

INTISARI

Penelitian berjudul “Adegan Gandrung Dalam Pergelaran Dramatari *Topèng hâlâng* Slopeng Sebagai Pertunjukan Budaya Masyarakat Sumenep Madura” ditujukan untuk memperoleh pemahaman tentang fenomena munculnya adegan gandrung sebagai bagian pergelaran dramatari *topèng hâlâng* Slopeng, yang senantiasa diwarnai aktivitas *ngèrèm* oleh para penonton. Adegan gandrung selalu muncul dalam setiap lakon apapun yang digelar, menggambarkan seorang tokoh sedang dimabuk cinta. *Ngèrèm* adalah aktivitas memberikan uang kepada seniman pemeran tokoh yang sedang gandrung di atas pentas dengan cara menyerahkan uang selemba demi selemba secara berulang-ulang sebanyak yang disukai atau sesuai kemampuan. Kemunculan adegan gandrung dalam pertunjukan *topèng hâlâng* Slopeng yang diikuti aktivitas *ngèrèm* oleh penonton merupakan fenomena menarik sebagai pertunjukan budaya masyarakat Sumenep.

Penelitian difokuskan pada tiga hal: (1) menemukan faktor-faktor yang melatarbelakangi kemunculan adegan gandrung dalam pergelaran dramatari *topèng hâlâng* Slopeng; (2) memaparkan bentuk adegan gandrung melalui elemen-elemen pendukung sebagai pembentuk pergelaran dramatari *topèng hâlâng* Slopeng; (3) mengungkap makna adegan gandrung dalam pergelaran dramatari *topèng hâlâng* Slopeng.

Hasil penelitian menunjukkan: (1) Adegan gandrung telah melekat sebagai cirikhas bentuk pertunjukan *topèng dhâlâng* Slopeng. Bentuk pertunjukan adegan gandrung senantiasa diwarnai aktivitas *ngèrèm* oleh para penonton, dan telah menjadi bagian pertunjukan yang “*ngetrend*” yang digemari penonton; (2) Bentuk pertunjukan adegan gandrung diekspresikan melalui gerak tari dan *gesture* sebagai penguat ekspresi, juga didukung dengan narasi dalam bentuk monolog, dialog, serta *kèjhungan*. Terdapat beberapa variasi bentuk adegan gandrung, namun secara general dapat dikategorikan dalam dua bentuk yaitu *gandrung sang posang* dan *gandrung adârling*; (3) Adegan gandrung dalam pergelaran *topèng hâlâng* Slopeng senantiasa diwarnai aktivitas *ngèrèm* oleh penonton merupakan peristiwa budaya yang bermakna sebagai manifestasi budaya prestise baik bagi penanggap, penonton yang *ngèrèm*, dan seniman.

Kata Kunci: pertunjukan budaya, adegan gandrung, *topèng hâlâng* Slopeng.

ABSTRACT

The aim of this research entitled "Gandrung Scene in the Dramatari Performance of *Topèng hâlâng* Slopeng as Cultural Performance of Sumenep Madura Community" is intended for gaining an understanding of the phenomenon of the emergence of the gandrung scene as part of the performance of *topèng hâlâng* Slopeng, which is always tinged with audience activity. The gandrung scene always appears in every play that is held, depicting a character being in love. *Ngèrèm* is the activity of giving money to an artist who is a character who is infatuated on stage by handing over money one by one repeatedly as much as he likes or according to ability. The appearance of the gandrung scene in the *topèng hâlâng* performance followed by *ngèrèm* activity by the audience is an interesting phenomenon as a cultural performance of the Sumenep community.

The research is focused on three things: (1) find the factors underlying the appearance of the gandrung scene in the dance drama performance of the *topèng dhâlâng* Slopeng; (2) describing the form of the gandrung scene through supporting elements as forming the dance drama performance of the *topèng hâlâng* Slopeng; (3) revealing the meaning of infatuation in the dance drama performance of the *topèng hâlâng* Slopeng;

The results that showed: (1) The gandrung scene of has been attached as a characteristic form of *topèng dhâlâng* Slopeng performance. The form of the gandrung scene shows is always colored by the audience's loud activity, and has become a part of the show that is "popular" that is loved by the audience; (2) The form of the gandrung scene is expressed through dance and gesture as an amplifier of expression, also supported by narratives in the form of monologue, dialogue, and happiness. There are several variations of the gandrung scene of the infatuated scene, but in general it can be categorized in two forms namely the infatuation of the post and infatuated; (3) The gandrung scene in the *topèng hâlâng* performance of Slopeng is always colored by *ngèrèm* activities by the audience as a meaningful cultural event as a cultural manifestation of prestige both for the respondent, the audience who is *ngèrèm*, and artists.

Keywords: *cultural performances, gandrung scenes, topèng dhâlâng Slopeng.*