



Rumyang Cirebon Mask Dance with Palimanan Style as a Door of Liminality Based on Victor Turner's Theory Perspective

Eza Kusuma Putri¹

Geeta School National Plus Cirebon

Email: ezakusumaputri404@gmail.com

***Nursilah²**

Jakarta State University

Email: nursilah@unj.ac.id¹

Abstract

This research aims to describe and analyze the Palimanan Style Rumyang Mask Dance using the Theory of Liminality based on the thoughts of Victor Turner. This study uses the Qualitative Content Analysis method because the results of this study are in the form of described sentences. The object of this research is the Palimanan Style Rumyang Mask Dance. The cornerstone of the theory used in this study is Victor Turner's Theory of Liminality in analyzing the Palimanan Style Cirebon Rumyang Mask Dance. Data collection using interviews, observations, document studies and library studies. Data collection uses data triangulation techniques. The results obtained in this study are data descriptions, namely data on the presentation form of The Cirebon Palimanan Style Rumyang Mask Dance including: motion, makeup, fashion, accompaniment music, property and floor design. Palimanan Style Rumyang Mask Dance Data is interpreted based on Victor Turner's theory of Liminality with 3 cycles, namely the Pre liminal stage when the dancer has not danced the rumyang mask, the Liminal stage when the dancer pulls the Mask rumyang Cirebon Palimanan Style, and the last stage is Post Liminal after the dancer pulls the Mask Rumyang Cirebon Palimanan Style. Based on the results and discussions, it can be concluded in the Mask Dance of Rumyang Cirebon Palimanan Style There are 3 cycles of Liminality Theory. and the last stage is Post Liminal after the dancer pulls the Mask Rumyang Cirebon Palimanan Style. Based on the results and discussions, it can be concluded in the Mask Dance of Rumyang Cirebon Palimanan Style There are 3 cycles of Liminality Theory. and the last stage is Post Liminal after the dancer pulls the Mask Rumyang Cirebon Palimanan Style. Based on the results and discussions, it can be concluded in the Mask Dance of Rumyang Cirebon Palimanan Style There are 3 cycles of Liminality Theory.

Keywords Rumyang, Palimanan style, Liminality, Victor Turner

INTRODUCTION

Cirebon Mask Dance is a form of dance that was born and developed in Cirebon. The mask has become the identity of the Cirebon people. The show is already famous in the international arena. The term Mask for the people of Cirebon is not just a mask as a mask or face covering, but as a nickname for mask dance performances.

At first the Mask show in Cirebon was a show that had an animist belief element. The existence of the mask is a form of public belief in the power of nature and ancestral spirits. Based on this, people make masks as a medium for offerings and offering prayers to their ancestors. In this position, the Rumyang Mask Dance functions as a religious ceremonial dance that is staged with the aim of gaining salvation (Nursilah, 2015). However, with the development of the era, the function of the Mask has changed. The entry of Islam accompanied the change in the function of the Cirebon Mask. In the spread of Islam, Wali



Songo changed the function of the mask performance which was originally as entertainment and a prayer to nature and ancestors, then used as a medium for the spread of Islam by the Wali. According to Heriyawati (2016: 184), the role of the Guardians in the development of the Cirebon Mask has given rise to a different interpretation of the masked figures, not only depicting the Panji figure. The composition of the Cirebon Mask dance and performance is interpreted as a picture of the development of the human soul from birth to adulthood.

The Rumyang Mask Dance contains the meaning of life after adolescence where a person enters adulthood, maturity in the Palimanan Style Rumyang Mask Dance is not only one's curiosity about the world, but deeper into the Rumyang Mask Dance interprets someone who has been released from worldly desires. The image of the Rumyang Mask dance interprets a person entering a life where he gives up everything related to the worldly, this shows that in the Rumyang Mask Dance there are religious values and one's spirituality. Seeing the value contained in the Rumyang Mask Dance, there is a spiritual value in the meaningful movements brought by the dancers, so in this study the Rumyang Mask Dance can be related to Turner's Theory which discusses the transition process. Turner is a prominent cultural anthropologist, whose writings discuss rituals, symbols, and rituals of transition. In the ritual process that Turner conveys, there is a stage of liminality.

Referring to Permendikbud No.37 of 2018 which states that there are curriculum objectives covering 4 competencies, namely: spiritual attitudes, social attitudes, knowledge, and skills, with a spiritual formulation that is respecting and living the religion they adhere to. Based on this, the Cirebon Rumyang Mask Dance is in line with the curriculum that deserves to be guided in order to instill and realize a good spiritual attitude towards students.

As previously explained, the things that have been written are the background of this research to examine the Rumyang Cirebon Mask Dance in the Palimanan Style. This dance interprets a person who prepares his way only for God. Faith in God in this Palimanan Style Cirebon Rumyang Mask Dance describes a person who is detached from worldly desires, the detachment of worldly things in this dance is a form of Liminality, so this makes the writer interested in researching the Palimanan Style Cirebon Rumyang Mask Dance as the Door of Liminality Based on Victor Turner's Theory.

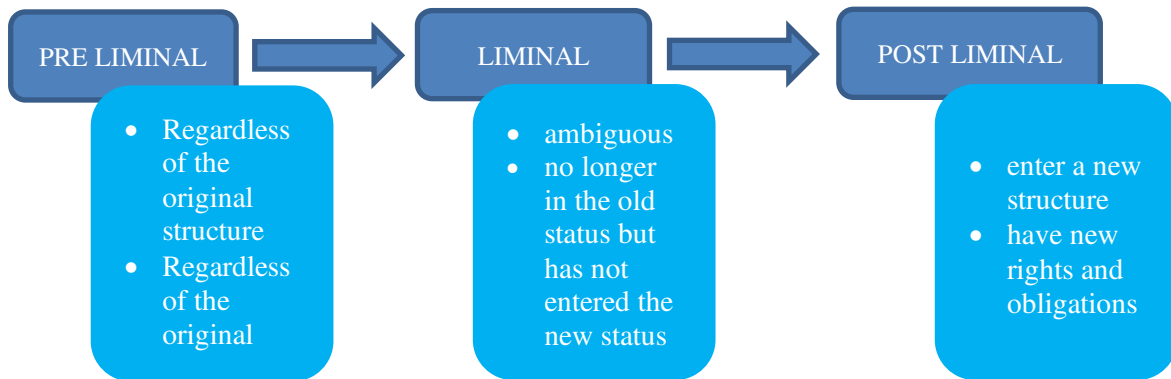
Victor Turner is a prominent Anthropologist; the topic of his work is about symbols and rituals. In his book entitled *The Ritual Processes*, he explains how the ritual processes that occur in human life enter the 'intermediate' phase or called liminality. In his book Victor Tuner develops a theory originating from Van Genep, namely the "liminal phase" or it can be called the Termination of the Rite, he further explains as follows (1966: 95):

is again in a state of relative stability and, on this basis, relates rights and obligations vis--vis others of a clear and "structural" kind; he is expected to behave in accordance with certain customary norms and ethical standards that bind the holders of social positions within the system of positions."

Based on the quote above, liminality is when someone is at a 'threshold' period where the subject has no ties to the past, present or future. Liminality is the phenomenon of a person experiencing separation that is regardless of space and time. The separation occurs because at the liminality stage the subject will be separated from the existing social structure and



apart from the original status. In Victor Turner's liminality there are 3 cycles. Then the cycle scheme in Victor Turner's liminality can be made as follows:



RESEARCH METHOD

The research method used is Qualitative Content Analysis. This research requires two places, namely in the library to collect data in the form of written data regarding the Rummyang Mask and Liminality Theory and carried out at the residence of the resource person, namely Ki Karta to obtain data on the presentation of the Rummyang Cirebon Mask Dance in Palimanan Style. Collecting data in this study using 4 techniques of interview, observation, literature study and document study. The resource persons were Ki Karta with several informants, namely Ade Irpan as Ki Karta's assistant and the Cirebon Style Palimanan Mask dancer Rummyang, Rudi as the nayaga of the Palimanan Style Cirebon Mask and Najwa as the Cirebon Style Palimanan mask dancer. The analysis techniques used are data reduction, data classification, and data display.

RESULTS AND DISCUSSION

Forms of Presentation of Rummyang Cirebon Mask Dance in Palimanan Style

The Palimanan Style Rummyang Mask Dance is a single dance form or dance designed for a dancer, the characteristics of this dance are hedgehogs, ganjen and agile. It can be seen from the aspects of the main elements and supporting elements as follows:

1. *motion*

Motion is an important thing in dance is also the main medium of dance. A dance will not materialize if there is no movement. In the motion of the Palimanan style Rummyang Mask Dance, it consists of 2 parts, namely the mid-rancangan and the rancangan. The following is what is meant by the middle of the plan and the design

- a. The first round of *Tengahan Rancangan* means the middle initial movement where the movements performed by the dancers are still at a slow tempo but still agile or agile.
- b. *Rancangan* means the mid-late movement where the movement performed by the dancer is at an increasing tempo or faster than the mid-rancangan.



2. *Accompaniment Music*

Cirebon masks generally use a salendro-tuned gamelan, but not infrequently a pelog barrel is also found. In the music of the Rumyang Mask Dance, there are two parts, namely in the dodoan flower section or in the early middle of the dance where the tempo of the music and dance is still at a slow tempo using dry cotton flower Rumyang music, then in the rancangan section or in the middle end where the music tempo begins. up or the tempo of the music has started to fast be using rhyming music.

3. *Cosmetic*

The Rumyang Mask Dance is a dance that uses a mask from the beginning of the performance to the end, therefore the make-up used is only the basic tools used, such as basic powder, powder, eyebrows, and lipstick only. you can see the following picture which is the makeup of the Rumyang mask dance:



Image 1. Rumyang Mask Makeup.

Source: Febi's Personal Documentation (5 July 2021)

4. *Rumyang Cirebon Mask Dance fashion*

The head is wearing a sobrah, with the shape of a suru secandik, a drum searip, and a merang segedeng, the body part is wearing a mask (shirt and pants material) kutung shirt, sontog pants, lids, krodong, cloth, badong, keris, bracelets, and scarves or sampur. The color of the clothes used corresponds to the character of the mask (usually green), the legs wear krincing bracelets. The following is the dress code used in the Palimanan Style Cirebon Rumyang Mask Dance:



Figure 2. Rumyang Mask Dance Dress

Source: Febi Documentation. (5 July 2021)



5. *Property*

The property used is the Rumyang Mask Dance. The Rumyang Mask Dance is generally pink in color and has blue cheeks, but the Palimanan Style Cirebon Rumyang Mask Dance has gold cheek decorations. The Palimanan style Rumyang mask also depicts a more mature character than the other Cirebon style Rumyang mask dances. Here is a picture of the Palimanan Style Cirebon Rumyang Mask:



Figure 3. Mask of Rumyang

Source: Eza Kusuma Putri (5 May 2021)

6. *Floor Design*

The floor patterns used in the Rumyang mask dance are vertical floor patterns, horizontal floor patterns, and rotating floor patterns. The floor patterns in the Rumyang Mask Dance that are widely used are only horizontal, vertical, and rotating lines. Movements when using a horizontal line such as an oblique mincik motion, then when using a vertical line during the lembean, nglarap, and lembean alus movements, while the motion using a circular pattern is used during transitional movements such as the godeg muter motion.

The floor design used in the Rumyang Mask Dance movement closely follows how the dancer moves, because there are no rules that dancers must obey. So the floor design used is not patented and can change according to the needs that will be used in a show.

7. *Show Venue*

In Rumyang Mask Dance, the venue is a space for seeking blessings to the almighty. Cirebon Mask Dance is a traditional traditional mask dance, therefore this dance is closer to festivals or local ritual events. The space that is often used by dancers is sacred places such as the palace or burial places where traditional ceremonies are usually performed. The Rumyang Mask Dance can be performed anywhere, according to the desired needs, however, most of the performances of the Palimanan Cirebon Rumyang Mask Dance are performed on certain events. Therefore, the performances performed by the Rumyang Mask Dance are only sacred places. The following is a picture showing the Palimanan Style Rumyang Cirebon Mask Performance Place:



Figure 4. The Rumyang Mask Performance Place at the Kacirebonan Palace
 Source: Febi's Personal Documentation (5 July 2021)

Analysis of the Presentation of the Rumyang Cirebon Mask Dance in Palimanan Style

Based on the results of the research on the form of presentation of the Rumyang Cirebon Mask dance in the Palimanan Style, the concept of liminality in the Cirebon Rumyang Mask Dance in the Palimanan Style can be summarized, so the interpretation of the Cirebon Rumyang Mask Dance in the Palimanan Style can be summarized as follows:

Table. 4.2. Analysis of the meaning of the motion of the Cirebon Rumyang Mask Dance in Palimanan Style

No.	Movement Type	Object	Data source	Interpretation
1.	Basic Move	<i>Lembean right and left</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Prudence and obedience in carrying out religious norms
2.	Transition motion	<i>Teplokthrow away rawis</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Surrender to the Almighty
3.	Basic Move	<i>Shoulders</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Determination and steadfastness to the Almighty



No.	Movement Type	Object	Data source	Interpretation
4.	Switch Motion	<i>Keep your hands open</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Powerlessness over mortality and surrender to the Almighty
5.	Basic Move	<i>Mincik tilted</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Always on the right path in any situation
6.	Basic Move	<i>wool term</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Choose the path of goodness
7.	Basic Move	<i>Paes rai, bad luck</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Seeking the blessing of the Almighty
8.	Basic Move	<i>The fighting butterfly is open, and the fighting butterfly is closed</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Doubt and seek the guidance of the Almighty
9.	tree move	<i>Gleyong Rawis</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	Focusing on the Almighty
10.	Basic Move	<i>Godeg Telunjong</i>	Interview with Ade Irpan and Mbah Karta March 26 2021	High spirituality to get emotional stability

Analysis of the Rummyang Mask based on Victor Turner's Liminality Theory

The analysis carried out on the concept of liminality this time will be seen from someone who dances in the Palimanan Style Cirebon Rummyang Mask Dance. In this case, the ritual process in the liminal occurs in the individual subject who will accept the new situation through the Palimanan style Rummyang Cirebon dance. Judging from Victor Turner



that the ritual of transition is related to 3 cycles, then the transition or liminality can be known through the following 3 phases:

1. Pre-Liminal Phase (Separation)

The pre-liminal phase is where a person is released from the old structure. At this stage, a person will be different from his daily life. When a dancer is about to dance the Rumyang Cirebon Mask Dance, Palimanan Style. Then the dancer will prepare the ruatan before dancing. Ruatan is something that is used by the masked puppeteer to reject reinforcements during the performance, in other words, ruatan is a prayer prayer so that all dancers get prosperity and are farthest from the things they want. At this stage the subject faces the nayaga, lowers his head towards the mask and says a prayer. This stage is when the subject has not yet danced the Rumyang Mask. The subject of praying has entered the post-liminal stage, namely when the subject is separated from the original structure and status.



Picture. 5 please

Source: documentation, Eza (26 March 2021)

2. Liminality or Displacement Phase

The motion of the Cirebon Rumyang Mask Dance in the Palimanan style uses more meaningful movements. The meaningful movement was created against the philosophical background of the Palimanan Rumyang Mask Dance. In this dance carries the philosophy of divinity which means it has religious values or spiritual values. In dancing the Cirebon Rumyang Mask in the Palimanan style, the subject enters the space between them through the movements that are danced. The movement of the symbol of the Cirebon Rumyang Mask dance in the Palimanan style interprets someone who is in doubt about what is in life.

Liminality is the stage of someone who will enter the "between" aisle where this person will be separated from space and time. At this stage one will be nowhere to be found. This means that they are not in the old situation but have not yet entered a new status.

The stage that will be experienced at this stage is when someone dances the Palimanan style Rumyang Cirebon Mask, he will no longer be in his old condition. The Rumyang Mask



Dance interprets adolescent life into adult life, meaning that in the Rumyang mask dance there are phases of life that have relevance to liminality. When the subject dances to the Cirebon Rumyang Mask, the Paliaman style, the movement of the symbol being danced will lead the dancer to the 'between' space.

The movement that is danced in the Rumyang Mask Dance has the meaning of someone who gives up worldly desires and enters a fragrant path to God. The movements that are danced in the Rumyang Mask Dance are more in the spiritual realm because every movement is interpreted to God, everything he does with great care. The agile movement interprets how he desperately seeks the attention of the creator. This means that when dancing the Rumyang Cirebon Dance, the Palimanan style, the dancer will enter the space between, where a person is preparing for the afterlife, but he has not yet arrived at the afterlife. The following is a picture that shows the meaning in the movement of the Cirebon Rumyang Mask dance in Palimanan Style:



Picture. 6. Photo of Ade Irpan, left fighting closed, right open fighting Source: documentation, Eza (26 March 2021)



Picture. 7 Photo Ade Irpan, left is godeg discarded rawis, right is godeg telunjong Source: documentation, Eza (26 March 2021)



Fig. 8 Photo of Ade Irpan, Ungga Bahu motion Source: documentation, Eza (26 March 2021)



Picture. 9 Photo Ade Irpan, move left to throw away soder, right to hold wool Source: documentation, Eza (26 March 2021)



Fig.10. Photo of Ade Irpan, Gleyong Rawis' motion Source: documentation, Eza (26 March 2021)



The picture above shows the meaningful movements of the Palimanan Style Rumyang Cirebon Mask Dance. Based on the analysis of the presentation form of Rumyang Cirebon Mask Dance, Palimanan Style, there are interpretations whose domain is the values of piety. This shows the religious and spiritual values contained in the Palimanan Style Cirebon Rumyang Mask Dance.

At this stage the dancer will enter the aisle where the subject is detached from the original structure and status of the original. Through meaningful movements that have an interpretation of the divine philosophy, the subject will enter a 'threshold' period, namely when the subject feels different and feels doubtful or ambiguous because he has not experienced what he is experiencing when dancing the Palimanan style Rumyang Cirebon Mask, but at this time the subject will experience a reflection where the subject will understand life more deeply.

3. Post Liminal Phase

After experiencing the phase of liminality, the post-liminal phase or reaggregation is the stage of unification with life or reintegration. In the post-liminal stage, the subject will experience formatting and reflection. After he dances the Palimanan style Rumyang Mask, then he will no longer be in his previous state. The subject will feel more stable after dancing the Rumyang Mask. At this stage a person will know and find his true identity. In post-liminal the subject will experience changes in the spiritual realm, and find stability within. This means that in this stage the subject has completed his rights and obligations and found a new status in himself.



Picture. 4.19. Last salute photo

Source: ade irpan, eza documentation, 26 March 2021

CONCLUSION

Based on the results and discussions that have been obtained. The Rumyang Cirebon Mask Dance with the Palimanan style has a background that is directed towards religious



values or religion and spirituality. In the Cirebon Style Palimanan Rumyang Mask Dance, there are meaningful movements regarding devotion to God, with that through the Palimanan Cirebon Rumyang Mask Dance, the subject will lead the subject to a liminal process where he will be separated from the existing structure. So, the Rumyang Cirebon Mask Dance with the Palimanan Style can be said to be the door of liminality for dancers.

In the process of liminality, it will experience changes in various aspects, namely social, psychological, or even spiritual. Based on the analysis in this paper, it is found that the stage of liminality in the Cirebon Rumyang Mask Dance of the Palimanan Style is found. In the concept of liminality, Turner theory suggests 3 cycles, namely the separation stage, the intermediate stage (liminality), and the re-integration stage. In the concept of Rumyang Cirebon Mask Dance in Palimanan Style, at the separation stage, when the subject has not yet danced the Cirebon Rumyang Mask Dance, Palimanan Style, at this stage the subject begins to detach from the social structure or whatever is in him.

Separation in the Rumyang Cirebon Mask Dance with Palimanan Style by praying and following the rules before dancing. The next stage is the intermediate stage (liminality) or the transition stage, at this stage the subject will be separated from the original status and structure. The transition or liminal stage is when the subject dances the Palimanan Style Cirebon Rumyang Mask Dance. At this time the subject is in the 'between' phase or a condition where the subject is separated from space and time. Through meaningful movements that carry the philosophy of divinity and refer to spirituality, the subject will no longer be the same as the condition when the subject had not yet danced the Rumyang Cirebon Mask Dance in the Palimanan Style. The last stage is the re-integration stage or the post-liminal stage. This stage is the unification stage.

Based on the description above, it can be concluded, there are research results, namely how the Liminality Process of the Cirebon Rumyang Mask Dance in the Palimanan Style in 3 cycles in it such as the Pre Liminal Stage (Separation) when the dancer has not danced the Cirebon Rumyang Mask Palimanan Style, Transition or separation (liminality).) when the subject dances the Rumyang Cirebon Mask Palimanan Style, and the reunification stage, namely Post Liminal based on Victor Turner Theory.

REFERENCE

- Amsar, Toto dan Suanda Endo. 2009. Topeng Cirebon. Bandung: Jurusan STSI Bandung
- Any, Ammy Aulia Renata. 2016. Proses Ritual Seblang Olehsari. Institut Seni Indonesia Yogyakarta.
- Ariani. (2006). Sejarah dan Nilai Tradisional. Denpasar: Kresna Jaya Abadi Caturwati,
- Endang. 2007. Tari di Tatar Sunda. Bandung: Sunan Ambu Press
- Hadi, Y Sumandiyo, 2006, Seni Dalam Ritual Agama, Yogyakarta: Pustaka.
- Hardjasomantri, Gaos. Cheribon Topeng. Terjemahan R.A Sardinah "Topeng Cirebon". Bandung Akadem Seni Tari Indonesia. 1978.
- Harrymawan, RMA. 1998. Dramaturgi. Bandung: PT. Remaja Rosda Karya. Indriyanto. 2010. Analisis Tari Semarang: FBS. UNNES



- Haryono, Gatot. 2017. Kontesstasi Simbol Kesuksesan Kaum Urban Jakarta Dalam Ruan Liminal Arisan Keluarga. Universitas Bunda Mulia
Jakarta: Pendidikan Seni Nusantra Tjejep Rohidi, Jakarta: UI Press.
- Jazuli, M. 2016. Peta Dunia Seni Tari. Sukoharjo: CV. Farishma Indonesia.
- Kamarudin, L., & Jayadi, U. (2021). Budaya Bereqe Sasak Lombok Sebagai Upaya Melestarikan Nilai Religius dan Jati Diri Masyarakat Montong Baan Kecamatan Sikur Lombok Timur. *Berajah Journal*, 1(1), 43-49.
- Klarissa, P Febi, dkk. 2019. Analisis Liminalitas Pada Upacara Nyawen dan Mahinum di Dusun Sindang Rancakalong Sumedang. *Institusi Seni Budaya Indonesia Bandung*.
- Koentjaraningrat, Prof. Dr. 2007. Sejarah Teori Antropologi. Jakarta: UI-Press.
- Mahmudah, Atiiqotul. 2017. Liminalitas Masyarakat Paguyuban Resik Kubur Jero- Tengah. Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Narawati, Tati. 2003. Wajah Tari Sunda. Bandung. PAST UPI.
- Nursilah, T. S. (2018, November). Artistic Qualities Of Traditional Artists In The Creative Process Of Performing Arts In Indonesia. In 1st International Conference 2018 (p. 338).
- Nursilah. 2015. Indonesia Ethnic Dance: Classification, History and Development in the Perspective of Antropology. South of Korea: One Asia in Dance: International Forum of 2015 One Asia in Dance 1 (1), 132-139
- Nursilah. 2021. Ramadhan dan Hari Tari Dunia Sebagai Pintu Liminalitas Seniman Tari Menyongsong Pasca Pandemi. Jakarta: Jurnal Ilmiah EDURA News: <http://edura.unj.ac.id/edura-news/?p=2023>
- Made Darsana, I. (2022). Pelestarian “Pasiraman Pura Dalem Pingit Lan Pura Kusti” Di Desa Sebatu, Gianyar Sebagai Destinasi Wisata Alternatif. *Siwayang Journal: Publikasi Ilmiah Bidang Pariwisata, Kebudayaan, Dan Antropologi*, 1(1), 33–38. <https://doi.org/10.54443/siwayang.v1i1.51>
- Poerwadarminto. (1994). Kamus Besar Bahasa Indonesia, Jakarta: Balai Pustaka
- Putri, Prawitha Adi. 2015. Makna Simbolis Pola Lantai Tari Bedhaya Luluh Karya Siti
- Risyani, 2009. Menjadi Priangan: Transformasi Budaya Topeng Klana. Bandung: Sunan Ambu STSI Press
- Rosala, Dedi, dkk 1999. Bunga Rampai Tarian Khas Jawa Barat. Bandung: Humaniora Utama Press (HUP)- anggota IKAPI
- Sardinah S, RA. (1979), Topeng Cirebon, Bandung: Proyek Pengembangan Institut Kesenian Indonesia Sub Proyek ASTI Bandung
- Soedarsono, (2003). Tari-Tarian Indonesia II. Jakarta
- Sumaryono dan Suanda. (2005). Tari Tontonan Pelajaran Kesenian Nusantara.
- Turner, Victor. 1969. The Ritual Process Structure and Anti Structur. United States of America: by Aldine Publish Company
- Wiratih, I. A. K. S., Kawiana, I. G. P., & Susanti, P. H. The Role of Local Culture on The Effect of Leader Member Exchange on Employee Performance at Village Offices in Abianseml District.



Winangun, Wartaya. 1990. Masyarakat Bebas Struktur (Liminalitas dan Komunitas menurut Victor Turner). Yogyakarta: Kanisius