



The Characteristic Analysis of Characters in Gatotkaca Gandrung Dance by R. Ono Lesmana Kartadikoesoemah

Sarah Sampepadang^{✉1}, Trianti Nugraheni^{✉2}, Putri Lilis Dyani^{✉3}

Departement of Dance Art Education, Faculty of Art and Design Education, Universitas Pendidikan Indonesia, Indonesia.

Article Info

Article History

Received: 12-09-2023

Accepted: 29-10-2023

Published: 30-11-2023

Keywords:

Padepokan Sekar Pusaka,

R. Ono, Gatotkaca

Gandrung Dance.

Abstract

It started with the appreciation of a dance artist from Sumedang, R. Ono, for the Gatotkaca Gandrung dance in the Solo style. Then, he attracted his attention to create a Gatotkaca Gandrung dance piece in the *Kasumedangan* style. Different from the Solo style, the dance created by R. Ono is played by four dancers, namely Gatotkaca, Pergiwa, Pergiwati, and Cakil, with their distinctive characters full of meaning in life. The purpose of this research is to analyze the characteristics of the characters in the Gatotkaca Gandrung dance by R. Ono through the study of choreography, makeup, and costume. This study used a descriptive analysis research method using a qualitative approach. The researchers collected data using observation, interviews, documentation, and literature study. The data obtained is analyzed by reducing the data, presenting the data in narrative form, and drawing conclusions. The results obtained are Gatotkaca, as the main character, has the character of *monggawa lungguh* from his *hiber* movement, makeup, and costumes reflecting his independence, strength, toughness, responsible, courage, sacrifice, agility, and calmness in dealing with problems. Pergiwa and Pergiwati, as supporting characters, have the character of *putri lungguh* who reflects a graceful and cheerful nature. In addition, Cakil is a symbol of the lust of human anger. As a supporting actor, he also reflects the nature of cunning, mischievous, crotchety, agile, and brave. This character research can be used as an artistic reference in formal and informal learning that can be applied in life.

INTRODUCTION

West Java is one of Indonesia's provinces with kinds of Sundanese arts from each region spread throughout its territory. This diversity is influenced by kinds of supporting factors, such as religious factors, social order, geographical location, customs, and others. These factors have a great impact on the development of traditional arts created by the people in it. One of the arts that developed in West Java is the performing arts, namely dance, music, drama, and theater. Sumedang City is part of West Java Province, which is famous for its slogan "*Puseur Budaya Sunda*," meaning the center of Sundanese culture. *kasumedangan wayang* dance was developed by R. Ono Lesmana Kartadikoesoemah, one of the descendants of the *menak* Sumedang. He created many solo dances, such as the Jayengrana dance, the Jakasona dance, the Gatotkaca dance, and others. In addition, there were also couples and group dances. Interestingly, there is a group dance created by R. Ono, which is the development of a single dance into a group dance, namely the Gatotkaca Gandrung dance. Initially inspired by the Solo-styled Gatotkaca Gandrung dance, R. Ono became interested in creating a *kasumedangan*-styled work. This dance was one of the *pethilan* from *wayang wong* of the Mahabaratha history. At that time, the existence of *pethilan* was created due to the high production costs of performing *wayang wong* as a whole. Therefore, *pethilan* became a solution by taking individual dances. However, time changes things. More arts are attracting attention with more luxurious performances. Changing the form of an individual Gatotkaca dance performance into a group Gatotkaca Gandrung dance performance increases the interest of the audience. It happens because in playing a thematic story, it is more alive when presented in a group.

At the beginning of 1942, R. Ono created the *gatotkaca* dance, which was performed by one person only, also known as the single dance. The *Gatotkaca* dance describes the courage of *Gatotkaca*, who was responsible for protecting the country of Amarta. The second dance work is the *Gatotkaca Gandrung* dance, created in 1957. It depicts *Gatotkaca*'s passion for *Pergiwa* and *Pergiwati*, but in fact, they are the incarnation of *Cakil*, who changed his form to resemble *Pergiwa* and *Pergiwati*. The *Gatotkaca Gandrung* dance is

played by four dancers. *Gatotkaca* is the main character. *Pergiwa*, *Pergiwati*, and *Cakil* are the supporting characters with different characteristics. The choreography of movement, makeup, and costumes used reflect the uniqueness of each character.

There is much-related research on the characteristics of the character in the dance art of *Gatotkaca Gandrung*. The first is from (Lesmana, 2019). It studies R. Ono as the creator of Sumedang-style Sundanese dance. The researcher focuses more on R. Ono's life history. The second research is from (Nurjanah, 2022). It focuses on form, weight, and performance in a dance to examine the aesthetic values contained in the *Gatotkaca Gandrung* dance. Furthermore, (Sudirman & Budiman, 2022) examine the characteristics of Sumedang and Garut-styled *Gatotkaca* dance from movement and presentation aspects. In addition, (Pratita, 2020) discusses the characterization analysis of a *Joged Pingitan* dance with *lampahan* of *Calonarang* in Banjar Pekuwudan, Sukawati Village, Gianyar. This research focused on the dancer's expertise in playing six characters in a dance. However, no one has examined the character traits of each dancer in the *Gatotkaca Gandrung* dance, which adjusted to the theme built through the choreography, makeup, and costume of the dance.

According to Soedarsono (2009, p. 49), ethnochoreology (in Fitriana, 2018), consists of three words: *ethno*, meaning nation or ethnic group; *choros*, meaning dance (group dance); and *logos*, meaning science. It is more appropriate because ethnochoreology studies the dances of nations or ethnic groups. Ethnochoreology is a multidisciplinary approach or method for analyzing the textual and contextual study of an ethnic dance. The term ethnochoreology contains four meanings. First, dance is a product of society. Second, dance as a product of society, contains the values embraced by the community. Third, the values embraced by one community are different from those followed by the other community. In addition, the fourth is the impossibility of evaluating or appreciating an ethnic dance in general. One must follow the values embraced by the community that created the dance culture. Thus, the theory of ethnochoreology emphasizes that dance is a

product of society, which contains ethnic values (Narawati, 2003, pp.70-71 in Wahyudi, 2018, p. 136). Characteristic is derived from the word "character." According to the Great Indonesian Dictionary, character is the psychological, moral, or ethical traits that distinguish a person from others, personality, and disposition (The Arrangement Team of the Great Indonesian Dictionary, 1990: 389). A person's character will manifest in the form of behavior. People who have a positive character will do positive activities accompanied by polite behavior, respect, and others. On the other hand, people with bad characters have bad habits like lying, blaming, disrespecting, and others. The characters of the Gatotkaca Gandrung dance show kinds of characters while performing their respective roles contextually. The art born in Sundanese society has ethnic values that influence its character, so the characteristics can be analyzed through the meaning in choreography, makeup, and costume.

The research is important to be conducted to know the aspects of group dance performance used by R. Ono in creating the theme atmosphere of the Gatotkaca Gandrung dance because the form of performance changes from solo dance to group dance with the same theme. However, it can be a greater attraction for the community. It can happen because a theme story is more vivid when it is presented in groups.

This study aims to analyze the character in Gatotkaca Gandrung Dance through the meaning contained in choreography, makeup, and costume. Furthermore, this study explores the potential of cultural arts in Sumedang City, especially the long-established wayang dance. It is a Gatotkaca Gandrung dance by R. Ono Lesmana Kartadikoesoemah in Padepokan Sekar Pusaka in Sumedang. Through this research, we hope to provide a new reference to help teachers in both formal and informal education, not only conveying the series of movements but also teaching students the meanings of the characters contained in the Gatotkaca Gandrung dance.

RESEARCH METHODS

Research Design

To describe and analyze the characteristics of the Gatotkaca Gandrung dance, a descriptive analytical method with a qualitative research paradigm and an ethnocoreological

approach were used. The descriptive research method is a research method or technique that describes an event that is currently happening by focusing all attention on the actual problems (Hervitaniar, 2016), while qualitative research is data collection to interpret a phenomenon that is occurring, where the researcher is the main instrument. The data that will be explored in this research is about how the structure of choreography, makeup, fashion, and character are built into the Gatotkaca Gandrung dance character.

Data Collection Techniques

Researchers collected data from artists directly involved with the Gatotkaca Gandrung dance performance through literature review and triangulation techniques of interviews, observation, and documentation. The researcher made a preliminary observation in January 2023 to see Padepokan Sekar Pusaka as a whole and the art in it. Then, the researcher collected relevant information through literature studies written in books and previous studies regarding the structure of choreography, makeup, and costume. Then, it continued with the interview to find out the historical background, choreography, makeup, fashion, and characteristics of the Gatotkaca Gandrung dance character of Padepokan Sekar Pusaka. Interviews were conducted four times with an informant for clear and comprehensive information. Data collection through observation was conducted four times based on the interview by observing the dances created by R. Ono through videos and during training at *padepokan*. Finally, in February, the researchers conducted movement documentation using four movement models. They are Dito as Gatotkaca, Rafi as Cakil, Sarah as Pergiwa, and Ayu as Pergiwati. This movement photography was performed alternately for each character and scene in the dance, so it is a more in-depth analysis of each series of movements.

Analysis Techniques

According to Bogdan in the book (Sugiyono, 2018, p. 88), "data analysis is the process of systematically searching and summarizing data obtained from interviews, field notes, and other sources in order to make them easily understandable and to communicate the

findings to others." The study follows the data analysis of triangulation that combined data from observing Padepokan Sekar Pusaka, interviews with R. Widawati, and documentation results of movements performed by four dancers. The purpose of triangulation is to have accurate data about the choreography, makeup, and costume of the Gatokkaca Gandrung dance because, in this technique, the data obtained can be easily communicated to many people. After collecting and combining the data through observation, interviews, and movement documentation, the researcher drew conclusions related to the research objectives and research urgency regarding the uniqueness of the dance that starts from a single dance to a group dance presented more interestingly and conveyed the theme well. The conclusions drawn from the data collected were processed again, and then the researcher took the essential and relevant data in order to emerge the core data to be a conclusion.

RESULTS AND DISCUSSION

Findings

Ono Lesmana Kartadikoesoemah is the eighth child (youngest son) of Raden Sumantapura and Nyi Raden Ratnamulia, born in Cibatuan on June 9, 1901. He is known as the creator of the kasumedangan classical dance. He is popularly known as Raden Ono. It began with the establishment of a dance course with the initiative of Kanjeng Bintang or Raden Adipati Aria Kusumadilaga, which was established on February 1, 1924. R. Ono was trusted by Kanjeng Bintang to lead and train the dance called Perkumpulan Seni Tari Sekar Pusaka, which later changed to Padepokan Sekar Pusaka under the leadership of R. Effendi, the second generation.

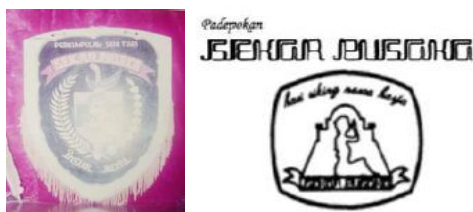


Figure 1. The Logo Change of Padepokan Sekar Pusaka (Source: R. Ono Family Collection, 1960 & 1989)

Initially, the material taught was only *keurseus* dance (*Ibing Tayub*), but R. Ono's creativity continued to grow, and he was

encouraged to create dance works based on wayang stories. During his lifetime, R. Ono produced many works and won many awards, one of which was the Gatokkaca Gandrung Dance. This dance was inspired by the Solo-styled Gatokkaca Gandrung. Then, it is developed into the kasumedangan style. R. Widawati's interview (Nurjanah, 2022, p. 53), said about the existence of the kasumedangan style, "Because R. Ono's dance has been made a superior art in Sumedang, seeing the place where the dance is born and created, Ono's dance has own style and characteristics, so it becomes the identity of the Sumedang region".

Gatokkaca Gandrung Dance Theme

The Gandrung Dance, created by R. Lesmana Kartadikoesoemah, is a *pethilan*-type dance that is based on the story of the Mahabharata when Gatokkaca visited his mother Dewi Arimbi in Pringgandani Country. He traveled around the country of Pringgandani by flying in the sky. At that time, Gatokkaca fell in love with Pergiwa and Pergiwati, so he fell into the wilderness. Gatokkaca always imagined Pergiwa and Pergiwati in his mind. However, when the princess he saw in his mind was Cakil, he was furious and fought a battle. Finally, Gatokkaca won the battle (Nurjanah, 2022, p. 7). Below are the characters of dancers in the Gatokkaca Gandrung dance.



Figure 2. The Gatokkaca Gandrung Dance (Source: Sarah, 2023)

The Choreography Structure

The choreography of the Gatokkaca Gandrung Dance created by R. Ono is divided into three scenes. Each scene has a different dance performance. The three scenes became a unified dance work. In the first scene, the appearance of

Gatotkaca shows Gatotkaca's courage. In the second scene, the appearance of Gatotkaca, Pergiwa, and Pergiwati shows Gatotkaca's passion for Pergiwa Pergiwati. In addition, the third scene shows the battle between Gatotkaca and Cakil for the anger from Gatotkaca when he feels tricked by the incarnation of Cakil, resembling Pergiwa and Pergiwati.

Table 1. The Choreography Structure

No	Scene 1 (The Choreography of Gatotkaca)	Scene 2 (The Choreography of Gatotkaca and Pergiwa-Pergiwati)	Scene 3 (The Choreography of Gatotkaca and Cakil)
1.	<i>Trisi Hiber</i>	<i>Trisi</i>	<i>The Appearance of Cakil</i>
2	<i>Calik Sembah</i>	<i>Keupat Hiji</i>	<i>Ngalagar War</i>
3	<i>Adeg-Adeg</i>	<i>Ukel Variasi</i>	<i>Neunggeul Badong</i>
4	<i>Ngaca</i>	<i>Trisi Berpasangan</i>	<i>Gagaman War</i>
5	<i>Laraskonda 1</i>	<i>Sawangan</i>	<i>Cakil's Death</i>
6	<i>Sembada, Obah Taktak, Cindek</i>	<i>Ridong Sampur</i>	
7	<i>Adeg-Adeg, Capang, Sawang, Cindek Riyeg</i>	<i>Trisi</i>	
8	<i>Jangkung Ilo Panggung</i>	<i>Tewak Sampur</i>	
9	<i>Gedut</i>	<i>Trisi Keluar</i>	
10	<i>Obah Tak-Tak</i>		
11	<i>Adeg-Adeg, Capang, Sawang, Cindek Riyeg</i>		
12	<i>Mundur Jangkung Ilo</i>		
13	<i>Laraskonda 2</i>		
14	<i>Mincid Ungkleuk 1</i>		
15	<i>Adeg-Adeg, Capang, Sawang, Cindek Riyeg</i>		
16	<i>Iket, Makutaan</i>		
17	<i>Pakbang</i>		
18	<i>Laraskonda 3</i>		
19	<i>Mincid Ungkleuk 2</i>		
20	<i>Gedig</i>		
21	<i>Nyawang Opat Penjuru</i>		
22	<i>Nenjrag Bumi</i>		
23	<i>Meditation</i>		

The table above describes the choreographic structure of the Gatotkaca Gandrung Dance, which consists of three scenes. Each scene is performed by a different dancer. The explanation is as follows:

Scene 1

The first scene was played by Gatotkaca with the Gatotkaca's character, *monggawa lungguh*. There is a distinctive movement played by Gatotkaca's character, namely the *hiber* movement, or in Indonesian, the flying movement. This movement depicts Gatotkaca who has a role in guarding the Amarta country from the sky. According to Iyus Rusliana's book (Rusliana, 2016, p. 80), "Gatotkaca is known as a strong, honest, very loyal, and brave knight to sacrifice body and soul to defend his country and nation. Therefore, it was appropriate for an important person in Amarta or Pandawa to appoint him as a very reliable Senapati. In the Priangan wayang golek tradition, Gatotkaca was known as "*bebenteng nagara Amarta*," or the backbone of Amarta's security. It means that on land, at sea, and in space, he was responsible for the security of his country in his daily duties". This movement also proves that Gatotkaca was an independent person because he could protect his country with his strength. It is in accordance with the creator of the dance, R. Ono said in an interview (on April 1, 2023) with R. Widawati Lesmana as follows.

"He has been living on his own since he was one year old when his father died, so he only lived with his grandmother. His grandmother's advice to him is always to do hard work so that he can be a useful person. He went from having nothing to becoming wealthy and even becoming a sub-district head in Sumedang."

R. Ono has grown up to be a very determined and independent artist, so there are many of his dances are solo dances.

Moreover, there is an interesting movement because it has a deep meaning, namely the *mincid ungleuk* movement. This is the same as the *sembah* movement, which is the worship of Allah at the beginning and end of the dance. The hands hold the scarf to form the lafadz Allah SWT. It is the same with the *mincid ungleuk* movement, where R. Ono still remembers God through the dances that he created in gratitude for the ability given to dance and entertain many people.



Figure 3. The hand holds (*jiwir*) sampur forming the lafadz Allah
(Source: Pngtree, 2018 and Sarah, 2023)

Scene 2

This second scene begins with the Pergiwa-Pergiwati's appearance in front of Gatotkaca with a *trisi* movement. Gatotkaca, still on the lower level, told the state of himself who did tapas or meditation. According to an interview, Widawati (Sumedang, March 27, 2023) said as follows.

"The appearance of Pergiwa-Pergiwati in this scene is Gatotkaca's mind, which Cakil disturbs by resembling Pergiwa-Pergiwati. It is like when there are frequently many distracting thoughts that take our focus away from God when we are in worship."

Gatotkaca did not want it, of course, but the beauty of the twin princesses succeeded in distracting his attention. The Gatotkaca's passion for Pergiwa and Pergiwati appeared. The word Gandrung in other Sundanese is *kabungbulengan*, or in (The Great Indonesian Dictionary, 2018) Gandrung means to fall in love, very longing or infatuated because of love. In the group composition of Scene 2, Gatotkaca was seen repeatedly paying attention to Pergiwa-Pergiwati who was dancing. Then, they continued to dance alternately in pairs. It is interesting to note that Gatotkaca could not capture one or both of the princesses in this scene because it was only a thought or fantasy of Gatotkaca, who was disturbed by Cakil. When he was annoyed about it, they immediately left the stage. In addition, the next performance is the performance of Cakil. After that, Gatotkaca continued his tapas.

Scene 3

The third scene begins with Cakil appearing. Then, Cakil moved here and there and watched Gatotkaca who continued to tapas. In this scene, you can see Cakil's cunning and ignorant nature. Cakil did not only move around the stage but also made a *noong* movement or

snoop, gave *jurus*, and kicked Gatotkaca, who was meditating until Gatotkaca awakened from his meditation. Gatotkaca felt disturbed by Cakil's presence, but he overreacted. Instead, he observed his opponent. This calm attitude is great for us because when we are in a bad situation, this calm can make us think clearly and find solutions to the problem.

Cakil gave Gatotkaca the first blow as a sign to challenge him to a fight. Gatotkaca is brave, determined, strong, clever, alert, agile, nimble, steadfast, and has a great responsibility. With his personality, Gatotkaca continued to fight Cakil bravely and strategically. Finally, Gatotkaca won the battle with Cakil, either with his bare hands or without an armament. No wonder Gatotkaca got the nickname in the Javanese proverb "*satria otot kawat tulang besi*" which means "iron bone wire muscles" for his unbeatable magic.

Makeup and Fashion

The makeup of this Gatotkaca Gandrung dance was inspired by *wayang golèk* makeup, which has makeup on the lines of the face. The shapes and lines found in the Gatotkaca character use *masèkon* eyebrow makeup, exclamation mark-shaped *pasu teleng*, mustache, *pasu damis*, *cedo*, and sickle-shaped *godèg*. Pergiwa-Pergiwati's makeup uses *bulan sapasi* eyebrows, exclamation mark-shaped *pasu teleng*, and sickle-shaped *godèg* for a woman. In addition, Cakil's makeup uses a red base color with *masèkon* eyebrows, *pasu damis*, exclamation mark-shaped *pasu teleng*, and *babangus*. The makeup and costume used in Gatotkaca Gandrung dance have their characteristics, as said by R. Widawati (Interview in Sumedang, March 7, 2023): "The makeup and costume on the Gatotkaca Gandrung character are the results of the creativity of R. Ono Lesmana Kartadikoesoemah." The makeup and costume of the Gatotkaca Gandrung dance are described based on each dancer's character.



Figure 4. Gatotkaca's Makeup
(Source: Sarah, 2023)

Concerning the picture above, Gatotkaca has the character of *monggawa lungguh*. There are several forms of makeup lines used for different characters. The eyebrow part used *masèkon* for *monggawa lungguh*, *pasu teleng* in the form of an exclamation mark for *satria lungguh*, and brown eye shadow adapted to the shape of the eyelids. There is no beard, but it only uses *cedo* for *satria ladak*, *godèg* in the form of a sickle for *monggawa*, *pasu damis* for *monggawa*, and a mustache without stubble for *satria ladak*.

However, the facial lines in Gatotkaca's makeup follow the character of *monggawa lungguh*, because according to Iyus Rusliana (Rusliana, 2016, p.52) "*Monggawa lungguh*-typed dances have the makeup lines on the forehead, eyebrows, sideburns, mustache, cheeks, and chin." However, not all of them show the character of *monggawa lungguh*. It is because R. Ono is not an academic artist in the field of dance, so the makeup used is only the result of R. Ono's creativity from the results of his experience.



Figure 5. Pergiwa and Pergiwati's Makeup
(Source: Sarah, 2023)

The figure above is the makeup for the characters of Pergiwa and Pergiwati following the character of *Putri Lungguh* using eyebrows of *bulan sapasi*, and *pasu teleng* forming an exclamation mark. However, *godèg* is in the shape of a sickle currently used for the *monggawa* character of Gatotkaca. This *godèg* discrepancy is influenced by R. Ono's limitations as an artist who is not an art academic, so R. Ono focuses on makeup aesthetics. Apart from that, according to Widawati (interview in Sumedang, 20 April 2023), "All the Wayang dances created by R. Ono use *godèg* that shapes like a sickle except for the Gawil dance because it is included in the Keurseus dance."



Figure 6. Cakil's Makeup
(Source: Sarah, 2023)

The makeup of Pergiwa and Pergiwati is the same as Gatotkaca's makeup. There are makeup lines that match the character of *Putri Lungguh*, because according to Iyus Rusliana (2016, p. 51), "In woman-typed dances, there are makeup lines of forehead, eyebrows, and sideburns."

In the figure above, Cakil's makeup uses a red base color with the addition of *babangus* accessories as a depiction of evil. Furthermore, the eyebrows use *masèkon* eyebrows, *pasu damis*, and *pasu teleng* forming exclamation marks. Cakil's makeup is the same as Gatotkaca's character. It is the result of R. Ono's creativity.



Figure 7. *Babangus*
(Source: Sarah, 2023)

Babangus is very helpful in describing the blind Cakil in the puppet story because he is a giant whose lower jaw is longer than his upper jaw. This character is actually just a humorous character who is not serious, but actually, Cakil is a symbol of a character who never gives up and

always fights to the end, because, in the war with Gatotkaca, Cakil died after fighting *ngalangar*, *nenggeul badong*, and *gagaman war* (Wikipedia, 2023, last modified on February 24, 2023).



Figure 8. Gatotkaca's Costume
(Source: Sarah, 2023)

If we look at Gatotkaca's outfit above, it is quite simple. It can be seen from the basic color of the black costume with gold sequin. According to the color symbol, black describes a firm, solid, and strong color following Gatotkaca's character, who is dashing, wise, and strong. The gold color on the sequins is similar to yellow which symbolizes prosperity. It is quite a striking color, so its presence stands out to everyone who sees it. The gold color also has an active and dynamic impression. In this case, the gold color symbolizes the same meaning in every Gatotkaca dance movement, namely an active movement. The use of gold color in Gatotkaca's costume and other figures has a background connection with R. Ono's life as a descendant of *mènak*.

Although the background of life as a *mènak* R. Ono lives with simplicity and strong determination. It can be seen that the dress in the Gatotkaca Gandrung dance. It has a continuous correlation with the life background of its creator, namely R. Ono. There are also characteristics in the Gatotkaca Gandrung dance costume, namely in the motif of clothes, *bentèn*, *kacè*, bracelets, and *boro* in the form of lotus flowers.



Figure 9. Lotus Flower and Lotus Motif on the Gatotkaca's Costume
(Source: Kompas.com, 2022 and Sarah, 2023)

Regarding the above figure used on the front of Gatotkaca's costume, the lotus flower is believed to be a symbol of human life, meaning that one should not forget the Creator in any circumstance or place. Even when we dance, we must remember God, who created us. Therefore, the lotus flower is always used as a feature in Wayang Kasumedangan dance movements, and it is an ornamental motif in Wayang dance costumes, especially in Gatotkaca Gandrung dance.



Figure 10. Pergiwa and Pergiwati's Costumes
(Source: Sarah 2023)

In the picture above, the Pergiwa and Pergiwati costumes used *kutung* clothes. It hasn't changed since it was created. However, there is an evolution in the head part. Initially, the accessories used *sobrah* that dangled on the left side, and it did not use *kembang goyang*. In the current development, it does not use *sobrah*, but it uses *kembang goyang*, leather accessories, and the back of the bun has *garuda mungkur* accessories made of the peacock motif leather.

In the development era, the successors of R. Ono who preserves this dance, one of them R. Widawati, add the mentioned accessories. This development is influenced by the change in fashion trends in dance. It aims to beautify the appearance of the clothes. The headdress of Pergiwa and Pergiwati is similar to the typical

headdress of a Sundanese Priangan bride. However, the headdress of Pergiwa and Pergiwati are simpler. According to Patrisius I. Djiwandono and Lilis Lestari Wilujeng (Djiwandono & Wilujeng, 2021, p. 138-140), "Sundanese bridal jewelry is used as a form of effort for hopes and prayers and the purpose of a wife's role, which has been passed down from generation to generation by the Sundanese culture itself."

The costumes used by Pergiwa and Pergiwati also use a black base color decorated with gold sequins that is the same as Gatotkaca's costume, which symbolizes a graceful character and gives an elegant impression because Pergiwa and Pergiwati are two twin daughters. The other costumes also help to convey the characters that they want to portray.



Figure 11. Cakil's Costume
(Source: Sarah 2023)

The dominant color of Cakil's costume above is red. If we look at color symbols, red has a strong emotional element that is often associated with energy, strength, determination, desire, and love. It is following the character of Cakil, who is tenacious in battle. However, he is also ignorant. In this story, Cakil disturbed Gatotkaca in his hermitage by appearing as Pergiwa and Pergiwati, so he made Gatotkaca angry. Cakil's *sinjang* cloth uses a black and white *jarik polèng* motif as a representation of two contradictory traits. He never gives up, but he likes to disturb others. It conveys a message to everyone to always be good and avoid evil.

DISCUSSION

After presenting the research findings on the choreography, makeup, and costume of the Gatotkaca Gandrung dance, there are several discussion points that the researchers will convey based on the research objectives. The Gatotkaca

Gandrung dance of R. Ono Lesmana is a Sundanese ethnic dance derived from the story of *Pewayangan Mahabharata*. It was inspired when R. Ono appreciated the solo-style Gatotkaca Gandrung dance. R. Ono's interest in creating a new work arose when he saw one of the scenes where the Gatotkaca character lifted Pergiwa's body, which seemed very light. His work is made in his style with a different form of presentation. The first time he worked on the Gatotkaca dance, R. Ono did not bring up the characters of Pergiwa, Pergiwati, and Cakil. In other words, it was a single dance, but in its development for the need of the performance, R. Ono tried to make innovations by bringing up four characters in one show. It is in line with the theory used in this research. It is the term Ethnochoreology which contains four meanings. First, dance is a product of a society. Second, dance, as a product of society, contains the values adopted by the community. Third, the values adopted by one society are different from those adopted by another society. Fourth, the evaluation or appreciation of an ethnic dance cannot be applied generally. It must be done concerning the values adopted by the community that owns the dance culture. Thus, the theory of ethnochoreology emphasizes that dance is a product of a society that contains ethnic values (Narawati, 2003, p. 70-71 in Wahyudi, 2018, p. 136).

Based on the research results, the Gatotkaca Gandrung dance is a community product that has the ethnic values of Sundanese culture. Sundanese culture has characteristics that distinguish it from other cultures. Sundanese society is known as a graceful and spiritual society. In Sundanese society, the terms *silih asih*, *silih asah*, and *silih asuh* are well known. *Silih asih* or love for fellow human beings is the basis of a spiritual value. *Silih asah* means mutual self-improvement so that each community educates the other. Mutual protection, mutual care, and mutual attention to others are where the meaning of *silih asuh* becomes an inseparable part of the value of Sundanese culture that must continue to be inherent in every Sundanese person (Kebudayaan.upi.edu, 2018).

Gatotkaca's character upholds spiritual values. It can be seen in several choreographic structures, namely *sembah* movement, *tapas*, and *mincid ungleuk* movement. It shows that

Sundanese ethnic values are reflected in the choreography of this dance. In addition, Gatotkaca's passion with Pergiwa and Pergiwati presents the value of *silih asih* in a series of movements, even though it is only a fantasy. The last character that appears, Cakil, illustrates the reversal of the good values of the other characters. However, the resistance of Gatotkaca reflects the value of *silih asih*, where each community can educate and improve each other. Gatotkaca's character reflects independence, strength, resilience, responsibility, self-sacrifice, ingenuity, agility, and calmness in the face of enemies.

In the Pergiwa-Pergiwati character, as a secondary character who became two twin princesses, she showed the elegance and cheerfulness of a princess. It can be seen in the movements of the pair transition, where each movement was done dynamically with a slow tempo. Likewise, the expressions played were radiant and smiling, conveying love and serenity. It delivers the value of *silih asih*. Dancing is done with full appreciation and love so the audience can feel the warmth. Cakil, as a secondary character, reflects human nature, which is cunning and ignorant. He disturbed Gatotkaca, who is in worship through the hermitage. There are always good and bad sides, as in the *poleng jarik* used by Cakil. Although Cakil's character symbolizes the lust of human wrath, his courageous and never-give-up attitude can be a good value that can be implemented.

CONCLUSION

Gatotkaca Gandrung dance is a group dance performed by four dancers divided into three scenes. The story is from the story of *Pewayangan Mahabharata*. It tells the story of one Gatotkaca's passion with Pergiwa and Pergiwati, who turned out to be the incarnation of the blind Cakil, who wanted to disturb Gatotkaca's hermitage. The end scene is Gatotkaca's win because of his invincible courage. The makeup and costumes used describe the characters in the puppet in general, but some characteristics are carried from the origin of the creator's region, namely the use of Sundanese makeup and costume. There are discrepancies in the makeup lines used because R. Ono was not a dance academician at that time. Therefore, his makeup and costumes are based on the

interpretation of the character and his creativity. Despite these limitations, the theme of the dance can reflect the message conveyed through the choreography, makeup, and costumes of the Gatotkaca Gandrung dance. Therefore, the change in performance form from solo to group can add more interesting artistic value and bring the theme of the dance more alive. The characteristics that each character, including Gatotkaca, embodies through choreography, makeup, and costume, reflect independence, strength, toughness, responsibility, sacrifice, cleverness, agility, and calmness in the face of problems. Pergiwa and Pergiwati reflect elegance and cheerfulness. Cakil reflects the nature of cunning and ignorance, but he is courageous and indomitable.

ACKNOWLEDGEMENTS

The researcher would like to thank all the parties involved in this research, especially the Department of Dance Education, Universitas Pendidikan Indonesia, and Padepokan Sekar Pusaka, so that this research can be done smoothly without any significant obstacles.

REFERENCES

- Cinta Rizkia Hervitaniar. (2016). *Tari Jaipong Acappella Karya Gondo di Klinik Jaipong Gondo Art Production*.
- Djiwandono & Wilujeng. (2021). *Rias dan Busana Pengantin Sunda*. hlm.138-140.
- Kebudayaan.upi.edu. (2018). *Nilai Budaya Sunda Yang Harus Dijadikan Pijakan Dalam Berperilaku*.
- Lesmana, R. W. (2019). *R. Ono Lesmana Kartadikoesoemah Kreator Tari Sunda Gaya Sumedang (1901-1987)*. 163.
- Narawati, T. (2003). *Wajah Tari Sunda Dari Masa Ke Masa* (Cetakan pe). P4ST UPI.
- Nurjanah, D. (2022). *Tari Gatotkaca Gandrung Karya R. Ono Lesmana Kartadikoesoemah Di Padepokan Sekar Pusaka Sumedang*. 174.
- Pratita, I. W. G. A. (2020). Analisis Karakterisasi Tokoh Dalam Tari Joged Pingitan Dengan Lampahan Calonarang Di Banjar Pekuwudan Desa Sukawati Gianyar. *KALANGWAN Jurnal Seni Pertunjukan*, 6(2), 71–83.
- Rusliana, I. (2016). *Wayang Dalam Tari Sunda Gaya Priangan*.
- Sudirman, A., & Budiman, A. (2022). *Tari gatotkaca gaya sumedang dan garut*. 7(2), 131–145.
- Sugiyono, P. D. (2018). *Metode Penelitian :*

Kuantitatif, Kualitatif, dan R&D.
ALFABETA.

Wahyudi, A. V. dkk. (2018). *Penanaman Nilai-Nilai Kasundaan Berbasis Pembelajaran Tari Pakujajar di SMP Negeri 5 Sukabumi. Vol. 28, N.*

<https://jurnal.isbi.ac.id/index.php/panggung/article/view/462/pdf>

Wikipedia. (2023). *Cakil.*
<https://id.wikipedia.org/wiki/Cakil>