



## **Analysis of Topeng Jaya Perbangsa's Performance in Cirebon Regency**

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### **Abstract**

Jaya Perbangsa mask dance performance is a creation taken from the Mahabhrata story, with a blend of two dances between jaipong and mask dance with contemporary touch, with new types of accompaniment in West Java. The researcher's aim is to analyze the performance form of Jaya Perbangsa mask dance. This research uses a qualitative method, with an ethnochoreology approach. Data collection techniques using observation, interviews and documentation. Analysis of the performance form of Jaya Perbangsa mask dance consists of, performance structure and performance elements of Jaya Perbangsa mask dance. The dancers do not have a mandatory number, and are performed by female dancers who are required to bring a dashing Gatotkaca character, strong power, and a wide volume of motion. The makeup used by dancers uses corrective makeup with the characteristic three-braid hair.

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## INTRODUCTION

Cirebon regency which is often referred to as the “shrimp city” has a specialty and beauty that stretches to every corner of the city. Cirebon has an attraction, it describes the acculturation of two cultures, located between two provinces, namely West Java and Central Java. Cirebon is famous, it has several palaces. The city of Cirebon lives and develops as a city full of cultural heritage and has a history that is part of Cirebon culture. One form of regional art in Cirebon is traditional dance.

Dance is an expression of the human soul that is poured out through rhythmic and beautiful movements (Soedarsono, 1984). People are familiar with traditional Cirebon performances Cirebon style, Brebes style, and Losari style. One of the mask dances that uses Cirebon style is Mask Dance Jaya Perbangsa. The mask of Jaya Perbangsa describes the wayang story in the Mahabharata story that tells the death of Gatotkaca, who fought with the Duke to defend the honour of the Pandavas and their people. Gatotkaca was the son of Bima, who was a member of the Five Pandavas, and Arimbi, who was a princess of the Pringgadani Kingdom. Pringgadani Kingdom is the kingdom of a giant nation.

The uniqueness of Jaya Perbangsa Mask Dance includes: first, the motion used is a combination of two dances, namely Klana Mask Dance and Jaipong Dance. Second, the music used in the CETA genre uses a fast tempo that gives the impression of being energetic and assertive for dancers. Third, the fashion and makeup that use a blue mask and triple braided hair makeup. The development of the dance is very fast, and there is a preservation through performances conducted by the studio Missmala Dance Crew. Missmala Dance Crew Studio is one of the studios that has the potential to develop the art of jaipong dance and mask dance, Jaya Perbangsa. This is evidenced by the achievements achieved, namely Champion 1 as a pioneer youth in Cirebon in the fields of

Religion, social, and cultural fields. The Missmala Dance Crew dance studio, which she founded, has been running for five years, to be exact, since 2017. Some previous studies that examined the mask dance have been extensive, but the author uses several references to find the novelty of this study. Research conducted by Rosiana & Arsih (2021) on the symbolic meaning of The Mask Dance Tumenggung style Slangit Cirebon shows that this study has the same object relevance about the mask dance, but with a different study of the symbolic meaning contained in the mask dance Tumenggung style slangit.

Furthermore, what was done by Abdul Roji (2022) jaipong topeng Jaya perbangsa dance at the Missmala Dance Crew studio has relevance for this study, which is the same research object but with a different study, about the idea of creating and choreographic structure of the topeng Jaya perbangsa dance. The novelty of this research is in the form of Mask Dance Jaya Perbangsa, which describes the structure of the show consisting of the beginning of the show, the core of the show, the end of the show, and the elements of the show. In analysing the form of mask dance performance, Jaya Perbangsa researchers use the theory of performance form according to Jazuli (2008). which explains that the dance form, judging from the completeness of the presentation of dance, consists of a blend of dance elements (motion, space, and time) or as supporting elements of dance presentation (accompaniment, theme, dress, makeup, place, and lighting). In it, there are elements of the show and the structure of the show, including the beginning, the core, and the end, explained by the theory (Susetyo, 2007).

By doing research related to the form of performing arts dance mask Jaya Perbangsa in Ciledug Lor Village, Ciledug District Cirebon, it is expected to continue to evolve as a motivation to further increase the appreciation of our own art and motivation for art groups that vacuum, so as to preserve the arts again.

## METHOD

This research method was prepared using a qualitative research model with an ethnographic approach. Qualitative research methods are research methods based on positivism that are used in research with natural object conditions, and researchers use sampling of data sources as a key instrument (Sugiyono, 2019). Ethnography has the meaning of discussing the science of dance. Ethnography will explore the art of dance, which produces descriptive data using textual and contextual behaviour observed. Ethnographic type research is a special research approach that discusses dance with a mixture of research with a complete textual analysis of motion and contextual research that emphasises aspects of history, ritual, psychology, and comparison (Soedarsono, 1993).

Data collection techniques in this study include observation techniques, interviews with speakers about the Mask Dance Performance Jaya Perbangsa, and documentation in the form of photos and videos. Observation means making observations directly related to the activities or activities in the Misssmala Dance Crew studio to see the activities carried out by the Misssmala Dance Crew studio and further deepen research, as well as carrying out regular recording of what is seen and obtained in each observation activity. Interviews: conduct interviews related to activities in the Misssmala Dance Crew studio. Documentation is used to collect data in the form of documents and records, such as research documents in books about mask dance and the results of previous research on the values and preservation of mask dance, jaya perbangsa. As well as documentation in the form of recorded interviews with mask dance choreographer Jaya Perbangsa, the Ciledug community, members of the studio, and Ciledug village. Documentation of researchers in the form of photos and videos of activities during rehearsals and performances of Mask Dance Jaya Perbangsa. After the data has been collected, data analysis consists of three stages: data reduction, data

presentation, and conclusion. The technique used to check the validity of the data in this study was source triangulation, engineering triangulation, and time triangulation.

## RESULT AND DISCUSSION

### Background of Topeng Jayaperbangsa's Dance

The creation of the Jaya perbangsa mask dance was inspired by the story of the mahabharata, starting with kang Arie Doekoen, a music composer in West Java, who created the Jaya perbangsa mask dance music with the jaipong genre, which gives an idea of the story of the death of gatotkaca, then given to Tina Rosnawati as the creator of the motion choreography at the Jaya perbangsa mask dance at the Misssmala Dance Crew studio, so that the creation of the Jaya perbangsa mask dance in 2019, which has a blue mask and three braided hair. Since then, Tina Rosnawati has made training materials in her studio and has been able to perform internationally at the cultural diplomatic mission event in Athens, Greece, on November 21, 2022.

Misssmala Dance Crew Studio is an art studio that has been passed down from the ancestors of Tina Rosnawati, the chairman of Misssmala Dance Crew Studio. Misssmala's name in Tina's studio is taken from the name of her grandmother, Hanayati Rosmala, or Misssmala, who has art blood so that it descends on her children and grandchildren. The order of children from Hanayati Rosmala, or Misssmala, is from the first to the tenth child named Asep Kusnendi, Lies Budiharti, Dadang Suhendara, Pepi Ganefyanti, Sumami, Oping Priwati, Bayuningrat, Tedi Gunawan, Nurohmat, and Nia Agustiana. Oping Priwati is the parent of Tina Rosnawati, the sixth child of Misssmala.

The reason Tina Rosnawati founded Misssmala Dance Crew Studio is because Tina wants to continue the blood of art in her ancestors and preserve the art assets in Tina Rosnawati's family. Sanggar Misssmala Dance Crew with The Times

Tina Rosnawati is always trying to preserve the traditional dance, of which the majority is jaipong sunda. One of the dances discussed is the mask dance Jaya Perbangsa. Mask dance Jaya Perbangsa is a typical dance of West Java and Central Java, such as Cirebon, Indramayu, Bandung, Losari, Brebes, Tegal Kuningan, and Majalengka.

Mask dance art Jaya Perbangsa, danced by men and women and even mixed, can be staged singly or in groups on this dance creation; there is no limit to the number of dancers. Mask dance, Jaya Perbangsa, as a means of entertainment, spectacle performances, or staging for the community At the Jaya perbangsa mask dance, there is no special ritual for performances or staging during the event, which is performed by dancers before the performance or staging. They only pray together to be given smoothness and safety.

Tina Rosnawati, the leader of the Missmala Dance Crew studio (interview June 11, 2022) said:

*'The formation of Jaya perbangsa mask dance was originally inspired by the typical dance of West Java, namely jaipong dance and mask dance taken from the story of gatotkaca puppet. The reason why I raised the mask dance, Jaya Perbangsa, is because I need to create a bridge between the two types of dance to be learned by the students of the studio'.*

Sanggar Missmala Dance Crew always strives to preserve the mask dance Jaya Perbangsa by performing performances or performances conducted from the studio and outside parties who invite the Missmala Dance Crew to fill festival events or so on, because it is still very foreign to people outside Cirebon, West Java, to know the mask dance Jaya Perbangsa because this type of mask dance Jaya Perbangsa is a new type of dance creation created by the Missmala Dance Crew to provide creative dance developments, especially in mask dance.

## **Form of Topeng Jayaperbangsa's Dance Performance**

### **Structure of Topeng Jayaperbangsa's Dance Performance**

The structure of Topeng The Jaya perbangsa dance performance performed by Missmala Dance Crew is displayed from the beginning of the show to the end of the show and consists of the beginning, the core, and the end of the show (Susetyo, 2007).

Limitations on the examination of The Mask Dance Performance's structure In this paper, Jaya Perbangsa refers to the opinion of Jackquiline Smith. According to Ben Suharto (1985), a structure is a form composed of interconnected forms in accordance with its function and inseparable as a single form. The structure of a dance performance is related to the form that regulates the relationship between the characteristics of one motion and another, both in outline and in detail. As a result, the various types of motion will realise a unity known as the unity of motion forms. Thus, what is meant by the structure of the performance in Jayaperbangsa Mask Dance is everything pertaining to the order and relationship between certain elements in the structure of Jayaperbangsa Mask Dance in order to arrange the structure of the performance. Therefore, the author is very interested in discussing the form of the National Mask Dance, as it has a very distinctive presentation structure.

The Beginning. The activity of the initial part of the mask dance performance of Jaya Perbangsa is to perform a motion that depicts Gatotkaca as brave and brave. The early part of the show is characterised by *Adeg adeg obah bahu*. The early part of the show is marked by *gedig, kepruk, sambada, amprok, nguping, capang kanan, buka kedok, nyimpen kedok, tumpang tali, pocapa kanan, pocapa kiri, tangan dewa, matok, kewer, adeg-adeg*, and ends with a variety of *obah bahu*.



Figure 1. Variety of Motions *Adeg*  
(Source : Lisa andriana, 2022)

Core Part. The core of the mask dance performance of Jaya Perbangsa is to perform a motion depicting the Battle of Gatotkaca with the Duke. The core part of the show is characterised by a variety of tidal motions. The core part of the show is characterised by a variety of motion pairs, various subsequent motions *lontang kembar*, *mincid topeng*, *mincid galang*, *sirig*, *nyawang*, *buang sampur*, *seblak sampur*, *wipe*, *dasamuka*, *pegang sampur*, *tendang*, *kayang kedok*, *buka kedok*, *pakai kedok*, *puter kedok*, *sikut*, and a variety of motions *silat kadek*.



Figure 2. Variety of Motions *Pasang*  
(Source: Lisa andriana, 2022)

The Final Part The performance at the end of the mask dance performance of Jaya Perbangsa is to perform a motion depicting the death of Gatotkaca, who was stabbed by Kanta Basma's spear by The

Duke. The final part of the show is characterised by a variety of landing or fall motions. The final part of the show is characterised by a variety of movements (*tangkis*, *kecik*, next variety of motion) and ends with a variety of motion (fall dock).



Figure 3. Variety of Motions *Labuh*  
(Source: Lisa andriana, 2022)

### Elements of Topeng Jayaperbangsa's Dance Performance

The form of Mask Dance Performance Jaya Perbangsa can be seen from the dancers, can be one person or more than two people, and does not have a mandatory amount for Mask dancers. Mask dance Jaya Perbangsa is performed by female dancers who are required to bring the character of Gatot Kaca's dashing, strong power, and the volume of the broad motion. With permanent makeup, using corrective makeup with hair that has a characteristic braid Mask dance Jaya Perbangsa is a dance performed as public entertainment, not for traditional ceremonies, so it does not require special rituals for the dancers masks and does not need any special preparation before the show will begin. When the show is performed, usually using recorded accompaniment, it is not accompanied live due to the lack of music players in the studio.

According To The Theory (Jazuli, 2008), Describes the form of dance that has a complete presentation of dance, consisting of a guide between the elements of dance, namely, motion, space, and time, and a supporting element of the form of performance, namely, accompaniment, theme, dress, makeup, place, and lighting.

And the theory of Soedarsono (2001) explains that a show has important aspects that can support the play, player or performer, clothing, accompaniment, venue, and audience. According to Bastomi (1992), The show is a form that presents the form The theme of Mask Dance Jaya Perbangsa includes the type of dramatic theme that dance contains a story or movement tells a story about the death of Gatotkaca with a strong power motion, and the volume of motion is wide. Topeng Jaya perbangsa dance movement creates a very lively, firm, and dashing impression. The theme of topeng jaya perbangsa tells about the death of Gatotkaca from the story of Mahabrahata, when Gatotkaca had a feud with Karna and the Duke, and in the end, in the Kuruksheta war, Gatotkaca was pierced by Kanta Vijaya's heirloom through the chest.

Perbangsa Jaya mask dance movement in motion, divided into three parts, namely, (1) motion depicting Gatotkaca Gallant and brave, consisting of motion scenes tick shoulder, gedig, kepruk, sambada, amprok, listening, capang right, unmask, save the mask, overlapping rope, pocapa right, pocapa left, hand of God, matok, kewer, scenes, and tick shoulder. (2) the motion that describes the core of the battle between Gatotkaca and Duke conducted in Kurusetra in the plan to carry out the task to save the honour of Pandawa and his people, in this Section do the motion like being on the battlefield, this motion consists of motion pairs: lontang twins, mincid mask, mincid galang, sirig, nyawang, discard sampur, Seblak sampur, wipe, dasamuka, hold sampur, kick, kayang Kadek. (3) The closing part of the mask dance movement of Jaya Perbangsa describes the death of Gatotkaca, who was stabbed by Kanta Basma's spear by Duke Karna on the battlefield. This section consists of tangkis, keciks, and deciduous movements. There are two forms of dance when viewed from the perspective of expression, namely the form of dance movements that are representative (meaningful motion) and non-

representative (pure motion) (Supardjan, 1982).

Nu mb	Name of Motions	Description
1	<i>Amprok</i> (murni)	The dancer drops the body when the sitting position of the left leg is bent forward and the right leg is bent back with the position of the hand doing sembada. 1x1 count.
2	Tangan dewa (murni)	Body tilted serong left and The View focus down with the left hand raised above the head Nangre hand position, then the position of the right hand down with the hands of Nangre, then the position of the cross legs left front and right behind. 1x2 count.
3	<i>Mincid topeng</i> (murni)	The movements of the head, hands, and feet are done simultaneously, but hand movements and foot movements are done differently. Right and left rocking legs alternately, and the position of the hands is straight forward parallel to the chest and moved to the ears continuously according to the count. 1x8 count and 1x4 count.

4	<i>Kayang kedok</i> (murni)	Kayang dancer position, with the right hand holding the mask and the left hand supporting the body. And the gaze looks up at the mask. 1x4 count.
5	<i>Silat kadek</i> (murni)	The position of the right leg is lifted wide upward, while the position of the left leg as a pedestal with the position of the hand is like a silat movement with the movement of the left leg with the right hand and the right leg with the left hand alternately. 2x8 count.
6	<i>Kecik</i> (maknawi)	The body faces obliquely right, with the position of the hands aligned diagonally, giving the impression of being strangled, with the right foot in front and the left foot behind. 1x2 count.

Variety of motions *amprok*, *tangan dewa*, *minced topeng*, *kayang kedok*, *silat kadek*, and is a characteristic of the mask dance of Jaya Perbangsa. Here are six types of movements that exist in the mask dance of Jaya Perbangsa and are only owned by the mask dance of Jaya Perbangsa.

Mask dance accompaniment Jaya Perbangsa, created by Arie Sunandar Sunarya, commonly known as Arie Doekoen, is mask dance music. Jaya Perbangsa was given by kang Arie

Doekoen for free to dance studios for dikreasikan and preserved. Dance mask Jaya perbangsa studio Missmala Dance Crew in Ciledug Lor Cirebon Regency using Javanese gamelan instruments, in which there are saron, drum, gong, kenong, kecrek, rebab, sinden, puppeteer, flute, and selentem. In the mask dance performance, Jaya Berbangsa usually uses recorded music.

Topeng Jaya Perbangsa dance makeup is one of the main reasons to beautify dance performances. The makeup used still adjusts what will be shown. Topeng Jaya perbangsa dance makeup uses corrective makeup or beautiful makeup, which is simple but very important without reducing the meaning of beauty during the performance. The following materials and Tools Makeup dance mask, Jaya Perbangsa Base, foundation, loose powder, compact Powder, Eyebrow Pencil, Eye shadow, Eyelash Glue, eyelashes, blush, lipstick.

In the hair part of the mask, dancer Jaya Perbangsa, with The Shape of the hair braid, has three strands crossed with another part of the hair. Which produces its own beauty in the mask dancer Jaya Perbangsa. Hair braids in the Jaya perbangsa mask dance can be three braids or six braids.



Figure 4. Make-up and Dress-up Topeng Jaya Perbangsa's Dance  
(Source: Lisa Andriana, 2022)



Fashion. mask dance Jaya Perbangsa uses costumes that are very easy and support the appearance with a variety of Gallant and brave movements that describe the play Gatotkaca. The costumes used by topeng Jaya perbangsa dance are not much different from the mask dance usually originating from Cirebon Kesepuhan, Losari, Majalengka, and Tegal. The clothes used by topeng Jaya perbangsa dance include: scarves, kutung clothes, pants, ombyok, belts, batik Prada fabrics, shoulder lightning, stagen corsets, bantangan, and sumping scarves or chiffon. Sampurs tied at the waist are bright yellow chiffon sampur fabrics in the form of a thin rectangular fabric with additional lace at the end of the sampur. Kutung clothes used on the dancer's body are plain black clothes with short sleeves and a little thick material. Kutung clothes are one of the costumes or clothing used in Jaya perbangsa mask dance, with collars and sleeves using a small gold lace. Dance pants that are used on long legs up to the knee with plain black made from thick material for dancers mask dance Jaya Perbangsa, dance pants in the form of costumes or clothing with gold-coloured motifs at the bottom end of the dance pants mask dance Jaya Perbangsa Ombyok used on the chest tied to the neck is a semicircular material used on the neck to cover the chest, as well as decorative beads with various colours and patterned flower stalks. At the end of the ombyok material there are gold beads hanging to make it more interesting. Ombyok like this is made specifically for Mask Dance Jaya Perbangsa, as there are the same kind but different motifs of images in the ombyok. The dancer's dance belt is an adornment on the National Jaya mask dance on the hips to the length up to the thighs with beads of various colours in the middle of the Belt and additional bead threads with gold colour used by circling the hips and tied at the back. Useful for beautifying the hips and thighs of the mask dancer Jaya Perbangsa.

Batik prada fabric serves as covering the hips to above the knee by means of wrapping, which is then pulled

from the middle so that the ends of the fabric are in the back, then buttoned using a safety pin. This batik cloth is in the form of clothing or costumes used for dancers in Mask Dance Jaya Perbangsa. Shoulder Lightning is part of the jewellery in the Jaya perbangsa mask dance used on the upper arm. Circular shoulder lightning is decorated by mute and tied with a ribbon, which is made of cardboard. Corset Stagen is a rectangular material made from a very flexible material. In order to adjust the width of the user's body, corset stagen is attached at the end using a hook made of iron wire to be tighter when used. Corset stagen serves as a binding for batik cloth Prada and sampur. By wrapping batik cloth parade, use corset stagen in the lock until it does not come off, then hook or tuck sampur on the right and left hips. Bantangan is a piece of jewellery on the Jaya perbangsa mask dance that is used on the ankle. It is made of sponge coated with large wire and given additional rattles, so that when used crowded and making sounds, it is useful as a way of beautifying the ankle on the Jaya perbangsa mask dance dancers. Sumping is part of the jewellery on the mask dance Jaya Perbangsa used on the ears. Using cardboard material decorated with mute-mute and thread with the addition of gold-coloured beads, Sumping is useful in order to beautify the performance of the mask dance Jaya Perbangsa.

The sound system in the mask dance Jaya Perbangsa is the most important part of the mask dance performance. An object that has sounds serves for a mask dance performance or a play that requires loudspeakers or a sound system. Sound system in the Mask Dance Performance Jaya Perbangsa performs outside the studio, usually using a sound system located on the right-left side of the stage. And when the Jaya perbangsa mask dance performance in the Missmala Dance Crew studio only uses one sound system that is installed at the top of the Missmala Dance Crew studio room.

Topeng Jaya Perbangsa Dance Performance Venue is a means of performing or performing arts that will be



watched by local residents who will be the centre of attention. For topeng Jaya perbangsa dance performances at the Missmala Dance Crew studio, they usually perform in open spaces such as fields, terraces of the Missmala Dance Crew studio, and stages.

Lighting is a component of the form of dance performances that are needed at night performances to support the appearance and make it easier for the audience when watching the show. Jaya perbangsa mask dance uses light during the show. The presence of a light adjusts to a certain situation or atmosphere. At night, of course, using a predetermined lighting system, when the show is done during the day, it uses sunlight. Actors are people in a performance and are said to be actors who contribute directly or indirectly to the display of the form of performance. Some shows only include male actors along with female actors. Performers performances, judging from their age, can vary (Cahyono, 2006). Mask dance Jaya Perbangsa does not have a maximum number of dancers, based on the appearance of the test and evaluation of the mask dance Jaya Perbangsa in the studio of Missmala Dance Crew, performed by 7 female dancers with music through the sound system, which is performed at the hotel Dedy Jaya Cirebon Timur. Topeng Jaya perbangsa dancers are describing the prowess of a powerful Gatotkaca.

A spectator is an individual who observes a performance. When the organisers of a performance or staging are able to attract the attention of local residents to a performance, which indicates that the performance has effectively attracted their attention, local residents say their appreciation is high. The distance between the audience and the show must be limited so as not to confuse Jaya Perbangsa, the stage mask dancer.

## CONCLUSION

Topeng Jaya perbangsa dance performance at the Missmala Dance Crew studio in Ciledug Lor Village, Cirebon Regency, is a new type of dance creation

with the CETA genre derived from the Mahabharata story that tells the death of Gatotkaca. With a combination of two dances between jaipong and mask dance to give it a modern touch.

Mask Dance Performance from Jaya Perbangsa has a performance structure such as the parts of the show, the beginning, the core, and the end of the show, as well as the supporting elements of dance consisting of motion, accompaniment, theme, dress, makeup, place, performer, audience, and lighting. Jaya perbangsa dancers do not have a mandatory amount; performed by female dancers, they are required to bring the character of Gatotkaca: gallantry, strong power, and volume of motion.

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