

The Meaning of Bandopati Losari Mask dance as a Symbol of Cultural Expression

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ABSTRACT

This journal aims to analyze the meaning of Topeng Kelana Bandopati Losari Dance as a symbol of cultural expression, This type of research is descriptive qualitative. The results of this study show that dance is a cultural heritage that is still very thick in its authenticity and shows the character of this nation. Mask dance character: Panji Sutrawinangun, Patih Jayabadra, Samba/Pamindo, Tumenggung Magangdiraja, Jinggano, Tumenggung-Patih, Kelana or Rahwana, Rumyang. The Kelana mask is a depiction of someone who is wrathful, greedy and unjust. Topeng Kelana dance is often associated with Panji stories. The character education values that we can apply daily from Topeng Kelana Bandopati are religious values, discipline, hard work, love for the country, responsibility, tolerance and helping.

INTRODUCTION

Indonesian culture is all ethnic, local and foreign cultural heritage that existed in Indonesia before Indonesia's independence in 1945. According to Ki Hajar Dewantara, national culture is the "pinnacle of regional culture". The quote in the statement refers to the perception of unity growing, so that the unity of the country is more pronounced than its diversity. It takes the form of a unitary state, national economy, national law, and national language. Ethnic culture can also refer to the quality of national integrity, especially at the level or degree of humanity, both physical and spiritual (Widiansyah & Farhana, 2022).

Of the various millions of cultures in Indonesia, dance or dance art is a cultural heritage that is still very thick in authenticity and shows the character of this nation. There are many numbers of dance arts in Indonesia. Examples such as Jaipong dance from West Java, Saman dance from Aceh, Piring dance from West Sumatra and many more, where each dance contains a very deep meaning.

One type of Indonesian dance that attracts attention is the mask dance. Mask dance originating from Cirebon, West Java. One of the dances passed down from generation to generation and still exists today.

METHODOLOGY

The research entitled *The Meaning of Kelana Bandopati Losari Mask Dance as a Symbol of Cultural Expression* uses qualitative descriptive research. Qualitative research methods, that is, research methods based on post-positivist philosophy are used to study natural objects (as opposed to experiments), of which the researcher is the main tool. In data collection methods, triangulation (combined) data analysis is inductive/qualitative, and qualitative research results emphasize general significance (Sugiyono, 2017).

In a real sense, descriptive research is research that aims to describe a situation or event. In this sense, descriptive research is the collection of basic data descriptively, but it is not necessary to find or explain relationships, test hypotheses, predictions or determine meaning and consequences, although nevertheless in the research aimed at it. The purpose of determining these things is possible, and includes also descriptive methods (Suryabrata 1997).

Qualitative methods are characterized by context and natural environment as well as social context, so researchers cannot take into account changes in the research environment. Qualitative methods are used to obtain an explanation of the phenomenon, in this case in accordance with the research objectives to be achieved by the researcher. Therefore, it is very important to use qualitative methods in this study.

The purpose of researchers in studying the meaning of the Kelana Bandopati Losari mask dance as a symbol of cultural expression is to find out from the symbol of a community's dissatisfaction with the leader who served in the area. In this case, researchers should focus on the environment under study. This is done in order to find out the depth of rebellion or public dissatisfaction with his leadership and create real information.

DISCUSSION

Cultural Significance

The word culture is derived from two languages, namely Sanskrit and English. According to Sanskrit, the word culture contains art buddhayah, the plural form of the word buddhi, meaning mind or reason. In English, culture is called from the Latin word Colere which means process or work. Likewise, in Indonesian that use cultural language as the absorption language of the word *culture*, it has a meaning related to human mind and reason (Azizah, nd).

Culture is a way of life that is developed and owned by a group of people and passed on to future generations. Culture consists of several complex elements, such as customs, language, art, religion, and political institutions.

Culture can also be defined as all the forces and activities through which humans interact with and change nature. Culture is a set of attitudes and behaviors, knowledge and habits that are inherited and acquired by members of society. Therefore, some people tend to think that it is genetically inherited.

History of Mask Dance

During the reign of Majapahit, mask dances were performed by kings as a symbol of power. In *Negarakertagama* and Parathon, Majapahit kings performed mask dances under the guise or masks of gold canoe (Sumardjo, 2002).

When the Majapahit Kingdom collapsed and then the Islamic kingdom of Demak came to power, things initiated by the Majapahit kingdom were not eliminated, including the 'collective memory' of the Mask Dance which was later updated. The Islamic Kingdom of Demak spread the mask dance throughout the island of Java and underwent changes with local culture so that various types of Mask Dance emerged. Such as, Panji Mask Dance, Malang Mask, Madura Mask and others.

Mask dance has existed since the 10th century AD. and then flourished until the 16th century AD. during the reign of Prabu Panji Deva, king of Jengala in East Java. Mask dance spread to several areas, including Cirebon. Cirebon Mask Dance itself is combined with regional arts into a unique dance. This dance has its own meaning, symbol and philosophy.

Compared to mask dance in other regions, the pattern and structure of Cirebon mask dance can be said to be relatively well preserved. According to historical records, since many years Cirebon was under the rule of the Islamic kingdom of Demark, having a very close blood relationship. To maintain the authenticity of the mask dance created by the Demark palace at the Cirebon Palace (Sumardjo, 2002).

The Cirebon Chronicle mentions that Sunan Panggung, the son of Sunan Kalijaga, was appointed prince by the Demak Sultanate and became the person in charge of the wayang and mask performance. Sunan Panggung passed on his skills to Prince Bagus and taught his grandson the art of making masks and wayang as a guideline for spreading Islam in the community.

In the book Philosophy, "Traditions and Cultural Practices of Cirebon" by Muhammad Sugianto Praviraredja, the Mask dance was created by Ki Danalaya, a disciple of Sunan Kalijaga, then passed on to prominent artists of Cirebon. Currently there are two sengkok (styles) of mask dance performances, namely sengkok arjawinangun (gaul) and sengkok losari (astangar). Cirebon mask dance is called Babakan mask dance (step) because it consists of four stages (steps) with four roles, namely Panji, Samba (Pamindo), Patih (Tumenggung) and Kelana (Ravana). Each character represents humanity's journey through infancy, childhood, adolescence, and adulthood (Prawiraredja, 2005).

According to Babad Cirebon, during the reign of Sunan Gunung Jati as the ruler of Islam in Cirebon, there was an attempt to weaken Cirebon's power in West Java by Prince Wirang of the Karawang region. Prince Wirang is very powerful and has an heirloom sword named *Curug Sewu*. No ruler of Cirebon can match Prince Wirang's extraordinary magic. At a critical moment, they decided to face such a powerful enemy and had to deal with art diplomacy. After an agreement was reached between Sunan Gunung Jati, Pangeran Cakra Buana and Sunan Kalijaga, a very beautiful dance troupe Nyi Mas Gandasari was formed, where the dancers had to use masks / guises.

These troupes performed everywhere in what is now known as Ngamen. Suddenly, this art team became famous, which attracted the attention of Prince Weilang, who was very curious and interested in watching it. After watching the mask dance, Prince Warang immediately fell in love. When Prince Weiran proposed, Nimas Gandasari made a condition for Prince Weirang to bestow the sword Kuruseu. Unexpectedly, Prince Weilang gave the heirloom sword, and finally all the magic of Prince Weilang disappeared. In order not to be killed, he surrendered to Nyi M as Gandasari and Sunan Gunung Gati, and Sunan Gunung Gati proposed One should convert to Islam first.

In a mask dance performance, the meaning of the movements is conveyed to the audience in a way that is easy to understand and learn. Sunan Gunung Jati and Sunan Kalijaga also use mask dance as a means of da'wah. They also use mask dance as a means of entertainment in the palace environment. This dance is also a guideline and basis for learning other dances such as Panji Mask Dance, Rummyang Mask Dance, Kelana Mask Dance, etc. The number of masks used in this dance is often called your Panca W. Because in general there are 5 masks used in mask dance.

Mask Dance Characters

The word character comes from a Greek word meaning "to mark", emphasizing the application of good values in the form of actions or behaviors. According to Ibn Maskawaih, morality is an innate human trait that sooner or later can be changed through discipline and noble and good advice.

Cirebon Mask Dance consists of giant dance and denava dance which are sacrilegious dances such as Ravana, Kangsa, Tumenggung and Panji. Among the four mask dances, more traditions can be developed in small dances with some of their own dances, for example: Panji Dance, Samba Dance (Pamindo), Tumenggung Dance, Rummyang Dance, Kelana/Ravana Dance, Jingga Anom Dance, Pentul Dance and Fat Dance

Of the eight mask dances that are better known by some Cirebon people, there are only five, namely Panji, Samba (Pamindo), Tumongon, Rummyan and Keirana/Ravana. The characters of the mask dance are as follows:

Panji Sutrawinangun

The first thing shown is the pennant dance. The face of this mask is white, which symbolizes cleanliness and purity, like a newborn baby, with a refined and pious personality. This mask depicts the allegory of the word Mapan Ing Siji, which means one (God) who believes in the existence of God and insists on living.

The jumping movement of the Cirebon Mask in this character is very fluid, similar to the character Arjuna in the puppet story. The graceful dance is very flexible in every gentle curve, and the changes in the choreography of the dance layout form a semicircle. When viewed implicitly, it is like circling the earth. The dance implies the meaning of nobility by a person who has good ethics, is patient, not rash and not easily ignited by emotions.

Patih Jayabadra

Jayabadra Patih's mask has a red-orange color that depicts the character of Gaga, raising the character of Panji Jayabadra in the story of Jaka Penjaringan or Jaka Butek. Jayabadra patih dance movements are very simple in their curved

clutches, but the strains in each shift of the choreography are smooth and firm. A picture of a wise leader in building an environment. Not rash and full of caution accompanied by firmness.

Samba/Pamindo

This dance depicts someone who is starting to enter adolescence, who tends to think emotionally and is full of burning spirit. The look of her radiant white face decorated with curly hair or curls on her forehead, her character is flirtatious and lively. The epitome of change from adolescence to adulthood, this mask character is a little flirtatious mixed with alim.

Tumenggung Apprentice Diraja

This mask is strong and tough. His flushed face and thin beard speak of maturity, status, and a high sense of responsibility. The dance moves are agile and look fierce. Because there is a Jingganon fighting scene in the movement.

Jingganong

Jingganom is orange or red-yellow and has a rough and mischievous personality (Danawa). Wanda on the mask of Jingga Anom: Garjita, Si Kekes, Si Moreg and Barong. Usually, Jinggananom is shown during episodes from one Wanda to the next. When facing Wanda Tumenggung in the first episode, the joke shown is Jinggananom against Tumenggung the Royal Apprentice.

Tumenggung-Patih

Colored by light eggplant flowers or dice eagle, some are pink. Paranya is brave with a mustache and big eyes. The Tumenggun Mask has a leather mustache, while the Patih Mask has a hair collar. There are also *Tlenggong*, *Tlingus* and *Pepasu* ornaments. Tumenggun dance is the only dance that incorporates literary elements. This can be seen from the dialogue between Tumenggun Magan Dhiraja and Jingga Anom. This dance tells the story of Tumenggung, the Royal Apprentice who wants to conquer Jingga Anom who refuses to submit to the rule of King Bawarna. Orange Anom refuses to comply, causing a fight. The difference between Tumenggun and Patih masks can be seen from the different mustache shapes. There are also differences between Wanda: Patih, Tatag, Perkisil, Pelor, Mimis, Tumenggung, Slasi, Drodos and Sanggan.

Kelana or Ravana

The whole body of roosters is dark red and has a dense beard that symbolizes a strong character. This dance depicts the nature of greedy, arrogant, grumpy and unable to control humans, depicts the peak stage of life, always free from the influence of lust. This action symbolizes being able to laugh at one's own ingenuity

Kelana dance in its movements has a very firmer structure than Tumenggung Magangdiraja. Seems more arrogant but full of power. It requires excellent physical energy and stamina to play the Kelana Bandopati Dance.

Rumyang

Rumyang comes from two words arum and myang (incense, frankincense), and the word rumyang expresses a young state that is always optimistic and full of confidence. This dance depicts a person who slowly grows up and realizes the meaning of life.

Among the types of masks mentioned above, there is a basic type of male figure called Panca Wanda. Panca Wanda is an appreciation of the basics of the developmental psychology of the Cirebon model.

In addition to fostered masks or babakan presented in the form of dance, it is also presented in the form of plays or dance dramas which are sometimes called wayang wong, such as plays: Jaka Bluwo, Jaka Menyawak, Jaka Buntek, Jaka Simpung and others.

Mask Dance Style

In Cirebon mask dance there are several different styles depending on the movements and versions of the characters played. there are various styles of Cirebon Mask Dance. These styles include Slangit style (part of Kreyo), Ciluwung style (including Kalianyar, Susukan and Gegesik) and Losari style. The most pronounced stylistic differences are mainly reflected in the order of appearance.

1. Sky Style

The course of the performance consists of: Tetalu or Failan, Staple Dance Performance, Bodoran or Joke, Performer or Drama and Closing or Rumyang. In the performance of the Pokok Dance, according to the version or Gaya Slangit, it is performed consecutively: Panji Dance, Samba or Pamindo Dance, Rumyang Dance, Tumenggung Dance and finally Kelana Dance. In Tumenggung Dance, sometimes there is a fight scene with the Anom Orange Mask.

2. Ciluwung Style

According to Ciluwung Style (Kedung Bunder-Palimanan) and Gegesik, Rumyang Dance which according to the third Slangit Style is fourth or fifth order. The order of songs used includes: Kembang Sungsang for Panji Dance, Singa Kawung for Samba or Pamindo Dance, Kembang Kapas for Rumyang Dance, Tumenggungan for Tumenggung Dance and Gonjing for Kelana.

3. Losari Style

The performance of the Losari Mask is different from the performance of the Cirebon Mask in the west and north. The course of the performance consists of "Tetalu" or "Failan" then dance in the form of Drama (Drama). The types of dances that will be performed include: Panji Sutrawinangun Dance with Pamindo song, Patih Jaya Badra Dance with Bendrong song, Jingga Anom Dance with Bendrong song, Tumenggung Magang Diraja from Bawarna Country with Ombak Banyu song, Kelana Bando Pati with Gonjong and Pangebat songs and Samba Dance accompanied by Rummyang song.

Characteristics of Losari Mask Dance

It is undeniable that Cirebon is a repository of art in West Java. one of them is the Cirebon mask dance, from the many mask dances originating from this city. We can enjoy and watch different dances even though they are the same from Cirebon. For example, Losari Mask Dance is one of the dance arts originating from Cirebon. The dance that is the pride of eastern Cirebon has its own uniqueness compared to other Cirebon mask dances, Mask Dance which has the influence of West Java and Central Javanese styles. No wonder, because considering the location of Losari is exactly close between West Java Province and Central Java Province.

Of the many types of Mask Dance dances in Cirebon, there are many characteristics and differences, such as the types of Wanda and its characteristics, special movements and costumes or clothes worn by the dancers.

1. Various Wandas/Mask characters

The types of wandas / characters of Losari Mask are no different from other Cirebon Mask Dances, namely there are seven characters, namely: Patih Jayabadra, Panji Sutrawinangun, Kili Paduganata, Tumenggung Magangdiraja, Jinggananom, Kelana Bandopati, and Rummyang / Samba. The difference is that there is one Mask Dance character who is usually shown as a distraction from the performance of the seven mask dance plays, is the Lakonan / Bodoran character.

This character is a joke interlude from each wanda to the next. Losari masks have characteristics in Lelakonan/show characters such as, Jaka Buntek, Jaka Menyawak, Jaka Penjaring. Usually in the dance performance, the Losari Bodoran mask must be performed in the middle of the dance.

2. Losari Mask special movement

Each dance has its own characteristics and is unique so that everyone when they see the dance can guess where the dance comes from. Losari Mask has three special moves that are always present in each act of the dance.

a. Galeong/Affordable

Galeong is a head movement with basic body movements then backward movements like kayang but not down only the position of the head half body and rotate it from right to left. The symbol of this movement is similar to the meaning in Panji dance, which is the movement around the earth. Galeong is practiced or appears in every act of the dance. All types of dances that begin must include Galeong movements. Galeong from is not forced, but requires actual body flexibility so that the body rotates the body backwards, and also this galeong movement does not cause injury to the dancer.

b. Ajeg-Ajeg/Tides Dragon Seser

Ajeg-Ajeg/Pasang Naga Seser is a sturdy stance that serves for balance in performing the Losari Mask Dance. The strength of the dancing horses illustrates the importance of a grounding/outlook on life. While sideways footwork means opening up as wide as possible human insight and thinking. In Javanese mythology, because this mask dance was adopted from the Majapahit period culture brought by Susuhunan Kalijaga, therefore the Dragon Knot since the Majapahit era is to depict the figure of goodness, which is about luck, kindness, strength and prosperity.

c. Hanging Cyclol

Hanging cyclol is the movement of the foot lifting 90 degrees neku forward. There are some people who argue that the feet up when dancing is considered disrespectful to the audience. However, this movement has no element of leading to courtesy. However, the soles of the feet up and the curve 90 degrees forward are like the statue of Lord Shiva as Natapraja in India. Hanging sikil is more dominant when at the beginning and end of dance performances.

3. Losari Mask Costume

Losari mask costumes are not fancy but simple and the colors are more likely to use the color of the earth, because actually we will return to earth to start the journey to God Almighty. Some of the special characteristics of the Kelana Losari Mask Dance costume are:

- a. The Head uses Sobrah, the losari language term is Gempeng, in Tari it is called tekes meaning irah-irah.
- b. The shoulder part wears Momprong or kerodong. Losari masks take their material from Lokcam, and the colors are taken from depictions of the earth tending to earth brown.
- c. The front chest wears Ombyog, which is a black cloth decorated with small beads.
- d. The Right and Left Side of Sobrah is a red and yellow rawis rope, located next to the sobrah as a symbol like prayer beads.
- e. The front of the abdomen wears a Ronce, shaped like a downward arrow similar to ombyog.
- f. The top part using Ronce is a Badong (Belt) made of copper. Not all gamelan characters or sides wear Badong, but only Dalang Topeng.
- g. The Hand Part of the Losari Mask Bracelet wears Klilitui. Bracelets made of copper form taper carvings.
- h. The cloth used on the waist is called wet cloth. For Losari Masks, how to wear cloth only on sheets, not in the backward slash like the Cirebon Mask.
- i. Body parts wear Sontog. The clothes worn by dancers, Losari/Javanese people used to use Singlet Ancient people.
- j. The foot wears an anklet called kroncong. Shaped like an ordinary bracelet and thick.
- k. The back wears a Keris called Pancarita. Keris used by the Mask Mastermind when the performance begins.

The Meaning of Kelana Losari Mask Dance

The mask of Kelana (Ravana) is dark red, has an angry face, big eyes, smiling mouth, circular mustache, beard and mustache. The characteristic of the Kelana Mask is called valor or courage. Kelana masks are often equated with puppet figures Burisrava or Ravana. Wanda's Kelana Mask consists of: Barong, Vringut, Drodos and Golek.

The Kelana mask symbolizes the person suffering from anger, greed and injustice. The Kelana Mask Dance is often associated with Panji's story. Elements of Kelana Mask Story tells the story of a powerful king named Kelana Budanegara who is obsessed with a Bawarna girl named Devi Tunjung Ayu, the daughter of Prabu Lembu Amilukhur. The variety of movements performed in this dance can be seen in the movement of depol or regi muih (spinning sand).

Kelana Bandopati mask dance represents human nature that is arrogant and full of anger, as well as the expression of brown eyes and the deep red color

of the mask. This dance reminds the audience not to be a role model for people with the traits of Prabu Kelana Bandopati.

The Values of Losari Mask Dance Character Education

The value of character education is important for a person, so that his life and personality formation are in accordance with the values of the One True Godhead, himself, his environment and those around him. The relationship with the values of character building in mask dance is the most important thing in mask dance and is beneficial for human life in life.

Some of the values of character education in mask dance have implications for daily practice, as follows:

1. Has Religious Value

Religion is the obedient behavior of humans in fulfilling the commands of Allah the Exalted. The commandment here is worship. This worship has two parts, namely vertical, which is worship that connects humans with Allah SWT. and is horizontal, that is, worship related to people and people.

Vertical worship, such as prayer. Namaz is an act of worship requested by Allah Almighty. to his people. As a servant of God Almighty who has faith and piety. Make sure you pray. The religious value of praying or praying can be seen from the ruyang mask figure that depicts someone who always smells the fragrance of God's name, such as prayer, prayer or remembrance

2. Discipline

Discipline is a quality that everyone should have. With discipline, people can achieve what is expected of them. Self-discipline is recognizing what we do over and over again and consistently so that we get used to doing it consistently. The value of this discipline can be seen in the figures of Panji Sutravinangun and Patih Jayabadra. In the character of Panji Sutravinangun, the character of discipline can be seen from the regularity of motion from beginning to end. In the figure of Patih Jayabadra, the character of discipline can be seen from the meaning of a mask that symbolizes a Patih who carries out his duties as Patih steadfastly and disciplined.

3. Strive

Hard work is a quality we must have. Because hard work is the key to success. With hard work, everything is done quickly, without these traits it is easy to get frustrated and give up. Therefore, a person must always have and maintain these qualities in order to remain

optimistic in living life and thinking positively. The value of hard work can be seen from Jingga Anom's character. He was serious when fighting Tumenggung Magangdiraja, he fought nonstop. The value of hard work can also be seen in the meaning of the mask of Panji Sutrawinangun, where someone who works by watching his movements expends a lot of energy.

4. Love of the Motherland

In everyone's daily life, there is a sense of love for everyone, both for people and countries. Love for the homeland is the awareness of being willing to sacrifice and serve the Indonesian nation. Indonesian citizens are obliged to love their homeland. This love for the homeland can be strengthened through the process of education and culture or cultural development around it. The importance of loving the homeland can be seen from the figures of Patih Jayabadra, Jingga Anom and Tumenggung Mangandiraja who are always willing to carry out their duties to protect their kingdom.

5. Responsibility

Everyone must have a sense of responsibility, where the sense of responsibility must be consistent with the work we do. Responsibility is a characteristic of civilized people. People feel responsible because they are aware of the consequences of their actions, good or bad, and they also realize that the other party will require trials or sacrifices. The value of this responsibility can be seen from the meaning of the masks of Panji Sutrawinangun, Patih Jayabadra, Jingga Anom and Tumenggung Magangdiraja which symbolize a person who always fulfills his duties and responsibilities.

6. Tolerance

Tolerance is an attitude and action that respects differences in religion, race, ethnicity, opinions, attitudes and behaviors of others who are different from oneself. The value of tolerance in mask dance can be seen from the meaning of the Tumenggung Magangdiraja mask. This Tumenggung mask means showing kindness to those around you, respecting each other and always developing affection.

7. Please Help

Please help is a debt for everyone. The nature of mutual aid can help others. If we need help, someone will definitely help us. By helping each other, we can build good relationships with others and develop love for our neighbors. The value of helping characters in mask dance is seen in the Tumenggung Magangdiraja mask. The Tumenggung Magangdiraja mask symbolizes Tumenggung who likes to help his

people. Although it looks scary, behind its scary character there is a good character that can be recognized by its white face color. It is also a place of entertainment in a magnificent atmosphere. This dance is also a guide and basis for the formation of other dances such as Panji Mask Dance, Rummyang Mask Dance, Kelana Mask Dance, etc. The many masks used in this dance are often called Panca Wanda. Because in general there are 5 masks used in mask dance.

How to Preserve the Wandering Mask Dance

Each region of Indonesia has its own regional culture, and each regional culture has different characteristics. Nowadays it is very difficult to maintain the culture owned by Indonesia, plus the incessant foreign culture enters and poisons the young generation today, who prefer foreign culture rather than their own culture. However, we can defeat it, if we have the care and awareness to maintain, even we must have the thought to study and preserve so that the very rich local culture in Indonesia remains intact and not extinct so that our generation can see our culture. Because if this is not the case, our culture can be kidnapped even until it is recognized by other countries, because one of the identities of a nation and state is culture (Nahak, 2019).

As the next generation, we have a responsibility to care, to continue to see the existence and preservation of our local culture, especially the Kelana Losari Mask Dance which is one of the traditional Indonesian dances originating from Cirebon. This dance has a high artistic value and is part of Indonesia's cultural heritage. To preserve the Kelana Losari Mask Dance, some things that can be done are as follows:

1. Learning the history and meaning of dance: It is important to understand the history and meaning behind the Kelana Losari Mask Dance in order to appreciate and maintain harmony between dance movements, music, and masks.
2. Maintain the authenticity of the dance: Maintain the authenticity of the dance by keeping the movements, costumes, music, and masks in accordance with the original tradition.
3. Maintain generational continuity: Support groups or communities involved in preserving the Kelana Losari Mask Dance by attending performances and providing financial support. Also include the younger generation in training and teaching in order to continue the cultural heritage.
4. Promoting dance: Promote Kelana Losari Mask Dance by performing in public places, cultural events, or festivals to introduce the dance to the wider community.

5. Hold a dance festival: A dance festival can be held to gather dancers and lovers of Kelana Losari Mask Dance from different regions. This can be a place to introduce the Kelana Losari Mask Dance and as a place for dancers to show their abilities.

By doing these things, we can help preserve the Kelana Losari Mask Dance and prevent the loss of traditional Indonesian culture. Not only from the encouragement of the next generation who must preserve the Losari Mask Dance culture, but the local government both from the sub-district and regency must take part in preserving this culture, as well as providing special facilities, such as studios for training or stages for performances in art events. However, the role of the government is very large in efforts to preserve local culture, especially the topeng losari dance (Raya, 2020).

CONCLUSIONS AND RECOMMENDATIONS

Dance or dance art is a cultural heritage that is still very original and shows the character of this nation. There are many dance arts in Indonesia. One form of Indonesian dance that has received attention is Losari mask dance. This mask dance is originally from Sirebon, West Java. Mask dance has existed since the 10th century AD. Then this dance developed in the 10th-16th century AD. Prabu Panji Deva was in power at that time. He was the king of Jengala in East Java. Then over time, mask dance spread to several places in West Java, including the Cirebon area.

Broadly speaking, Sirebon Mask dance consists of giant dances and denava, extravagant or turbulent dances such as ravana, kangsa, tumenggung and panchi. One of the most prominent characters is Kelana Bandopati who describes human nature as arrogant and full of anger, as evidenced by the expression of puffy eyes and purple mask color. From the character of Kelana Bandopathi, character development values can be drawn that we can apply in everyday life. For example, religious values, discipline, hard work, love for the country, responsibility, tolerance and mutual cooperation.

ADVANCED RESEARCH

1. Explore the contemporary adaptations and transformations of the Bandopati Losari Mask Dance. Investigate how the dance form has evolved and adapted to modern contexts, such as its role in cultural performances, festivals, or as a form of cultural tourism. This study can provide insights into the dynamic nature of cultural expressions.
2. Examine the audience's perception and reception of the Bandopati Losari Mask Dance. Investigate the audience's understanding of the symbolism, cultural meanings, and emotional responses evoked by the performance.

This research can provide valuable insights into the impact of the dance on the audience's cultural awareness and appreciation.

3. Focus on the documentation and preservation efforts of the Bandopati Losari Mask Dance. Explore the challenges and strategies in documenting and safeguarding this cultural heritage. This research can contribute to the development of preservation initiatives and the promotion of sustainable cultural practices.

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