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The characteristics of *topeng klana udeng* dance movements in *tambi* style using laban analysis

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ABSTRACT

While previous studies on Indramayu mask dance have predominantly focused on visual fine arts or the *Pekandangan* style, empirical research systematically decoding the kinetic movement vocabulary of the *Tambi* style remains limited. To address this research gap, this study examines the movement characteristics of the *Klana Udeng* Mask Dance (*Tambi* style) using an ethnographic framework integrated with an ethnochoreological approach and Laban Movement Analysis (LMA). Fieldwork was conducted through multi-angle video documentation, in-depth interviews with key practitioners, and Laban notation transcription. LMA findings reveal that the *Tambi* style is kinetically defined by a locked torso, wide open stance (*pasang baplang*), and sharp level variations, driven by an Effort combination dominated by direct space, strong weight, sudden time, and bound flow. These dynamic qualities generate assertive spatial Shapes and aggressive, martial-inspired (*pencak silat*) movement patterns that symbolize the authoritative and heroic nature of the *Klana* figure. The novelty of this research lies in providing the first standardized, count-scaled Laban notation and empirical Effort-Shape baseline for the *Tambi* stylistic tradition. Scientifically, this study demonstrates a replicable methodology bridging qualitative dance ethnography with formal choreological analysis. Practically, these findings offer a technical framework for curriculum standardization in local arts sanggars, cultural policy formulation, and Intellectual Property Rights (HKI) preservation for Indramayu's intangible cultural heritage.



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1. Introduction

In general, the performance structure of the Indramayu Mask Dance (*Tari Topeng Indramayu*) shows significant similarities with the mask tradition found in Cirebon and its surrounding areas. This resemblance is clearly evident through the existence of five main mask characters, collectively known as *panca wanda*. These five mask characters are *Panji*, *Pamindo/Samba*, *Rumyang*, *Tumenggung*, and *Klana* are performed by a single *dalang topeng* (mask puppeteer) and symbolize the philosophical stages of human life. This similarity is not coincidental; the Indramayu Mask Dance is fundamentally the result of the dissemination and development of a tradition centered in the Cirebon Sultanate (Keraton Cirebon). Historically, this performing art played a vital role in the spread of Islam in West Java. Sunan Gunung Jati is known to have utilized the mask dance as an effective medium for *da'wah* (religious propagation), where every character, movement, and narrative is rich with profound philosophical and religious values [1]. Thus, the dance serves a dual function: as a beautiful performing art and as a means of spiritual and moral communication for the community. Each region possesses cultural products or works of art with distinctive characteristics, which

specifically reflect the uniqueness of that area and shape its identity [2]. The Indramayu Mask Dance is a rich and highly dynamic cultural heritage, where the role of the *dalang topeng* extends beyond mere performer; they are the principal guardians and successors of the dance's artistic identity. The primary unique characteristic distinguishing the Indramayu mask dance lies in its complex Klana dance repertoire, which is presented in three different dance forms: *Tari Klana*, *Klana Gandrung*, and *Klana Udeng* [3]. Among these three, the *Tari Klana Udeng* serves as the most unique identifying marker for the Indramayu tradition. This is because the Klana Udeng dance is not performed by the mask styles originating from other regions, such as Losari, Slangit Palimanan, or Gegesik [4]. Within the context of the existing diversity in performance styles, it becomes critically important to conduct an in-depth study on how the dance elements, specifically in the Klana Udeng repertoire as the core performance identity are manifested uniquely and differently across primary centers, such as in the *Tambi* style.

The *Klana Udeng* Dance derives its name from one of its core costume elements: the dancer wears an *udeng* (head-cloth) made of batik fabric, instead of the *sobrah*, which is the traditional head ornament for other masked character performances [5]. However, the fundamental distinctions of this dance go beyond just the headpiece. Specifically, its movement characteristics and accompanying music also differ significantly from other Klana Mask Dances that might be presented within the same performance series. Thus, the Klana Udeng emerges as a unique variation, distinguishing itself both visually and performatively within the overall context of mask dance. The *Klana Udeng* Dance possesses a distinct characteristic that significantly sets it apart from other mask dances within the *panca wanda* (five characters) category. This uniqueness primarily stems from its dynamic choreography, which draws strong inspiration from the local art form known as *Rudat*. *Rudat* itself is an intriguing blend of dance, *shalawat* (Islamic chanting), and martial arts movements or *penca silat* [6]. Historically, the *Rudat* art form served as a vital tool for the dissemination of Islam in the Indramayu region during the colonial era, thus imparting a deep historical and spiritual dimension to the dance movements. It is the influence of *penca silat* elements from *Rudat* that subsequently gives the *Tari Klana Udeng* its sense of power and dynamism, making it an energetic and distinctive performance. It is believed that this dance was developed in Indramayu by the legendary figure Mimi Rasinah, a *dalang topeng* from Pekandangan, whose contributions were immense in preserving and advancing Indramayu's mask dance tradition [7]. Thanks to her efforts, *Tari Klana Udeng* has endured and is widely recognized today. Consequently, this dance is not merely an artistic performance; rather, it is a rich cultural product that reflects the convergence of history, local identity, and the religious values of the Indramayu community.

While the *Tari Klana Udeng* is strongly associated with its origins in Pekandangan, the dances also found and preserved in other locations, notably at the Sanggar Mulya Bhakti Tambi, led by Wangi Indriya. The presence of the dance at this studio is the direct result of a crucial collaboration initiated by the maestro, Mimi Rasinah. In 1997, as the frequency of Rasinah's performances increased, she faced a significant constraint: the lack of sufficient *nayaga* (gamelan musicians) to accompany her dances [8]. This situation prompted Rasinah to establish a partnership with Sanggar Mulya Bhakti. Through this collaboration, Rasinah did more than just stage her work; she also directly trained the studio's *nayaga*, with a specific focus on the gamelan accompaniment techniques required for the *Tari Klana Udeng*. This direct training process ensured that the authentic musical techniques and dance interpretations could be passed down to a new generation of musicians. Thus, the partnership not only resolved a practical challenge in performance but also played a vital role in regenerating and expanding the scope of *Tari Klana Udeng*'s preservation beyond its original base. Essentially, Mask Dance is a solo performance that projects a unique and distinctive style, heavily influenced by the personal movement characteristics of the dancer [9]. This distinctiveness is often referred to as the dancing style (*gaya kepenarian*), which encompasses the technical characteristics, physical condition, and aesthetic quality possessed by the individual performer. According to Nurasih, the dancing skills of the mask *dalang* (puppeteers/performers) are commonly an inter-generational inheritance passed down from their ancestors [10]. Tradition is a multi-generational heritage whose manifestations remain preserved and practiced to this day [11]. This process of transmission involves a continuous transfer of ownership and tradition across generations. The primary goal of this inheritance is to preserve the cultural values of the past

while simultaneously maintaining the sacred aspect of the art form. After all, culture is historical, but it is important to remember that concepts and meanings about authenticity, distinctiveness, and originality [12].

Every traditional dance form possesses distinct movement characteristics and kinetic techniques internalized within its specific socio-cultural framework [13]. His study treats the Mask Dance (*Tari Topeng*) not merely as a fixed heritage, but as a dynamic cultural entity that evolves alongside shifting aesthetic standards. Grounded in ethnochoreological theory and Laban Movement Analysis (LMA), this research addresses the theoretical necessity of bridging qualitative cultural documentation with formal, empirical movement analysis. While previous scholarship has laid valuable groundwork, a critical research gap persists in systematically decoding the micro-kinetic structures of regional stylistic variants. For instance, while Subiyantoro *et.al*, explored the *Panji* mask through the lens of fine art elements, their analysis remained confined to static visual aesthetics rather than the embodied, dynamic movement vocabulary of the performer [14]. Similarly, although Azizah *et.al*, successfully applied LMA to dissect the *Klana Udeng* dance, their focus was restricted to the Pekandangan style, a distinct regional variation that fails to capture the unique kinetic idiosyncrasies, spatial pathways, and Effort-Shape dynamics inherent to the *Tambi* style [15]. Furthermore, while Harahap *et.al*, examined the philosophical underpinnings of the mask primarily for general documentation, a severe lack of empirical research persists regarding the technical movement vocabulary defining the *Tambi* stylistic identity [16]. Consequently, this study addresses these limitations by specifically analyzing the movement characteristics of the *Klana Udeng* dance in the *Tambi* style, providing a technical perspective that has yet to be adequately addressed in existing literature.

To overcome these limitations, the novelty of this study lies in providing the first rigorous, count-scaled kinetic baseline and standardized Laban notation specifically tailored to the *Klana Udeng Tambi* style. By synthesizing ethnographic inquiry with Laban's Effort-Shape framework and Paul Ricoeur's hermeneutic theory of cultural action, this research moves beyond descriptive observation to theoretically interpret how bodily postures and spatial dynamics symbolize authority and heroism. The urgency of this research is paramount; without precise technical documentation, the subtle stylistic nuances of the *Tambi* tradition remain vulnerable to oral decay and homogenization amid contemporary cultural shifts. Consequently, this study not only fulfills an urgent academic necessity to preserve Indramayu's intangible cultural heritage through replicable choreological data, but also equips local arts sanggars and cultural policy-makers with a definitive technical reference for curriculum standardization and Intellectual Property Rights (HKI) preservation.

2. Method

This study employs an ethnographic methodology, primarily implementing ethnochoreology as its main approach. This choice aligns with the perspective of Gertrude Kurath, who posits that effective dance research should follow the path of the anthropological tradition [17]. The ultimate goal of such research is to produce an ethnography, specifically an ethnography of dance. Ethnochoreology is considered the most suitable approach for analyzing dance because it incorporates theories from various fields, making it an inherently multidisciplinary method. By integrating these diverse theoretical frameworks, the study can achieve a holistic and in-depth analysis of the dance tradition being examined. In the context of dance studies, the term ethnochoreology refers to the science of dance as it relates to its ethnic characteristics [18].

This approach is highly relevant for in-depth analysis of dance, as it examines the dance 'text' by identifying and studying its fundamental elements. Specifically, ethnochoreology involves detailing a dance's structure, characteristics, description, and analysis [19]. Consequently, this methodology is perfectly suited for the present study, as the core objective is to determine the distinctive movement characteristics of the *Klana Udeng Dance, Tambi Style*. A key emphasis in studies employing the ethnochoreological approach is the meticulous processing of data through methodological applications.

This often includes using various presentation formats, such as visual photographic presentations, audio-visual presentations, and graphic presentations of movement notation

[20]. To effectively address the research problem and perform in-depth analysis, this study utilizes the Laban Movement Analysis (LMA) system. LMA serves as a systematic method for observing, recording, and analyzing the qualitative aspects of movement as a dance "text". According to Huberman, LMA is considered the most efficient tool for detailing the characteristics of dance movement, including differences, changes, and developments in movement across individuals within a specific cultural scope [21]. By integrating LMA, this research can provide a detailed, scientific description of the movement dynamics in the *Klana Udeng* Mask Dance, thus complementing the ethnographic data with a rigorous and profound kinesthetic analysis.

This research procedure was carried out through three main stages, beginning with a literature review to examine the theory of Laban Movement Analysis (LMA) alongside literature on Indramayu-style Mask Dance and the Klana Udeng Dance. Subsequently, fieldwork was conducted through direct observation at Sanggar Mulya Bhakti in Tambi, in-depth interviews with the key informant, Wangi Indriya, and documentary study involving video recordings of the *Tambi-style Klana Udeng* Dance performance. The final stage entailed data analysis based on an ethnochoreological approach executed in phases: a laboratory study conducted in a studio setting to describe and analyze the dance's structural elements and movement style; a graphic presentation using Laban notation with count-based scaling to compare movement similarities and differences; and the synthesis stage utilizing LMA (Effort-Shape) to organize and identify specific movement characteristics and dynamic variations.

3. Results and Discussion

As part of Indramayu's cultural heritage, Mask Dance (*Tari Topeng*) has rapidly flourished within its community. This traditional art form is subsequently processed and interpreted uniquely by local dancers or mask *dalang* (performers), resulting in various new styles that align with the distinct characteristics and lifestyle patterns of their supporting communities. A dancer's cultural background may influence their understanding of specific dance styles [22]. One such dance that serves as an identity of Indramayu's Mask culture is the *Klana Udeng* Mask Dance. Given that every dance genre possesses unique movement techniques and characteristics as an expression of its owners' cultural identity, this research aims to deeply unveil the movement characteristics of the *Klana Udeng* Mask Dance, Tambi style, through an in-depth analysis of its movement elements [23]. Every creative individual must possess courage supported by sufficient knowledge, as demonstrated by Wangi Indriya in interpreting the choreography of the Klana Udeng Dance [24]. To effectively identify the movement techniques and distinctive performance characteristics of the dancers, this research utilizes Laban Movement Analysis [25].

LMA is a comprehensive system specifically designed to observe, document, and analyze the qualitative aspects of movement [26]. In this study, the Laban theory serves as the main framework for examining the specific movement characteristics of the *Tari Topeng Klana Udeng* (*Klana Udeng* Mask Dance), particularly those that form the unique performance Tambi style of the *dalang topeng*, as performed by Wangi Indriya. This analysis reveals fundamental movement patterns that constitute the core of the *Tari Topeng Klana Udeng* performance in the Tambi Indramayu style. These key movement patterns include *pasang unclang ules*, *mondongo jinjit*, *mondong soder*, *guntingan*, *kepret tangkisan*, *pukulan*, *tangkisan*, and *minci keprok*. Consequently, the application of LMA allows for an in-depth identification of the manifestation of form and the performance style that distinguishes the Tambi version of *Tari Klana Udeng*.

Movement characteristics, as technical and aesthetic qualifications, can be identified by detailing two key elements within Laban Movement Analysis (LMA): namely, Effort (or impulse/dynamic) and Shape (or spatial/volume realization). Effort is the motivation for movement related to the dancer's embodiment as the source of the movement, which contains energy, dynamics, and volume. Meanwhile, Shape is the resulting form of movement generated by the dancer's bodily activity. Shape encompasses movement pathways such as the spatial design or level of the dancer and floor patterns [27]. To explain the movement of the Klana Udeng Mask Dance, Tambi Style, borrowing Gertrude Kurath's model of graphic presentation,

the system of movement notation formulated by Rudolf Von Laban needs to be incorporated into the dance analysis [28].

The movement qualities present in the effort-shape analysis are grouped into three components: Effort (or impulse/dynamic), Shape (or spatial/volume realization), and various additional concepts. This is based on Laban's explanation as follows: The observation of movement can fundamentally be approached from two sides. First, the Effort side (the exertion of force), which encompasses the qualities of Weight (strong, light), Time (sustained, sudden), Space (direct, flexible), and Flow (free, bound). Second, the Shape side (the realization of form), which refers to the forms generated by bodily activity in relation to space or its spatial adjustments. This includes Directional Movements (up down, sideways out sideways-in, forward backward), Shaping Movements (high low, opening closing, advancing retreating), and Shape Flow (stretching folding, outgoing incoming, center away center toward, widening narrowing) [29]. The qualitative aspects of movement are analyzed based on the prominent movement qualities observed by the viewer. These movement qualities include the nature of Effort (or impulse), such as effort flow, posture, movement volume, use of body parts, directional movements, level, reach space, and cessation of movement. Whenever an exertion of Effort appears, Shape (the realization of form) is naturally generated through the body and limbs. The Shape itself manifests within space, simultaneously forms space, and moves through time. As can be seen in Fig. 1.

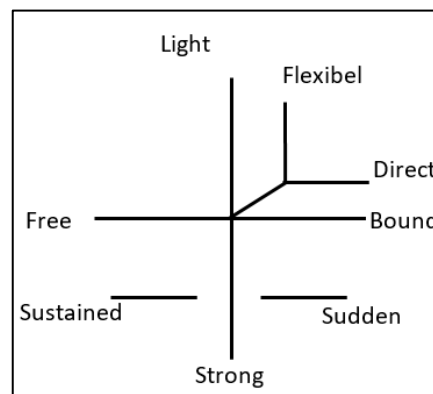


Fig. 1. Effort Quality

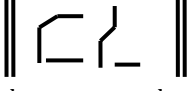
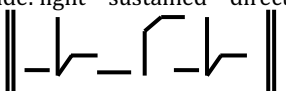
Every dance movement inevitably undergoes changes in Effort quality, no matter how subtle the shift may be. In dance, movements are often found to have flat or even changes in Effort quality, where no specific movement quality element is emphasized. This type of movement creates an impression of strength, flow, or pressure. Conversely, there are also uneven (varied) changes in Effort quality, where various movement quality elements are highlighted alternately. This variation results in movements that are dynamic and captivating. It is this change in the meaning of force action that is subsequently presented by Wangi Indriya in the *Klana Udeng* Mask Dance, *Tambi* Style movement.

Based on the data in Table 1, the systematization of movement in the *Klana Udeng* Mask Dance, *Tambi* style, performed by Wangi Indriya, demonstrates specific Effort characteristics. The movements feature a sequential Flow of Effort that is both free and bound in nature, meaning the movement can be easily stopped or held. In relation to Space, the dancer's movement Effort is direct and aligns with a broad area of movement. Furthermore, the Time or tempo characteristic of the movement shows a sustained and sudden pattern, reflecting dynamic tempo changes from slow to fast or vice versa, which can occur at any moment. The movement analysis of the *Klana Udeng* Mask Dance, *Tambi* style, reveals a combination of complex Effort rhythms.

This is demonstrated by the transition from a light to a strong quality, which is followed by a shift in Space quality from direct to flexible, along with contrasting Time changes from sustained to sudden. This combination of Effort rhythm qualities is clearly identifiable in the *kepret tangkisan* and *tangkisan* movements. Both movements manifest a combination of energy exertion in the form of structured movement phrases and rhythms, specifically marking the

beginning and end of a single movement sequence. The differences in movement execution are the main factors influencing the resulting variation in Effort rhythm or space.

Table 1. Change in the Meaning of Force Action (Effort) in the *Klana Udeng* Mask Dance in *Tambi* Style

No.	Motion Name	Count	Character/trait combination
	<i>Kepret tangkisan</i>	1,3,5,7 (odd) 2,4,6,8(even)	Hitting: strong, sudden, and direct
			Cutting: strong, sudden, and flexible 
	<i>Tangkisan</i>	1-2, 5-6 (<i>tangkisan</i>) 3-4, 7-8 (<i>pukulan</i>) 3-8 (<i>rawengan</i>)	This combination demonstrates that there is no change in weight from striking to drawing, although there is a shift from direct to flexible, but the rhythm of the force remains the same. Because there is no change in rhythm, the movement appears powerful.
			Glide: light – sustained – direct Pressing: strong – sustained – direct Glide: light – sustained – direct 

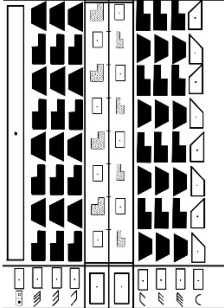
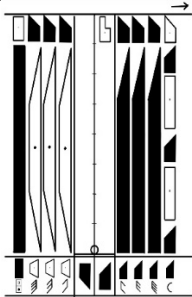
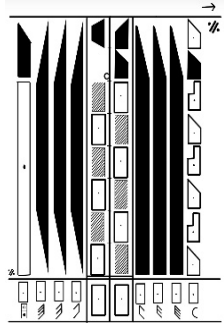
In Laban's analysis theory, the change in Shape can be detailed in a manner similar to the analysis of Effort (30). Hutchinson explains that when a movement involves a shift in the relationship or coordination among one, several, or all body parts, this phenomenon is referred to as Shape Flow. The Shape Flow in the *Klana Udeng* Mask Dance, *Tambi* style, is categorized into two types.

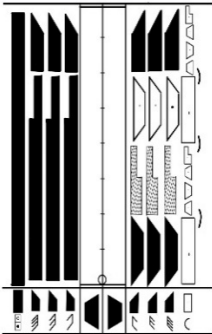
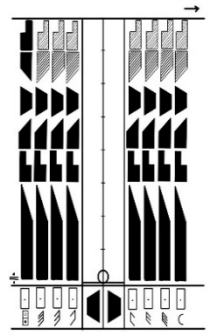
First, movements where the emphasis is on the entire body of the dancer possess the qualities of widening and narrowing (or expanding and shrinking), as exemplified by the leg movements in *pukulan* and *unclang ules* motions. Second, for movements where the emphasis is on the limbs, the concept of Shape Flow in the *Klana Udeng* Mask Dance, *Tambi* style, is characterized by center-toward and center-away (or outgoing and incoming). An example is when the center of movement is on the hands during the *pukulan*, *kepret tangkisan*, and *mondong soder* movements.

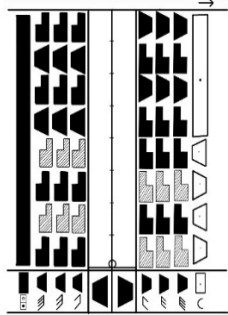
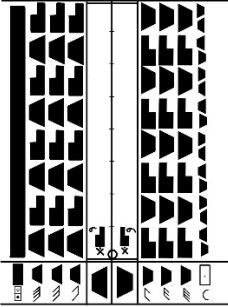
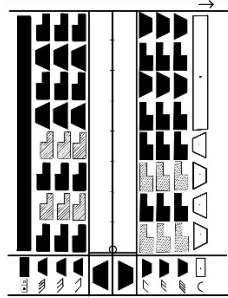
Based on the analysis, the Shape (form) of the *Klana Udeng* Mask Dance, *Tambi* Style, as performed by the mask *dalang* (performer) Wangi Indriya, exhibits characteristics that are direct and linear. These movements create imaginary lines that span straight fields of motion until reaching a stopping point. Examples include the forward pushing motion away from the chest during the *pukulan* movement, and the outward extension of the arms away from the body's center (torso) in the *mondong soder* and *guntingan* movements.

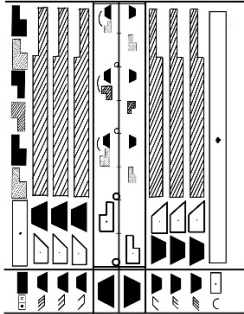
Meanwhile, the dancer's movement realization (shaping movements) in this dance encompasses the forward-backward (sagittal), opening-closing (horizontal), and low-high (vertical) dimensions. Based on the preceding discussion, the analysis of Shape (movement form) in the *Klana Udeng* Mask Dance, *Tambi* Style, is conducted by focusing on the movement notation for each segment of the dancer's body. This approach aims to provide a clear depiction of the dance's movement characteristics. The following section offers a more detailed explanation of this movement Shape analysis. Movement structure of *klana udeng* dance, *tambi* style can be seen in Table 2.

Table 2. Movement Structure of Klana Udeng Dance, Tambi Style

Main Movements	Connecting Movements	Transitional Movements	Notation and Description
		Mlempat Anjlog	 Mlempat anjlog or also called <i>jangkahan</i> (a type of stepping/stride). This movement is performed by stepping forward alternately, interspersed with small jumps. The key aspect lies in the hand coordination: when one foot is lifted to step, the position of both hands moves in opposition.
Pasang Unclang (<i>ules</i>) 	Ngeyeg (<i>ules</i>), pokceng	Jangkahan	 The dancer is in a standing/ready stance (<i>adeg-adeg</i>) with the right foot pointing towards the 3 o'clock position. Open the <i>ules</i> (a piece of cloth), face the mask (<i>trap kedok</i>). Assume the wide stance (<i>pasang baplang</i>) with the <i>ules</i>, sharply shift the right <i>ules</i> (<i>banting ules kanan</i>), flick the <i>ules</i> (<i>tunclang ules</i>), shoulder movement (<i>obah bahu</i>) 2x, wide stance with fringed corner <i>ules</i> pinch (<i>baplang rumbai capit ules</i>), right wrist turn <i>ules</i> pinch (<i>ukel kanan capit ules</i>) with the head quickly jerked (<i>cinges</i>) 5x. Continue with double stepping with <i>ules</i> winding (<i>tindak dobel ngola ules</i>). Counting is 3x8.
Mondong Jinjit 	Keprok	Jangkahan	

Main Movements	Connecting Movements	Transitional Movements	Notation and Description
			This movement is performed with a steady (<i>ajeg</i>) body position, alternating with a foot lift/flick (<i>giclek</i>). This is repeated 4 times and concluded with a hand drop/slap (<i>banting tangan</i>) on the 5th count. The sequence ends with the feet in the steady (<i>ajeg</i>) position, followed by a double step (<i>tindak dobel</i>) 5x with alternating wide arm movements (<i>baplang</i>), and finally concluded with a jump (<i>mlempat</i>) or stride (<i>jangkahan</i>) 3x. The counting used is 3x8. 
Mondong soder 		<i>Kepron</i>	The feet are in a standing/ready stance (<i>pasang/adeq-adeq</i>) right, both hands are straight, diagonal right and left, while pinching the <i>soder</i> (<i>capit soder</i>). The body leans slightly forward, with a full side-to-side head shake (<i>godeg semplak</i>). The hand position shifts with a trajectory to the right side, forming a half circle. The body leans slightly backward, the left hand pinches the <i>soder</i> and circles inward (<i>capit soder ngola angen</i>), and the right hand is slightly bent above the head, also pinching the <i>soder</i> (<i>capit soder</i>), with a full side-to-side head shake (<i>godeg semplak</i>). This movement is performed 4x. Counting is 4x8. 
Guntingan 		<i>Kepron</i>	The feet are in a standing/ready stance (<i>pasang/adeq-adeq</i>) right, followed by a low bow/bend (<i>rengkuh</i>). Both hands are crossed in a chest guard position (<i>nangreu</i>), then close twice (<i>nutup dobel</i>). This movement is repeated 4x8 counts with a trajectory from lower left, moving right, up, and returning to the left. After that, the movement tempo speeds up for 1x8 counts. Counting is 4x8.

Main Movements	Connecting Movements	Transitional Movements	Notation and Description
Kepret Tangkisan 			 The feet are in a standing/ready stance (<i>pasang/adeq-adeq</i>) right. The right hand taps the right shoulder (<i>tepak bahu kanan</i>), the left hand is straight in a turned-away/backing (<i>mungkur</i>) position. The standing/ready stance (<i>adeq-adeq</i>) then changes to the left with the hand positions changing: the left hand is in a parry/block (<i>tangkisan</i>) position, the right hand is in the turned-away/backing (<i>mungkur kanan</i>) position. The head movement is only a slight head shake (<i>gebes</i>) left-right before changing body and movement positions. This movement is performed 13x with the tempo shifting from slow to fast. Counting is 3x8.
Pukulan 			 The feet alternate between standing/ready stance (<i>adeq-adeq</i>) right and left, following the change in hand movement. Both hands are clenched at the hips, the body is upright. The head turns right (<i>kepala mlengos kanan</i>), the right hand punches (<i>tonjok</i>) diagonally left, the head turns left (<i>kepala mlengos kiri</i>), the left hand punches (<i>tonjok</i>) diagonally right. This movement is performed 14x with an increasingly fast tempo.
Tangkisan 			 The movement starts from the standing/ready stance (<i>adeq-adeq</i>) right

Main Movements	Connecting Movements	Transitional Movements	Notation and Description
<i>Mincid Keprok</i> 		<i>Jangkahan</i>	and focuses on alternating, opposing hand movements: a scooping-parry (<i>bokor-nangkis</i>) 4x, a single punch (<i>tonjok tunggal</i>) and a downward punch (<i>tonjok ke bawah</i>) 6x (the latter sequence is repeated 2x). This is followed by a circular/whirling movement of the hips (<i>ngingel rawengan</i>) accompanied by a hip sway/shake (<i>obah boyok</i>). Counting is 5x8.  A jump/skip (<i>mlempat</i>) 3x with a clapping sound (<i>keprok</i>) each time the foot changes, then assume the right stance. This movement is performed forward and backward with a count of 3x5. Counting is 2x8.

The movement structure of the *Klana Udeng* Dance in the *Tambi* style demonstrates a deliberate progression between foundational stances, dynamic spatial transitions, and expressive martial-inspired motifs. Rather than a static sequence, the dance operates through an intricate interplay of main structural movements, connecting phrases (*ules/soder* manipulation), and transitional footwork (*jangkahan/mlempat*). The choreography opens with transitional stepping dynamics, exemplified by *Mlempat Anjlog* (or *jangkahan*), which establishes the spatial grounding of the performer through alternating forward strides punctuated by subtle hops.

This movement introduces a core physical principle of the *Tambi* style: counter-balanced hand-foot coordination, where foot elevation is mirrored by opposing hand placements to maintain kinetic equilibrium. Following the opening locomotion, the dance transitions into the preparatory and expressive phase via *Pasang Unclang (Ules)*. Set within a wide, low-gravity stance (*pasang baplang/adeg-adeg*), the performer interacts directly with the mask (*trap kedok*) using the *ules* (traditional cloth shawl). The stylistic identity of the *Tambi* style emerges through sharp, sudden accents (*banting ules*, *tunclang ules*, and rapid *cinges* head jerks repeated five times), which contrast with continuous double-stepping pathways (*tindak dobel ngola ules*) over a 3x8 metric count. This phrase highlights the dancer's ability to shift abruptly between bound, sharp energy and fluid spatial expansion.

The core movement phase features key structural motifs that define the character's erratic, powerful demeanor, prominently highlighted through *Mondong Jinjit* and *Mondong Soder*. These motifs emphasize axial torso stability (*ajeg*) balanced by sharp distal flicks (*giclek*) and sweeping hand drops (*banting tangan*). In *Mondong Soder*, the movement trajectory forms upper-kinesphere half-circles while incorporating rhythmic head sways (*godeg semplak*). Furthermore, the left hand operates in close proximity to the torso (*capit soder ngola angen*) while the right arm extends above the head, illustrating a multi-layered usage of upper-body isolation. This dynamic continues with *Guntingan*, which serves as an aggressive, grounded motif within the structural sequence. It utilizes a deep flexion (*rengkuh*) in a low level, where crossed hand configurations (*nangreu*) execute repetitive double closures (*nutup dobel*). The movement trajectory traverses across spatial planes, starting from the lower left, shifting right,

ascending, and finally returning left before accelerating in tempo, thereby signaling a marked escalation in emotional intensity.

The combative and martial dynamics of the performance are prominently expressed through *Kepret Tangkisan*, *Pukulan*, and *Tangkisan*, which seamlessly integrate defensive and offensive *pencak silat* gestures into the aesthetic vocabulary of the dance. *Kepret Tangkisan* opens this phase by juxtaposing defensive shoulder taps (*tepak bahu*) with turned-away arm positions (*mungkur*). As the performer shifts laterally from right to left, the movement gradually builds tempo across thirteen iterations, establishing a controlled kinetic tension that simulates a sequence of evasive counter-attacks. This lateral repetition not only expands the dancer's kinesphere but also embodies a state of heightened vigilance, where every shift in direction functions as a tactical response to an imagined opponent.

Building upon this defensive foundation, *Pukulan* reinforces the martial tension through direct, aggressive strikes. Executed from low, grounded hip postures with clenched fists, the movement features alternating diagonal punches (*tonjok*) that project sudden, explosive force. Throughout this sequence, the dancer's torso remains strictly upright, providing a stable central axis that contrasts with rapid, decisive head turns (*mlengos*) preceding each strike. As the tempo accelerates rapidly, these sharp head isolations and powerful thrusts visually communicate the character's unyielding nature, translating raw martial aggression into a highly disciplined, rhythmic movement structure.

The sequence ultimately reaches its resolution in *Tangkisan*, which synthesizes both defensive parries and offensive strikes into a fluid, expressive climax. Here, the dancer executes scooping-parry arm gestures (*bokor-nangkis*) paired with decisive downward strikes (*tonjok ke bawah*), creating a multi-directional spatial interplay between upper-body defense and lower-body force. This combative friction is then deftly dissolved as the movement transitions into circular pelvic and hip shifts (*ngingel rawengan* or *obah boyok*). By grounding the sharp, linear strikes of martial combat into sweeping, circular torso movements, *Tangkisan* effectively resolves the high-energy combat tension into a harmonious, rhythmic expression characteristic of the *Tambi* style. Finally, the movement sequence utilizes connecting locomotion such as *Mincid Keprok*, where skipping jumps (*mlempat*) and rhythmic hand claps (*keprok*) facilitate directional transitions both forward and backward. Through this structural integration, the *Tambi* style demonstrates a clear movement logic: grounded wide stances provide a power base for rapid torso and head isolations, which are seamlessly linked by rhythmic cloth manipulations and martial-inspired striking patterns.

When examined through ethnochoreological frameworks and Laban Movement Analysis (LMA), the choreographic structure of the *Klana Udeng* mask dance (*Tambi* style) transcends technical description to reveal profound martial and psychological archetypes. As demonstrated by Wangi Indriya's execution, the interplay of the broad, grounded *adeg-adeg* (*kuda-kuda*) stance and upright torso creates a kinetic foundation of stability and sturdiness, directly encoding the authoritative yet volatile persona characteristic of *Klana*. Furthermore, the strategic alternation between *nangreu* and *ngeupeul* hand gestures functions as a somatic lexicon of power and control.

Grounded in theories of embodied cultural identity and movement semiotics, these dynamic shifts spanning free and bound energy, straight spatial pathways, and contrasting sustained versus sudden tempos mirror the socio-cultural values of resilience and martial prowess inherent to the Indramayu mask tradition. Building upon previous discourse in dance ethnology, this study bridges descriptive documentation with broader interpretive frameworks, addressing the critical gap between micro-kinetic movement attributes and macro-cultural contexts. The alternating short and long stances, combined with accentuations of robust energy, do more than construct a gallant aesthetic; they physically manifest the historical and psychological memory of the coastal *Pantura* community. By systematically aligning empirical LMA findings with theories of performance embodiment and cultural preservation, this research elevates traditional Indonesian dance analysis, offering a rigorous model for interpreting how somatic practices articulate communal identity and philosophical worldviews.

4. Conclusion

This study synthesizes the movement characteristics of the *Klana Udeng* Dance (*Tambi* Style) by demonstrating how its distinct kinetic identity defined by a locked torso, wide stance, direct spatial pathways, and bound-strong Effort dynamics visually embodies the authoritative and heroic archetype of the Klana figure. Rather than serving as mere physical execution, the integration of sharp level changes, contrasting tempos, and wide kinespheric reach reflects a highly structured kinetic logic that communicates power and cultural prestige within the Indramayu tradition. Ultimately, these findings confirm that the Tambi style relies on a precise balance of controlled energy and spatial dominance to maintain its unique stylistic identity. Theoretically, this research advances dance studies by demonstrating how LMA can be bridged with ethnochoreology to decode the socio-cultural symbolism embedded within traditional movement vocabularies. Methodologically, it provides a replicable, multi-tiered framework combining ethnographic fieldwork, Laban notation, and Effort-Shape analysis for systematically documenting and comparing non-verbal, nuanced dance styles that are often at risk of oral decay. This approach offers a standardized visual and kinesthetic record that bridges the gap between descriptive cultural studies and quantitative movement analysis. Practically, this study offers a foundational reference for dance educators, choreographers, and cultural preservationists seeking to transmit and safeguard the authentic movement vocabulary of the *Klana Udeng Tambi* style. By establishing an empirical movement baseline, the research supports local arts sanggars in curriculum development and provides policy-makers with a technical basis for Intellectual Property Rights (HKI) documentation. Consequently, this work ensures the sustainable transmission of Indramayu's intangible cultural heritage while offering a robust methodological model for future comparative choreological research.

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