

TARI AYUN-AYUN SANDUR MANDURO JOMBANG

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ABSTRACT

Analysis of the Movement of the Ayun-Ayun Sandur Manduro Jombang Dance has the aim of wanting to reveal the aesthetic value of the form of motion contained in the Ayun-Ayun Sandur Manduro Jombang Dance. The dancers of Sandur Manduro call this dance as Ayun-Ayun Sembadra, because this dance depicts the character of Sembadra who is beautiful, soft and smooth in language. Some players also refer to her as the daughter of Candrakirana, the wife of Panji Inu Kertapati. Using Agus Tasman's Motion Analysis Framework, including space, energy, time and materials as elements of motion. Energy is a force or source of occurrence of a process (form). Energy in motion as a driver of the process of motion form. Space is a vehicle that has a boundary system. Subjectively the limit is dependent on the range of the horizon of vision. Time is a non-physical discourse as a container for a process. Material is something that will be used to create a shape for a specific purpose. The results obtained are that the Ayun-Ayun Sandur Manduro Jombang Dance finds an aesthetic point where its beauty can be felt.

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INTRODUCTION

Jombang District is one of the districts in East Java known as the city of Santri. Even though known as the city of Santri, growing and developing institutions other than religious institutions. Political institutions, educational institutes, economic institutions and institutions of art, all of which give rise to distinct cultural behavior, form the local culture of Jombang District (Windrowati, 2015). One form of art as a local cultural product that exists in Jombang district is Sandur. The origin of Sandur art is an art that originates from the traditional farming community. At first this art was just for the entertainment of a tired community after a whole day of lawns (WARAS & others, 2016). Sandur begins with a traditional game of the children of Java. However, if it is understood in depth, it is not just a simple traditional game but contains meaning and deep philosophical values (Setiawan, 2021).

Sandur that grows and grows in Jombang district is Sandur Manduro. The Sandur that still belongs to the community of Manduro Village is the Sandur Gaya Rukun led by Mr.

Pardi as the fifth generation. Since the only Sandur remains alive in the surroundings of the Village Manduro, then the Sandur Gaya Rukun is often called the Manduro Sandur. Sandur Manduro is a traditional theatre-shaped performance art that is rooted in the national life system, born from the spontaneity of the life of the people of Manduro village, Kabuh district, Jombang district. Manduro sandals contain various elements of art, such as Fine Art, Literary Art, Music Art and Dance Art. All Manduro Sandals players were once men, but nowadays there are also female sandals. They are the young generation of Manduro Village who care about the survival of Sandur Manduro's life. Besides playing music, they're also dancers.

The story/scenes included: *Bur Lebur* dance, *Klan* dance, *Gunungsari Sapen* dance, *Sogolan* drama, *Bapang* dance, *Ayun-Ayun* dance, *Panji* dance, *Ledhekan* dance, *Cino Mburu sleng* drama, Knight Riding dance, *Jepaplok*, *Manuk Thengkek*, and *Lurah Klepek*. From the story/scene in the Sandur Manduro, the author focuses on the *Ayun-Ayun* Dance. The players of the Manduro Sandur call this dance

Ayun- Ayun Sembadra, because this dance depicts the beautiful, gentle and subtle character of the Sembadra. There are also some players calling her the Candrakirana daughter of Panji InuKertapati's wife (Windrowati, 2015) *Ayun-Ayun* Dance will be tried to be analyzed on the aspect of motion using Agus Tasman's concept that includes the Movement Concept with the elements of Material, Space, Time and Energy.

METHODOLOGY

1. Analysis Theory

According to Spradley, any sort of analysis involves a way of thinking. Analysis refers to the systematic testing of something to establish its parts, the relationship between those parts, and the relationship of those parts to the whole (Spradley, 1979) Movement is the movement of material from one place to another, from one point to another (Wahyudiyanto, 2008). Movement is a change of place or position, either once or repeatedly (Indonesia, 2018). Movement is a way of performing or expressing a qualified movement to produce individual characteristics or

characteristics of dance specificity (Wahyudiyanto, 2019). Movement is a sign of life. Everyday movement is the basis of the tree because it is inseparable as a characteristic of life. People who are energetic use motion in various activities. The artists moved the soul and the imagination as the beginning of their work to give a sense of life to the audience (Tasman & Ranatmadja, 2008). In motion there are four basic concepts of dance movement: Energy, Space, Time and Material.

a) Energy

The energy of motion is the driving force of the process of motion. The energy that is present complete with the senses of the soul causes the form of motion to have a character that expresses a person's life and personality (Tasman & Ranatmadja, 2008).

b) Space

Space is a path that has a system of boundaries. Subjectively boundary is dependent on the range of the horizon of vision. Objective limits are rules or concepts of limits used and usually easily understood in general. A choreographer or dancer deliberately prepares the path and

boundary of a space for dancing movements to enrich the material process in time. The space element has a meaning as a container and affirms the existence of the material in it (Tasman & Ranatmadja, 2008). (Al Fatihah, n.d.)

c) Time

Time is a non-physical discourse as the container of a process. Time is definite and clear, even without compromising measuring the speed of a form process. So time not only explains when the process begins, but also how long an object-shaping process takes. In a quantitative object, quality time has the identity of a value on a long impression or a moment, whereas time in a quantifiable object is measured in hours, minutes or seconds. As a container of time form processes involved in the dynamics created a character (Tasman & Ranatmadja, 2008).

d) Material

Material is something that will be used to create shapes for a specific purpose. Something is called material because its status is waiting for the next action

process depends on the user's purpose. One can use any movement activity with the material of his limbs depending on the purpose, for example there are different jump movements. Everyone can use their body as a medium for a specific purpose, and everyone can also create movement by using any material for a different purpose (Tasman & Ranatmadja, 2008).

Movement analysis studies are done by observing and communicating directly. In motion analysis is the activity of "searching" something meaning value on the non-verbal form of motion is not easily captured by the senses nor thought where the form of movement changes the perpetrator to change and or change time.

Therefore, the analysis study is a search that has to be done with a variety of possibilities and when it is necessary to use the system. Searches are difficult because there are many possibilities that occur in the form, because movement is not always determined by the material, but also by the strength of the organization. In certain cases it is not possible to be carefully searched by the process of

aggregation in a search done by observation, trying different ways or methods.

The search for something the source of the force of the shape is done with the object's target, therefore the analysis study begins with observing the shapes of the object carefully until the smaller parts. Even smaller data is followed up, then grouped to make conclusions. Thus, on the Ayun-Ayun Dance Sandur Manduro Jombang will be tried to isolate some forms of movement as material analysis, to reveal the value of aesthetic visualization of Ayun - Ayun dance Sandur manduro jombang. Some forms of movement that are the focus of the analysis, among others:

- i. Movement shape at the beginning of the movement, i.e. moving forward.
- ii. Moving shape on the movement (1 motion motif)
- iii. Movement on the reverse side of themotion.
- iv. Movement of the connector/singlet.

RESULTS AND DISCUSSIONS

1. Motion in the initial part of the

movement is to advance the swing.

At the advance swing, in the material of the dancer body with a thin height of about 140 cm, perform swing/lembehan movement, a movement in which both arms are applied to the right and to the left alternately while swinging the end rhythm, perform 4x 8 count (2 swings) and both the position of the legs standing in place, and the body steady with a straight view far forward. The line pattern that appears on the technique of making movements is curved. According to La Meri stated the curved line (in all forms except the inclined element is smooth and soft and beautifully can bring the audience in its environment.....(Meri, 1975).



Picture 1
The advance of the bits
(motion of the slopes) on the
Dance Ayun-Ayun Sandur
Manduro Jombang (Photo.
Trinil. 2022)

2. Movement shape on the buckle part

There are three (3) types of movement of the slope. The swing movement is done by walking around the arena. (arena). Do 8 x 8 counts (4 gongan). with the flowing energy, and slow Count 1 right foot forward with a right foot, count 2 left foot ahead with a left end. Count 3-4 feet in place. The dancer as a standing material (foot angle 45 degrees bended), right arm suspended to the right, left hand suspended next to left ear. Next, the count 5 feet left step forward while leaning left, count 6 feet right step forward as leaning right. Count 3-4 feet position in place. Dancer as the material standing upright (foot angle bended 45 degree), left arm suspends to the left, right hand suspends next to right ear. So the movement is repeated up to 8x.



Picture 2.
Move/Move Dating
BackwardSection (Photo.
Trinil 2022)

movements in the movement, but the author takes one (1) type of motion, namely, the motif of the

The impression of the shape obtained is strong, firm, because the reservoir line on the straight-shaped floor pattern is scattered, and the line shape caused by the movement is also a straight line, as well as the usage of time is very fast with a strong energy boost of fracturing/stakkato. La Meri mentions that a straight line has a power that contains elements of simplicity (Meri, 1975).



Picture 3
Part of the motif of the movement of the
Sumpingang (photo. Trinil. 2022)

3. Movement shapes on the reverse side of the swing.

Movement on the rear side of the whistle is called a knock-out. The Kenclongan movement is done by spinning the arena. The position of

the material, the left hand of the pendulum on the left waist and the right hand holding the end of the Pendulum supported and attached to the right waist. The leg positions alternately shift right rotating the arena.

The technique is to do it with the left foot, the right foot folded to the right side, done in a count of 1 beats. So repeatedly in a fast rhythm of about 4 x 8 (2 brackets) and fracturing energy/stakatto. The shape of the line caused by the movement is also a straight line. La Meri mentions that a straight line has a power that contains elements of simplicity (Meri, 1975).

4. Shape of sing get link motion

It's a connection movement between motifs. The singlet moves are performed in the position of the body, counting 5-6 folds to the right and left sides simultaneously, 7-8, counting both fingers tightly attached to the rope in front of the swing. The singlet movement in *Ayun-Ayun* dance is performed in an unstable space, it is done because almost all the movements are performed by playing the arena, and is usually performed on strong areas on the stage design such as the dead center,

the front right corner, the left front, the right back, the back left corner. Done with flowing energy, medium body level, and a slow time rhythm, the singlet has a strong visual, as a push point for the next movement.

La Meri argues, the strongest area in dance is the dead center. Six (6) areas in order of power are up center, down center, up right, up left, down right, and down left (Meri, 1975).

CONCLUSION

The analysis of the forms of movement in *Ayun-Ayun* Sandur Manduro Dance has a fine and soft impression but strong in simplicity. As characteristic forms of folk art are generally visually simple, yet have a strong and profound impression value. The reflection of the inner form which is materialized in the outer form finds an aesthetic point that can erase its beauty and be scientifically accountable. May this study be a source of information to help understand the aesthetic value of a choreography.

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