



Klono Sandur Mask Dance Style Manduro in Kabuh District, Jombang Regency

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Abstract: The Klono Sandur Manduro Mask Dance is a solo dance performed as part of the Sandur Manduro performance in Kabuh District, Jombang Regency. The Klono Sanduro Manduro Mask Dance has simple movements, reflecting the simple life of the Manduro village community. This study aims to examine the style of the Klono Sanduro Manduro Mask Dance using style theory. The method used is qualitative descriptive with data collection techniques of observation, interviews, and documentation. Data analysis techniques consist of the stages of reduction, data presentation, and conclusion drawing. The results of the study indicate that the style of the Klono Sandur Manduro Mask Dance reflects the presence of a cultural style based on Manduro culture, as well as a style formed by a dancer. The Manduro cultural style is referred to as an eblimic style, manifested in stage design, musical accompaniment, and movement. The style formed by the dancer's body can be described as an assertive style, expressed through unique personal movements, such as twisting the body and allowing limited range of motion.

Keywords: Klono Dance, Form and Style, Jombang.

1. INTRODUCTION

Jombang is a regency in East Java and is home to a variety of arts rich in cultural values and traditions. In the realm of dance, there are Remo Bolet and Jaranan Dor; in music, there are Kentrung Jatimenok; and in theater, there are Besutan and Ludruk. There are also complex arts that combine dance, music, and theater, such as Wayang Topeng Jatiduwur and Sandur Manduro. The arts in Jombang reflect the richness and diversity of its cultural heritage. Some of the arts mentioned above continue to thrive today, and one of them has been designated as an intangible cultural heritage of Indonesia in 2017—the Sandur Manduro Mask Art.

The Klono Sandur Manduro Mask Dance is a solo dance performed in the Sandur show. This dance is performed first among the other dances. The Klono Mask Dance is performed using a mask depicting a protagonist or good character. This dance serves to portray a knight or king with leadership qualities and a protagonist character. This is perfectly suited to the white color of the mask.

In From Sumandiyo Hadi (2007:24), dance has an important meaning in human life because it can provide various benefits, such as entertainment and communication. Every movement expressed is an expression of the feelings of the dance creator. Style not only signifies identity but also serves as a means to make something more attractive. In dance art, this is realized when natural and realistic movements are reimagined to create beautiful, captivating dance motifs with specific messages (Wiessner in Sumaryono, 2005:4). Therefore, the stylization of movement must still adhere to the principles of the art that surrounds it. In this research, the style referred to is the



styles that reflect the cultural identity of a community and also the style of a dancer. psychology, white symbolizes purity, love, peace, and good nature.

Based on the above explanation, the researcher is interested in studying the style of Klono Sandur Manduro Mask Dance. The research question is: what is the style of Klono Sandur Manduro Mask Dance?

This research hopes to document the dance style, and the documentation, both in writing and video, will be disseminated to everyone and studied by everyone. In addition, it is hoped that this paper can be a reference for the next generation of Sandur Manduro to continue to preserve Sandur Manduro art, especially the Klono Mask Dance.

2. METHOD

This study uses a qualitative descriptive approach. Qualitative research is based on postpositivism philosophy, which is used to examine natural objects. The researcher serves as the key instrument, data collection techniques involve triangulation, data analysis is qualitative in nature, and the research findings emphasize meaning (Sugiyono, 2015:15). Additionally, the approach used in this study is descriptive. This research aims to explain the solution to a problem based on existing data with the objective of analyzing the form of the Klono Sandur Manduro Mask Dance in Kabuh District, Jombang Regency.

3. RESULTS AND DISCUSSION

Sandur Manduro Performance

The Sandur Manduro Mask Dance is a traditional performance that incorporates five artistic elements, including dance, music, visual arts, theater, and literature. Sandur is a form of beksa ngedur, where the term beksa means dancing and ngedur refers to the duration of the performance, which lasts all night long. This means that the Sandur performance consists of various dances and stories that require an entire night to present. Some also suggest that "Sandur" derives from the words "san" and "dur," where "san" means "finished" and 'dur' means "planting rice." When combined, this implies that Sandur is a performance that requires an entire night to present and is held after the rice planting is completed.

Emblimic Style Dance Klono Sandur Manduro Mask

Emblimic Style, or what can be called emblim style, is a formal variation in material culture that refers to different elements and clearly communicates the identity of a community. Emblimic style is used to show unity and a sense of belonging to a unique identity that is only possessed by that community (Wiessner in Sumaryono, 2005:6).

The Emblimic style in the Klono Mask Dance is shaped by the culture of the Manduro community. In the Klono Dance, Manduro has distinctive cultural characteristics, including the performance venue, which is held in an open courtyard surrounded by snack stands arranged in a square formation, and the musical accompaniment, which has a unique Manduro style using five musical instruments: the sebul gong, large drum, small drum, trumpet, and kecrek. Additionally, the costumes used in the Klono Mask Dance do not have distinctive

characteristics because, in the past, dancers used whatever clothing was available, and the masks used were white in color.



Sandur Manduro Performance Venue

The snack hangers placed on the stage in a square formation are a distinctive feature of the Topeng Sandur Manduro performance. This is done as an act of charity by the event organizer, and the snacks will be distributed to the audience after the performance ends. Additionally, the square shape of the snack rack serves as a boundary for the performance area. During the performance, the Topeng Klono Sandur Manduro dancers perform in the center of the arena, limiting their movements to forward, backward, and circular motions. These snack hangers represent the Eblimic style in the Topeng Klono Sandur Manduro dance performance, as this practice is unique to the Topeng Sandur Manduro performance, and the Topeng Klono Sandur Manduro dance is part of the Topeng Sandur Manduro performance.



Sandur Manduro Musical Instrument

In a dance, there is always an accompaniment, and traditionally, dance and music are closely related. In the Klono Sandur Manduro dance, the music used is from the Topeng Sandur Manduro art form, which is simple music consisting of five musical instruments, including the gong sebul, large drum, small drum, trumpet, and kecrek. These musical instruments are also used to accompany other dances in the Topeng Sandur Manduro performance. One musical instrument that is characteristic of the Topeng Sandur Manduro art form is the gong sebul. Generally, gongs are played by striking them, but in Topeng Sandur Manduro, the gong is made of bamboo and is played by blowing into it.



Klono Sandur Manduro

The Klono Sandur Manduro Mask Dance uses white masks, with an oval-shaped face, specifically a sharp triangular shape at the bottom, a floral pattern on the forehead, a prominent nose, thick arched eyebrows, round eyes with protruding eyeballs, thin mustache, a smiling mouth with slightly visible teeth, and prominent cheekbones. These features symbolize the character of a wise male figure.



Costumes for the Klono Sandur Manduro Mask Dance

Costumes are a visual aspect that is clearly and most prominent in a dance performance. Before dancers present their movements to the audience, the first thing they do is wear costumes that support the dance style to clarify the dancers' roles in the dance. Costumes in dance are not only coverings but also support the spatial design attached to the dancers' bodies. In traditional dance, dance costumes often take the form of traditional attire or regionally distinctive clothing that is characteristic of the dance in question. However, over time, dance costumes have evolved into their own distinct forms. In the Topeng Klono Sandur Manduro dance, the costume consists of a white shirt, a white sash around the waist, a red belt, black trousers, a long parang-patterned cloth, and a black vest. The distinctive feature of the costume style in the Topeng Klono Sandur Manduro dance lies in the choice of colors for the shirt and sash, which are white. In this dance, no makeup is used because the mask already represents the makeup style that portrays the character of the dance.

Assertive Style Dance Klono Sandur Manduro Mask

Assertive Style, or what can be called an assertive style, is an individualistic style of expression. This style is a formal variation within material culture that contains information to support an individual's

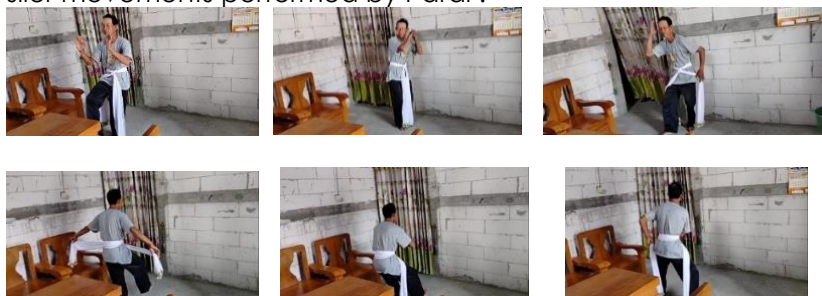
identity. For dancers, developing a style is commonplace. Many of them strive to find their artistic identity through a unique style that reflects their strengths and special talents. This is like saying, "this is who I am" (Wiessner in Sumaryono, 2005:7).

The Assertive Style in Topeng Klono dance is formed by the dance performance of Pardi. Observations show that in the performance of Topeng Klono Sandur Manduro, Pardi uses an assertive or individual movement style with its distinctive characteristics. Pardi is a Klono Sandur Manduro mask dancer, currently 57 years old. Pardi resides in Guwo Village, Manduro Village, Kabuh Subdistrict, Jombang District. Pardi has a slender and short build when performing the Klono Mask Dance, showcasing unique personal expressions through the twisting of his body and maintaining a narrow hand gesture. The energy expended while dancing appears relaxed, enjoying the musical accompaniment. Additionally, during the dance, Pardi's body posture is always bent forward, with every movement motif performed in a bent-over position and shoulders drawn inward. The distinctive movement style of Pardi is the forward siler movement, which is only present when the Klono Sandur Manduro Mask Dance is performed by Pardi. This movement is also unique in the siler count, where other dancers perform it once, but Pardi executes both right and left siler movements.



Gerak Siler Maju

The forward siler movement is performed after the ngorot sampur movement. This movement begins with the body standing straight, both hands holding the sampur at the waist, and the feet stomping while walking forward. This movement is Pardi's individual style in performing the Topeng Klono Sandur Manduro dance. The forward siler movement is only performed when Pardi performs the Topeng Klono Sandur Manduro dance. Pardi acknowledges this and explains that he was taught this way, so it is still performed today. Besides Pardi in Manduro, there are also other Topeng Klono dancers, but currently many of their movements have been shortened (Interview with Pardi, February 7, 2025). The following are the forward siler movements performed by Pardi :



Gerak Nyiler

In the Klono Sandur Manduro Mask Dance, the movements used are symbolic movements that employ certain symbols to convey meaning to the audience. Symbolic movements are

chosen because they are more aesthetically pleasing when presented as an artistic performance. The Klono Sandur Manduro Mask Dance consists of three parts: Part I (opening), Part II (main body), and Part III (closing). Each part has distinct elements and meanings, yet they are all presented in a unified stylistic movement. The dance's intensity can be observed through its spatial, temporal, and energetic elements. Pardi has a small spatial volume, which can be seen in his hand and foot movements. The movement motifs performed by Pardi always have the distinctive characteristics of Pardi's style. In the right and left mirror movements, when performed by other dancers, these movements appear bold and have a large spatial volume, but when Pardi performs the right and left mirror movements, they become movements with a small volume. Additionally, the swaying movements also differ between those performed by Pardi and those performed by other dancers. Pardi performs the swaying movements with a bent body position and small spatial volume of hand movements, while other dancers perform the swaying movements with an upright body position and large spatial volume of movements.

4. CONCLUSION

Based on the results of the research and discussion, it can be concluded that the Klono Sandur Manduro Mask Dance style reflects a cultural style based on Manduro culture and, in addition, also shows a style formed by a dancer. This Manduro cultural style is referred to as the eblimic style, while the style formed by the dancer's body can be described as the assertive style. The characteristics of the Manduro cultural style are evident in the presentation, music, and movements. The nyiler and siler muter movements are distinctive to Manduro because they involve double steps and are performed in a circular motion. Additionally, the Topeng Klono Sandur Manduro has distinctive features, including a white mask, wide eyes, small arched eyebrows, and long hair. In the assertive style, the dancer Pardi has a slender and short body posture, and when dancing, Pardi's body posture always bends forward with the shoulders drawn inward. The movement style characteristic of Pardi is the swaying motion, which is only present when the Topeng Klono Sandur Manduro dance is performed by Pardi. This is also evident in the nyiler movement count, where other dancers perform it once, but Pardi executes the nyiler movement twice.

AUTHOR CONTRIBUTIONS

The author was actively involved in discussions regarding the content of the article, gave final approval of the proposed research, and ensured that the article met research and publication ethics standards. The author was also fully responsible for data collection, analysis of dance styles, and in-depth study of the Topeng Klono Sandur Manduro dance style in Kabuh District, Jombang Regency.

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