and / or dancers based on Javanese characters such as Panji. Stout characters are shown by using *kambeng*, *bapang* and frantic movements by using a wide range of motion from body parts such as arms, legs and head. The pattern of motion of *kambeng*, *bapang* and frangeness is present in the *srising* motion. The motion elements used are the shape of the hand position of the right hand *kebyok sampur kambeng* and the left hand straight *njimpit sampur* leads to the top of the head, the shape of the body upright, the position of the right foot *mancat* forward, and the shape of the head with the position of the *nengkleng* mask upwards.

Brave characters portray men who are brave, unyielding in any way, and enthusiastic when facing war. Valiant movement has a strong nature of movement and uses a wide range of motion applied to the motion including: motion of the cap, swab of jerk and *ngecengke duwung (keris)* which is a series of motion when going backwards *beksan* by using elements of head and hand motion, arm motion keep parallel to the shoulders and feet wide uphill.



Figure 2 Mantly Characters
Ogek's movements
Using complete clothing
(Source: STSI Ska Dock 2002)

The *bregas* character is indicated by the knees bent, both soles of the feet tiptoe, the chest stomach leaning forward, the neck bent and then lifted, the movement slightly overtakes the gong. *Bregas* characters have the nature of motion the hard one is in the various kinds of transient motion by using interrelated elements of head, hands, body and legs.

The *cakrak bregas* character is shown with the knees bent, both soles of the feet tiptoe, the chest hull leaning forward, the movement of the neck and the head slightly raised (*ndangak*), the movement in harmony with the accompaniment of dance. The *cakrak bregas* character in Klana Mask dance depicts Prabu Klana who follows Dewi Sekartaji's *solah* by using martial arts movements but still strong. This character has a gentle but strong nature. The *cakras bregas* character is aimed at *gambyongan* motion

IV. Conclusion

Klana Mask Dance is a traditional dance work that was rearranged by Sunarno Purwolelono, which tells the story of Prabu Klana Sewandana's form of love and Dewi Sekartaji. This dance was composed in 1974-1975 with the aim of adding to the treasury of Surakarta style dance, appreciation, welcoming guests and to add lecture material.

Klana Mask Dance is a single dance form and uses mask properties. The form of Klana Mask dance presentation consists of: Motion with reference to traditional dance structures, namely: Forward *Beksan*, *Beksan* and *Beksan* Retreat. The accompaniment used in the Klana Mask dance uses a set of Javanese *gamelan* with *Pelogas* that has a dashing, jumpy and *bregas* atmosphere. The composition of the accompaniment is used, namely: There are the Great Secretary of the *Gurnang Pelog nem*, *Lancaran Bendrong Pelog nem*, *Liwung*, *Pocungrubuh Ladrang*,

Eling-eling Ladrang, Irama Wiled, Sampak and Suwuk.

Klana Mask dance makeup and dress are the same as other dances, but for makeup it is not excessive that the original face of a closed dancer is wearing a mask. In mask dance Klana makeup and clothing are not too much attention, the most important is the concept of *joged* and the character of the clan mask. The cultivation of the Klana Mask dance floor pattern applies a straight floor pattern, slicing at the *tempe*, front corner, back corner and arch. The time and place for staging Klana Mask dance day or night can be in the form of a stage, *pendapa*, field, room or open space.

Klana Mask Dance by Sunarno Purwolelono has a dashing, brave character, brave, bregas and bregas cakrak which are found in every variety of dance moves.

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