

GETAK MASK DANCE IN PAMEKASAN MADURA AS A MANIFESTATION OF PRABU BALADEWA FIGURE

Eko Wahyuni Rahayu

Program Studi Sendratasik, Fakultas Bahasa dan Seni Universitas Negeri Surabaya, Indonesia
Email: ekowahyuni@unesa.ac.id

ABSTRACT

Getak mask dance is one of traditional dances from Pamekasan, Madura. This dance depicts the bravery of a knight who is wandering and has a patriot spirit. This article aims to identify and record the existence of Getak Mask Dance both textually and contextually. It is because the existence of this dance has started to fade. Therefore, it is necessary to immediately record as an effort to preserve. Historically, the existence of Getak Mask Dance is closely related to the performance of “dramatari topeng dhalang” Madura which is based on Mahabharata story. It is then developed to a part of Ludruk Sandur performance. Gethak Mask Dance is a manifestation of Balarama figure; a king in Madura Kingdom. Balarama is a character in wayang performance who is highly respected by Madurese people and considered as their ancestor. Textually, the choreography of Getak Mask Dance is in the form of a male single dance, he uses white mask and has a strong character. The dance movement pattern is very distinctive, supported by the sound of Kendang or drum which sounds “Ge” and “Tak” and the use of handkerchief property as a symbol of weapon.

Keywords: *Getak Mask Dance, Pamekasan, manifestation, Baladewa figure*

INTRODUCTION

Pamekasan is one of the regencies in Madura Island and is part of the administrative area of East Java Province. The people of Pamekasan Regency with the Madurese ethnic background have a variety of performing arts and forms of local wisdom that are maintained and made part of social life. The various performing arts products of the Madurese community in Pamekasan are basically a representation or expression of ideas into a form that always refers to their view of life and cultural environment. In other words, performing arts as a cultural expression of a society is basically inseparable from the prevailing values of life. The existing values are an important element as a frame of reference for determining the social system in society.

In the context of culture and society, various performing arts in the Pamekasan Regency area occur because of the layers of culture that have accumulated from time to time (Sedyawati, 1986: 4). Historically the development of the system of government in Pamekasan have a background in a fairly long journey, and have a common thread in color culture especially in the context of performing arts. The presence of the types of folk performing arts that live and develop in Pamekasan is a continuation of cultural life that has been rooted for generations and has become one of the manifestations of culture. Performing arts as a form of cultural expression or will contain content that behind it has a meaning as an expression of society. Therefore, the nature, shape, style, and function of performing arts can not be

separated from the culture that produced it (Sedyawati, 1986: 3). Likewise, the various performing arts that live in Pamekasan also have certain supporters and have different functions in different societies.

One of the traditional performing arts products that is still sustainable in Pamekasan Regency is the Gettak Mask Dance. The existence of Gettak Mask Dance in Pamekasan has come a very long way and has experienced developments both in terms of form and function. Choreographically, Gettak Mask Dance is in the form of a male singles dance, wearing a mask, depicting the prowess of a wandering knight. The shape and style of Gettak Mask Dance has a very strong characteristic of the present kind of element motion patterns, character masks worn, dance music, as well as fashion design as a supporting entity form. In the aspect of motion patterns, it has a very high level of technical difficulty, namely broken motion patterns and various level elements including: low, medium, and high levels as well as motion bars with fast tempo. Because of its complexity, a dancer in performing Gettak Mask Dance must have readiness, stamina, and strong body balance.

Since September 20, 2001 at a seminar, Gettak Mask Dance has been established as a superior product Pamekasan. Gettak Mask Dance was chosen as a superior product, because it has comparative and competitive advantages compared to other forms and types of dance, both in terms of movement characters, dance music, and costumes, as well as their impact on the development sector (Research Team, 2001: 13-14). However, in this digital era, its existence began to decline, received less attention and was pressured by external cultural interventions that were more easily absorbed by the younger generation. Therefore, in order to anticipate extinction, it is necessary to make efforts to preserve it so that it can be inherited and developed by future generations.

Moreover, although in general the Madurese especially in Pamekasan in building the image culture has been widely used digital

social media are developing in the present, but there are still many unpublished widely. Gettak Mask Dance as a cultural art product is a scientific treasure and knowledge that must be introduced and disseminated to the wider community. The writing of this article is a form of recording the existence of Gettak Mask Dance which can be categorized as an effort of preservation. As expressed by Irhandayaningsih, that the preservation of traditional arts is an effort to foster a love of local culture in the community (Irhandayaningsih, 2018: 22/<https://core.ac.uk/download/pdf/234033991.pdf>, Fauzan and Nashar, 2017:8 (<file:///E:/WA%20BARU/Downloads/2882-6531-1-SM.pdf>)).

Background Of The Existence Of Gettak Mask Dance In Pamekasan

The existence of Gettak Mask Dance in Pamekasan cannot be separated from the mask dhalang (wayang mask) performance that once lived and developed in the Madurese community. *Topeng dhalang* (mask dhalang) is a genre of traditional theater performance in the form of a drama that is similar to *wayang wong* performances in Java, which is included in the dance genre category. Although the performances tell stories, and the characters convey dialogue, all movements on the stage tend to be expressed through dance movements (Soedarsono and Tati Narawati, 2014: xxi).

Dhalang life mask performances spread across various regions in Indonesia, especially in the various regions in East Java Province with the title and appearance of each style, one of them is also growing in Madura. It is called a dhalang mask because the actors in portraying a character wear a mask according to the character played by each, and in the implementation of the performance it is dominated by the dhalang role. The presence of a dhalang in a dhalang mask performance is very important as is the case with a dhalang in a *wayang kulit* (leather puppet) performance, that is as a storyteller, organizer and controller of the performers (dancers, gamelan musicians, and artistic stylists), performing

vocals (chess) in the form of prose, poetry, and songs, also presenting all monologues and dialogues of the characters with various characters. In a dhalang mask show, a dhalang delivers dialogue in accordance with the character of the mask, which expresses certain characters, i.e. rough, soft, manly, subtle, evil, and good. Therefore, a mask is a visual manifestation of character and typology which is represented in the form of a nose, eyes, mouth, and color (Timur, 1979/1980: 12).

Historically, Timoer in a book entitled *Topeng Dhalang in East Java (1979/1980)* wrote that, estimates of dhalang mask performances have been known in Madura since the 13th century, namely since Aria Wiraraja was appointed Adipati (vasal king) in Sungenep (Sumenep), around the 1270s by Kertanegara Raja Singasari. In this regard Soelarto also suspected that, between the 15th and 16th centuries, the dhalang mask began to become widely known in Madura as a folk performance art in the form of a mask theater. In the 14th century the Madura region was under Majapahit rule, thus elements of Majapahit culture were very influential in Madura. In subsequent developments, masks in Madura were also heavily influenced by elements of Central Javanese masks, especially during the Susuhunan Pakubuwono II era. The renewal of the shape of the Madura mask often refers to the model of wayang kulit figures. Therefore, the masks in Madura later brought stories of Ramayana and Mahabharata (Soelarto, t.t.:1). Aminudin Kasdi said that during the reign of Sultan Agung various arts were introduced to Madura by the Mataram Kingdom troops when they conquered Arosbaya in 1624. These various arts include literary works, mask dance, and ledhek or tayuban art (Kasdi, 2003: 254). In the 20th century the kingdoms in the Madura region began to collapse, then the dhalang mask became a typical rural folk art.

In the history of power politics in Madura it is stated that, in the 14th century in the Pamekasan region, the Jamburingin Kingdom was founded by Menak Senaya. The peak of the glory of the Jamburingin Kingdom

was during the reign of Prince Suhra around the 1530s (Compiler Team, 2016: 41-43). Besides being good at ruling, Prince Suhra was also an artist, so that the life of art and culture was very advanced. Prince Suhra is also very fond of shadow puppet shows which tell stories of the Ramayana and Mahabharata. His passion for puppets and then develop it into a mask dhalang dramatari show that serves as a means of religious as well as a means of state ceremony, and for the sake welcome the guests at the royal. Prince Suhra as a puppet fan really likes the character Balarama. Because of his fondness for the Balarama character, Prince Suhra created the Balarama character in the form of a white mask character. In the Javanese puppet tradition, the Balarama character is usually depicted as having a red face, but by Pangeran Suhra he was transformed into a white mask character and a firm and stern character.

Prabu Baladewa is one of the puppet figures known to have essential character traits, smart, wise, fair (impartial), firm (hard hearted), honest, but angry and easily incited. The name Balarama means army of gods, and the word "bala" means strength or warrior. Balarama as a character with a knight spirit also has various powers and also has many weapons. Balarama was very adept at using mace weapons, so Bima and Duryudana learned from him. Balarama has two powerful heirlooms named Nanggalala and Alugara, both of which were given by Bathara Brahma. Prabu Balarama is believed to be the incarnation of Sanghyang Basuki, the god of salvation, and Balarama is known to have a very long life. In his youth Balarama named Kakrasana, was the son of King Basudeva, the king of Mandura Kingdom, who later inherited his father's throne as king of Mandura. Balarama has a younger brother named Narayana or known as Krishna, who became king in the Dwarawati Kingdom. Even though they are siblings with Krishna, they are different in appearance, Kresna is black, while Balarama is white (Sena Wangi Writing Team, 1999: 195-202).

Because of the strong characteristics of the Balarama character, Prince Suhra

deliberately created a white Balarama character in a dhalang mask show in Madura, not a red color like the rules in Java. The white color to describe Prabu Balarama is indeed white, which means holy. The dhalang mask performance developed by Prince Suhra was sacred in nature which was displayed at religious and state events in the kingdom. At this state event, not all people could see the dhalang mask performance, but the figure of King Baladewa who was admired by Prince Suhra was finally appreciated and followed by the commoners. Moreover, Prince Suhra as a king was also known to have a charismatic, fair and wise character, so that he became the center of attention of his people. The various views on life and orders of the king will certainly be followed and become role models by the people, including Prince Suhra's view of the character of Balarama. In the view of the life of the Madurese people, Balarama is a figure who is highly worshiped and exalted like a god, because Balarama is the king of the Mandura Kingdom (according to the Javanese term *pedhalangan*) or Madhura (in the Indian spelling), which the community identifies with the name of the island (state) of Madura. (Timoer, 1969/1980:31). Because the character of Balarama is considered good and has a royal name similar to the homeland of Madura Island, his fans in Madura consider Prabu Balarama to be his ancestor. The character of Prabu Balarama is a manifestation of the real kings of Madura, which is a firm character, agile, tough, and never gives up in the face of all obstacles. In fact, to develop fanaticism and an anecdote among puppet fans, a dhalang in performing a puppet in Madura must portray the figure of Prabu Baladewa, the king of Mandura Country that never lose because if he loses the Madurese will be angry, and the dhalang can be hurt (Handjana, in Mulyana, 1977: 11).

This fanaticism initially stems from instinct and tradition. At first, people felt unfamiliar with the puppet show, then began to love, and over time this love gave rise to fanaticism, that is, not only at the show but also up to the story characters in it, until finally

worshiping and mythicalizing it. (Handjana, in Mulyana,1977:11). For example, the development of the myths about the figure of the puppet that is belief in the tomb of the puppet characters, such as: the grave of King Darma Kusuma located in Demak, Sultan King Gatutkaca was at Mount Lawu, and there's more on the myths puppet elsewhere.

Regarding the origins and development of the Getak Mask Dance in Pamekasan Regency, it is closely related to the existence of the dhalang mask drama performance. *Gettak Mask dance* was originally a part of the show *dramatari dhalang mask*, and then developed into an independent show loose from its origin. In the tradition of *dramatari topeng dhalang* performances that have developed in various regions, especially in Java, there is a scene depicting a grand meeting in a kingdom and its king dancing in front of the royal courtiers. The performance of the king dance is very expressive and dynamic.

Because of the dynamic and impressive expression of the king's dance, it then developed into a freelance dance in the form of a solo dance. Likewise, the existence of strength regarding the view of Prabu Balarama's character, then inspired dance artists in the Madura region to develop performance forms and raise them as dance themes. One of them is the Getak Mask Dance whose inspiration was developed from the character of Prabu Baladewa, then packaged in the form of a single dance choreography, but can be performed in groups.

Getak mask dance depicts the prowess and supernatural powers of a wandering knight. Therefore, it is also referred to as "Kelonoan dance", which describes a knight character who always wanders to eradicate crime and arrogance. In this context, the concept of *Gettak Mask Dance* choreography is also very synonymous with the form of Klono Tonjong Seto Dance that lives in the Sumenep Regency area. The Klono Tonjong Seto dance depicts a wandering warrior named Tonjong Seto on duty to combat crime. The character of Tonjong Seto has a dashing and dynamic character, manifested through a white

mask character that is very similar to the character of the Balarama character. (Rahayu, 2019: 4).

The existence of Getak Mask Dance in Pamekasan Regency was originally developed by folk dance artists in Jamburingin Village, Propo District, which is an area of the former center of the ancient Jamburingn kingdom. At first, Getak Mask Dance was also sacred to the community, functioning as a means of religious ceremonies in various *rokat* traditions. *Rokat* is customary social events as an ancestral tradition Madurese especially those still preserved in the countryside. There are various kinds of *rokat* which are traditionally carried out by the Madurese community such as *rokat bhujju'*, *rokat ojan*, *rokat tasè'* or *rokat pangkalan*, *rokat dhisa*, *rokat sombher*, *rokat bengko*, *rokat pandhâbâ*, and there are many other *rokat* in the community. The various *rokat* that are held basically have the aim of cleaning or liberating humans from threats that can interfere with life both individually and collectively. For the Madurese community, *rokat* is also carried out by presenting performing arts (Rahayu, et.al., 2018:10-11).

In a further development, Gettak Mask Dance more widely known by the public, which is on one side serves sacred as a means of rituals, but on the other hand also evolved profane served on a variety of social events, such as: the commemoration of National holidays, welcome regional guests, and at art events, all of which are public entertainment. In addition, Getak Mask Dance is also adopted by another performing art genre, namely the Sandur drama and is placed as the opening dance in every Sandur performance in the Pamekasan area. Getak Mask Dance that develops in rural areas is very simple, both in terms of dance, music and fashion elements. Then it got the attention of a dance artist named Parso Adiyanto, who finally succeeded in being developed into a more dynamic form and more rigid movement patterns. In 2003, the existence of Gettak Mask Dance has received IPR on behalf of Parso Adiyanto (Compilation Team, 2016: 43).

The Form of Getak Mask Dance

Textually, the form and style of the Getak Mask Dance has a very strong characteristic. Based on the theme of the dance, which depicts the prowess and supernatural powers of a wandering knight, it is visualized through the forms of various form elements ranging from movement patterns, the character of the masks worn, dance music, and clothing designs to support the unity of the form. The form and character of the dance which refers to the temper and character of the Balarama figure can be reviewed through various supporting elements as follows.

1. Mask

Mask is the main element in supporting the form of Getak Mask Dance, especially to depict the character of the Balarama character. The characteristic feature of the Pamekasan-style mask face that looks striking is that it lies in the shape of the nose that resembles the face of a character depicted on the face shape of the shadow puppet. Balarama characters who are clever, wise, fair (impartial), firm (hard-hearted), honest, are manifested through a white mask. Apart from the colors, several facial elements are also sculpted, including: the pupil of the eye is fully rounded (*kêdêlèn*), the eyebrow line is slightly upward, the nose is slightly elongated (*pangotan*), the mouth is wide open and the entire line of upper teeth is visible, the mustache is thick, there are godheg, sideburns, and headdress or crown ornaments. All the embodiments described can exude the character of a mighty officer character with a commendable character, honest and agile, but has a temperamental character, hot, irritable. The technique of wearing a mask is by tied with a rope on the head through the right and left sides (above the ear and pulled up).

2. Crown (Jamang)

In addition to the use of masks, the visualization of the Balarama character also uses a head attribute called a *songkok* or a crown made of leather which is painted and engraved to form carvings. The *songkok* worn by the Balarama figures is in the form of a *jamang gelung supit urang* which is usually

used by satriya figures in wayang wong performances. The songkok is equipped with rambây or koncèr decorations, which are flower decorations made of thread or paper that are worn by hanging them on the jamang. This rambay serves to add an artistic impression to the facial features of the mask, as well as to help the beauty of the movements of the head. Jamang is usually also equipped with sompèng or pèng-kopèng, which is an ornament of stylized flowers that is placed under the ear hole and hangs about 10 cm long. The clothing of the figures in the Madura topèng dhâlâng tradition always uses a pair of hair made of black, straight, and long wool yarn.

3. Costume/Fashion Element

The costumes (stage costumes) to support the form of the Topèng Gettak Dance are all the sights and accessories that are worn on the stage. Functionally, fashion is closely related to the aim of building or clarifying the character of the figures performed by the dancers. The make-up or dress arrangement worn by the actors determines the beauty value and shapes the dancer's body. Aesthetically, fashion designs also exude the beauty of dance performances, and can theatrically clarify the identity of the role or character of Balarama. Clothing equipment for the Gettak Mask Dance is like the clothing elements used in the Madura dhalang mask show in general, namely the body without clothes (ngligo) or can wear a vest, the neck wears a kace bat, the two upper arms wear a kellaat bâhu, a pair of gèllâng tanang / pols decker, wearing calana pandhâ '(knee-high shorts) and wrapped in rapé' with a very distinctive red and black design, wearing a corset and black sabbhu '(belt) on the back, and wearing a keris on the back waist.

4. Dance Movement Element

Dance movement as a medium of expression to form or embody dance characters (as a medium of characterization). Functionally, the existence of dance movements, among others, is as a medium for expressing dance expressions and characters. In this regard, the dance movements in the

Gettak Mask Dance have the characteristics of the male dance movements which in the Madurese tradition are called tandhâng ghala '. Movement patterns use a vocabulary of motion (vokabular) dance that is more dynamic and varied, as well as a wide volume of motion with a technique of expressing expression through the use of strong power. Dance motives include pure and meaningful movements, both walking and on-site.

The main motion patterns or motives that become characteristic of the form include: the motive for the semba'an, berka "movement, ngaca, kojeran, kenca", and thok-sothok. Constructively, the technique and motive structure of the motion are clearly visible and rigid. The standardization referred to is the use of one motion motif repeatedly on several parts and also on various characters. The characteristics of the dance movements for rough male characters (tandhâng ghala '), namely, the volume of movement is wider, the range of space for hand movements is wider, the use of flowing power with great strength and in fast and broken tempo, this is supported by a mask expression that looks hard, so it looks dynamic and expressive. The volume of movement for the feet also looks wide, as well as the legs that support the body also do not stand upright, but the knees are slightly bent, so that it seems dynamic and the hard character remains visible.

5. Musical Dance

Traditionally, Topèng Gettak Dance performances in the Pamekasan Regency area generally use dance music in the form of the Sronen Tello gamelan, with the song Slendro. The complete ensemble consists of: drums, kempul / gong, kenong tello ', and sronen. The songs or gending used are oriented towards Srone songs or gending including: Sendhuwan / Sramaan, Kojeran, Giroan Topeng, Sendhuwan Topeng, Topeng Langsam, Ayak and Yang-Layang. The gending game technique adapts to your needs.

6. Property

The characteristic form of the Gettak Mask Dance is the use of the gongseng dance property worn on the ankles to give pressure to the footwork. It also uses a property in the form of a handkerchief, which is a symbol of the supernatural power of the Balarama figure. The use of handkerchief property that is tied to the finger of the right hand can add to the effect of the artistic looks.

CONCLUSION

Getak Mask Dance as a cultural product of the Madurese community contains strong local wisdom values both textually and contextually. Textually, the *Getak* Mask Dance is the result of the creativity of artists, whose formation is based on the view of life of the community related to the cultural values behind it. Contextually, *Getak* Mask Dance products have contributed to become an integral part of people's lives. Therefore, it is appropriate for the *Getak* Mask Dance to be preserved in accordance with the development of the accompanying cultural civilization. Various conservation approaches must be pursued in order to support the survival and existence of the *Getak* Mask Dance, especially among its supporters.

REFERENCES

- Fauzan, Rikza dan Nashar. 2017. "Mempertahankan Tradisi, Melestarikan Budaya" (Kajian Historis dan Nilai Budaya Lokal Kesenian Terbang Gede di Kota Serang), dalam *Jurnal Candrasangkala* Vol. 3 No.1 Tahun 2017. Banten: Pendidikan Sejarah FKIP Universitas Sultan Ageng
- (<file:///E:/WA%20BARU/Downloads/2882-6531-1-SM.pdf>. diakses 2 Desember 2020)
- Irhandayaningsih, Ana. 2018. "Pelestarian Kesenian Tradisional sebagai Upaya Dalam Menumbuhkan Kecintaan Budaya Lokal di Masyarakat Jurang Blimbing Tembalang" dalam *Jurnal Anuva* Volume 2, no. 1 tahun 2018. Semarang: Program Studi Ilmu Perpustakaan, Fakultas Ilmu Budaya, Universitas Diponegoro. (hal.19-27) (<https://core.ac.uk/download/pdf/234033991.pdf>., diakses 2 Desember 2020).
- Kasdi, Aminuddin. 2003. *Perlawanan Penguasa Madura Atas Hegemoni Jawa (Relasi Pusat Daerah Pada Periode Akhir Mataram (1726-1745))*. Yogyakarta: Penerbit Jendela, 2003) 254.
- Mulyana, Sri. 1977. *Wayang dan Karakter Wanita*. Jakarta: Gunung Agung.
- Rahayu, Eko Wahyuni. 2019. "Adegan Gandrung Dalam Pergelaran Dramatari Topeng Dhâlâng Slopeng Sebagai Pertunjukan Budaya Masyarakat Sumenep Madura". Disertasi untuk memenuhi sebagian persyaratan mencapai derajat S3 di Program Studi Pengkajian Seni Pertunjukan dan Seni Rupa Universitas Gadjah Mada Yogyakarta.
- Rahayu. 2018. "Rokat Pandhâbâ Sebagai Pertunjukan Budaya Masyarakat Madura Di Kabupaten Sumenep", dalam *Jurnal Gêtêr*, Vol.1, No.1, tahun 2018 (hal. 9-22)
- Sedyawaati, Edi. 1986. "Tari Sebagai Salah Satu Pernyataan Budaya", dalam *Pengetahuan Elementer Tari dan Beberapa Permasalahan Tari*. Jakarta: Direktorat Kesenian, Departemen Pendidikan dan Kebudayaan.
- Soedarsono, R.M. dan Tati Narawati, *Dramatari di Indonesia, Kontinuitas dan Perubahan*. Yogyakarta: Gadjah Mada University Press, 2014.
- Soelarto, B. 1977. *Topeng Madura (Topong)*. Jakarta: Dep. P. & K.

- Tim Peneliti. 2001. "Tari Rondhing dan Tari Topeng Gettak Sebagai Salah Satu Unggulan Pamekasan". Pamekasan: Dinas Pendidikan dan Kebudayaan Kabupaten Pamekasan.
- Tim Penyusun. 2016. *Pamekasan Dalam Sejarah*. Pamekasan: Pemda Kabupaten Pamekasan
- Tim Penulis Sena Wangi. 1999. *Ensiklopedi Wayang Indonesia Jilid 1 (A-B)*. Jakarta: Sena Wangi.
- Timoer, Soenarto. 1979/1980. *Topeng Dhalang di Jawa Timur*. Jakarta: Proyek Sasana Budaya, Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan.