



E-ISSN [2655-2205](https://doi.org/10.26740/geter.v7n2.p1-22)

Submitted date : 22 Juli 2024

Revised date : 26 Agustus 2024

Accepted date : 15 September 2024

Correspondence Address:

Fairuz Ahmad Rizky Pratama, State
University of Surabaya, Surabaya,
Indonesia . E-mail:
fairuzahmad.20001@mhs.unesa

Dramatic Dance Work with the Title "Wredaya" as a Visualization of Mbah Kartining's Spirit of Struggle

Fairuz Ahmad Rizky Pratama, Dra. Jajuk Dwi Sasanadjati, M. Hum.

¹State University of Surabaya, Surabaya, Indonesia

²Unesa University, Surabaya, Indonesia

E-mail:fairuzahmad.20001@mhs.unesa.ac.id,jajuksasanadjati@unesa.ac.id

Abstract :

The Muludan Mask tradition is a tradition to welcome the birthday of the Prophet Muhammad SAW, but unfortunately it is starting to fade due to the influence of globalization & modernization. Mbah Kartining, the remaining Muludan Mask craftsman, remains loyal and continues to be enthusiastic about maintaining the existence of the Muludan Mask. The purpose of creating this dance work is to visualize the spirit of Mbah Kartining's struggle in preserving & maintaining the Muludan Mask tradition. Made using Jacqueline Smith's I construction method. The Wredaya dance work is a dance work with the theme of the spirit of struggle, inspired by Mbah Kartining's spirit in maintaining the Muludan Mask in the era of globalization & modernization which continues to accelerate, packaged in the form of a dramatic dance type with double cones, presented by 9 female dancers, with a presentation mode representative-symbolic, the East Javanese style of the Arek ethnic group. dressed in a kutung kebaya and shorts, dominated by green and gold which symbolizes the ever-growing enthusiasm to achieve glory from Mbah Kartining's hope of maintaining this tradition until it grows again. Staged on the Proscenium stage which is supported by lighting. Accompanied by two types of musical instruments, namely Javanese gamelan with pentatonic tones and western music with diatonic tones.

Keywords : *Visualization, Wredaya, Kartining, Dramatic*

1. INTRODUCTION

The Prophet's birthday or Muludan in Javanese dialect is an important agenda for Muslims. The word maulid or milad in Arabic means birthday, so Maulid Nabi is a celebration of the birthday of the Prophet Muhammad SAW. This celebration has been around for a long time long after the death of the Prophet Muhammad SAW, in substance this celebration is an expression of happiness or a tribute to the Prophet Muhammad SAW and is held every 12th of Rabiul Awal according to the Hijriyah calendar.

The Muludan Mask tradition is a tradition that was present before the Prophet's birthday. It is called the Muludan Mask because this mask is only available on the celebration day before the Prophet's birthday. Visually there is nothing interesting, because it is just a mask made from recycled paper, either used exam paper, used magazine paper, Buffalo paper, and HVS paper which is glued using starch glue to a stone mold in the shape of an animal face, then dried in the sun until completely dried, then released from the mold and painted in bright colors such as yellow and white depending on the order request, but there are also dark colors such as black, finally given additional decorations such as animal fur made from raffia or Japanese grass. When viewed from its materials, this mask can be considered an environmentally friendly craft because, as previously explained, the basic material uses waste paper.

However, unfortunately this tradition that existed and was loved by children in the 60s began to fade when we entered the 70s, the



emergence of television could be one of the influences on the decline in popularity, a variety of interesting television shows made children prefer watching television at home instead of playing outside. However, the craftsmen did not lose their ideas and enthusiasm, they made new types of masks inspired by what was trending at that time, one of which was the robot mask. The aim is none other than to ensure that children remain loyal in buying masks. Its popularity declined further when factory-made toys began to appear and spread widely, plus the emergence of gadgets which were increasingly loved by children caused its existence and existence to begin to be threatened with extinction. So it can be concluded that the emergence of modernization and globalization has shifted the popularity of the Muludan Mask, technological developments have brought the world into our hands, making it easier for anyone to access, see and receive information, so that the diversity of foreign cultures can enter our country and submerge some local cultures or traditions. the only one is the Muludan Mask. This caused sadness among the craftsmen which caused the mask sales turnover to decrease and encouraged the mask craftsmen to expand their sales reach outside the city of Surabaya, to the point that they had to rent large trucks in groups to trade.

Talking about Muludan Masks cannot be separated from the role of Girilaya Village which is a center for producing Muludan Masks, because many of its residents work as mask craftsmen, currently there is only one mask craftsman left, namely Mbah Kartining, a native of Girilaya V No. 52 who has now turned 73 years old. Mbah Kartining is the second generation after his parents who were also Muludan Mask craftsmen. During her heyday, she said that at that time she was with her late husband when orders were busy, she was overwhelmed and had to order white or half-finished masks in the Molin area to speed up the manufacturing process, and at that time Mbah Kartining was with her husband and assisted by her daughter Rini who is in the third generation, has to make masks every day to prepare stock for orders. Currently, he only makes them when there are orders, regardless of how many orders come in, he is still ready to serve and make them as best as possible. To this day, he still has the enthusiasm to maintain the Muludan Mask tradition. There was no encouragement & coercion from any party, including her late parents and husband, which made her continue to be a Muludan Mask craftsman, but it was all purely from her own desires (Interview, 31 October 2023). For Mbah Kartining, this ups and downs situation is just a normal thing because he still thinks that one day this tradition will experience ups and downs again, but who knows when that situation will arrive (Interview, 31 October 2023).

So from the phenomenon explained above, the worrying situation is the loss of the existence of the tradition of celebrating the Prophet's Birthday, namely the Muludan Mask, which is caused by the influence of modernization & globalization which is so strong that many mask craftsmen have changed professions to survive, leaving behind the Picture of Mbah Kartining who remains consistent. Until now, in making Muludan Masks, no matter how many orders come in, choreographers are attracted to elevate this phenomenon into a dance work with the title "Wredaya", a work that depicts the spirit of Mbah Kartining's struggle in continuing to maintain the Muludan Mask



tradition which is created using a dramatic dance type, which is a work which presents highlights of the atmosphere without telling the story in its entirety

2. METHODS

The creation approach means an understanding of the creation method, namely dance construction. The creation method is one description of a dance work which aims to find the focus of creation, so that the choreographer has a clear goal, and if it is well structured and organized then the results obtained will be similar. This creation method leads to the dance construction method I from Jacqueline Smith which is then explained below:

1. Initial Stimulus

Initial stimuli are defined as something that arouses thought patterns, enthusiasm, or encourages an activity, and initial stimuli can be auditory, visual, idea, tactile, or kinesthetic (Smith, 1985:20).

Originating from visual stimuli which then became ideational, the choreographer did not just see but also felt. Girilaya Village apparently has the nickname of the mask village because many of its residents have a Muludan Mask craft business, a mask that is always present in celebrations of the Prophet's Birthday, but as time goes by the situation is starting to change, this tradition is no longer popular, so many Muludan Mask craftsmen have closed and changed professions, only Mbah Kartining, the remaining Muludan Mask craftsman, is already 73 years old, but despite his enthusiasm for maintaining the Muludan Mask tradition This is still burning, sincere, sincere from the heart, a struggle carried out without encouragement or coercion from any party.

2. Exploration And Studio Work

The process of exploring, probing, imagining, thinking, contemplating, feeling, and responding to objects that come from outside to be used as material for making movements that are based on phenomena and ideas that have been determined and determined so as to expand, strengthen, and increase creative power is called exploration. . This process or stage is very important in the presence of a new characteristic, new movement and originality in the work.

3. Improvisation

Improvisation is a spontaneous movement that arises. Meanwhile, exploration includes thinking, feeling and responding (Hadi, 2003:26). Reinforced by Jacqueline Smith's (1985) statement, improvisation is a process of experimenting or searching for movement motifs that are carried out spontaneously which are then developed. Apart from developing the essence of spontaneity, improvisation provides a richness and variety of movement experiences without requiring a lot of time for movement planning and refinement required in choreography (Margery J, 2007:37).

4. Evaluation

This evaluation is also a presumption of consideration or correction after improvisation, both from material and form obtained through the experience of feeling and knowing (Smith, 1985:31). The function of this evaluation is to improve the choice of form, style and movement motif, so that the dance artist understands how much energy the dancer uses, how long the dance work takes, as well as the dancer's mastery of space. Apart from movement, motif and style,



evaluation continues with other aspects, namely composition, make-up and clothing, and even music.

5. Selection & Refinement

Selection and refinement is a form of forming effort, analyzing the results of the previous stages of the process, whether they are in accordance with what the stylist aspires to. Selection is the selection of movements that are in accordance with the working concept to find quality movement techniques, while refinement is the process of stylization, namely giving a beautiful impression of a movement carried out in the movement resulting from exploration to be refined by the development process of volume, level, variety of movements, structure and elements. others (Puput, 2019:28).

3. RESULTS & DISCUSSION

3.1 RESULTS

1. Theme

A theme is a main idea or main idea about something that will be conveyed in the presentation of the work. Talking about the source of themes, they can come from anywhere, whether from what we see, hear, think, experience and feel. And can be taken from life experience, music, drama, legends, history, psychology, etc. (Murgiyanto, 1983:37).

In this Wredaya dance work, the theme is about the struggle of a Muludan Mask craftsman in Girilaya Village, namely Mbah Kartining, who is struggling to maintain the existence of the Muludan Mask, even though this tradition is at the peak of extinction, plus he is no longer young, he is sincere in his heart to continue. fighting for it so that the Muludan Mask can remain known.

2. Title

The title is the name of a work, in this case a dance work, which briefly implies the contents of the story. This dance work is entitled Wredaya, according to KBBI, the word "Wreda or Werda" is a synonym for "old", while the word "Daya" is a synonym for the word "strength", so that the two words are combined and have the meaning of old but strong.

This dance work depicts the strong spirit of Mbah Kartining, the Picture of the remaining Muludan Mask craftsman, even though he has entered old age, but not with his spirit which continues to burn to maintain the existence of the Muludan Mask in this era of globalization and modernization which continues to be turbulent.

3. Synopsis

A synopsis is a summary of the outline of a story which can be in the form of a descriptive or poetic explanation. The synopsis is a guide for the audience in watching the show. The following is a synopsis of the Wredaya dance.

"Wredaya is composed of two words, "Wreda" which means old, and "daya" which means "strength", so Wredaya has the meaning of old but strong. Wredaya is a dance work that depicts the spirit of the Muludan Mask tradition and Mbah Kartining, who, even though he lives alone and is no longer young, is still enthusiastic about maintaining the existence of the Muludan Mask until the end of his life. In the midst of the tumultuous developments of the times,



the lion's voice continued to try to rise, when he was no longer young, he tried to strengthen his determination, his never-give-up spirit, full of struggle to maintain the tradition of the Muludan Mask. Kartining and the mask are like a couple who grow old, old and worn out together. I'm karting and wearing my mask, believing that all of this is just like the waves of the sea receding, there will come a time when the tide will return as before."

4. Type / Type of Work

This type or type of dance work uses a type or type of dramatic dance, a type of dance that presents explosions of atmosphere or emotion in a dance without presenting a complete and coherent story. With regard to dramatic design, this dance uses a double cone dramatic dance design,



Picture 1. Dramatic Double Cone Design of the Wredaya Dance

5. Serving Mode

In this dance work, the choreographer uses a representative-symbolic presentation mode, which means that this dance work does not always present representative movements and does not continuously present movements with a symbolic nature. The reason for choosing this mode of presentation is for the representative side to act as a reference tool for actual experiences so that not all of reality is lost, while for the symbolic side it is to maintain the aesthetic value in it (Murgiyanto, 1983:34).

6. Technique

The technique in this case is the technique of moving or dancing. Technique is a way of carrying out all processes, both physical and mental, that enable dancers to realize their aesthetic experience in a dance composition, as well as performing skills (Hadi, 2017: 48). Techniques are obtained through intentional results so that they produce movements according to what the choreographer wants, therefore the search for movement techniques cannot be separated from the choreographer's experience, starting from experience in learning various dances and following the creative process of creating dances with other people.

To achieve a solid technique there are also other factors, namely the readiness and ability of each dancer. If the dancer has good dancing skills and has a rich and broad range of movement, then the movement technique desired by the choreographer will be achieved. This movement technique includes the head, body, hands and feet which become one unit.

7. Style



A dance work is born influenced by manifestations either from the environment or from the person of the creator. The manifestations inherent in the dance work are style and style (Lilik, 2016:29). Style or styles in the understanding that leads to choreography, concerns personal or individual characteristics, groups or characteristics of certain social cultures that form the background of the choreographer as a form. So it is not surprising that there is a term that the work is a reflection of the character of the artist.

8. Dancer

In this dance work, the choreographer chose 9 female dancers, because in accordance with the concept of the work that had been prepared, the female dancers would play the role of Mbah Kartining. Then the reason for choosing dancers with the number 9, namely an even number, is because it is related to several scene structures that will highlight the Picture of Mbah Kartining, which is meant by highlighting a character in the story. With the number of 9 dancers, it is not a small number, it could be said that it is sufficient in presenting a dance work, with this number the composition arrangement expected by the choreographer can be more varied and interesting, because the choreographer can divide the number of focus on points into several small groups.

9. Stage Techniques and Lighting

Stage engineering means a way of creating or arranging a stage (stage or performance venue). In other words, staging technique is a way of arranging a stage or performance venue that is adapted to the needs of the work. Meanwhile, lighting in short is a way of providing the light needed by dance works in performances on stage.

Choreographers use a proscenium stage or what can be called a frame stage, it has a closed nature, and everything on stage must be presented as carefully and wisely as possible, why is that because everything on stage will give rise to impressions and interpretations, so everything that is not worth watching by the audience must be covered with a screen, border, side wing, etc.

The lighting arrangement must be adjusted to support the atmosphere in each scene or flow structure of this dance work, general lights are used as lighting, par64 lights are used to create the atmosphere, foot lights are used as lighting from below. And this aims to make the show more interesting and memorable.

10. Makeup & Fashion

In representational-symbolic style make-up, namely to emphasize the character of the face which is determined by colors that are adapted to the character to be conveyed and the hairstyle or hairdo is also closer to the harmony of the clothes worn to support the performance of the dance work (Supriyono, 2011: 87).

Wredaya's dance works use make-up with elderly or old characters, by giving wrinkled effects to the face, both on the forehead and around the eyes.

For the clothing style, they use clothes in shades of gold and green with designs of kebaya tops and trousers covered with cloth so that they can still show the technique of foot movements when moving and still show the woman's character when standing up



straight or with her legs closed. There are several reasons for choosing or designing clothing with the dominant color green which has many meanings, the color green is very closely related or identical to the color of nature or plants, so giving green to this clothing is interpreted so that the tradition of the Muludan Mask and the spirit of Mbah Kartining will continue to grow. And another supporting color is gold which has the meaning of glory, immortality, achievement, etc. So the meaning of the two when combined is Mbah Kartining's strength and spirit which continues to grow and lasts until it reaches the glory of Mbah Kartining's hope, namely maintaining until the Muludan Mask tradition grows again.

11. Dance Accompaniment

Dance or musical accompaniment is a very important supporting aspect, without music in a dance performance, the work will be difficult for the audience to feel and enjoy. According to Sumandyo Hadi (2003:51) that dance and music must complement each other to build an atmosphere. As a dance accompaniment, there are ways that must be understood, namely as a rhythmic accompaniment to dance movements, as an illustration supporting dance movements, and a combination of the two in harmony.

In the Wredaya dance work, the choreographer uses East Javanese gamelan which has pentatonic notes with a pelog tune and combines it with MIDI (Musical Instrument Digital Interface) music which has a diatonic note arrangement. The combination of these two musical elements is to strengthen the strength of tradition and support the power of modernization. The presence of MIDI music plus several elements of western music such as drums, piano, guitar, saxophone is not necessarily without reason, but rather as a symbol of the existence of modernization which is shifting the existence of the Muludan Mask tradition, and the combination of the two becomes a form of attraction or strength in this dance work.

12. Properties & settings

The properties in a dance work must be really considered, and their presence must support the audience's attainment of the message, meaning and impression in the dance work. Property itself is a medium that is played for dancing during a performance, because of its identity as a tool or medium, its presence is functional (Hidajat, 2017: 89).

The property that will be used in this dance work is a sheet of paper which is intended as the main raw material for making masks, and the next property is the Muludan Mask which is a lion animal type with the shape of a face mask. The reason the lion type mask was chosen is because this mask is the most popular among masks. other types of animals, but the choreographer uses a white mask where the mask is white or a half-finished mask when seen from the manufacturing process, this is because the choreographer symbolizes that the half-finished mask is a Muludan Mask tradition whose existence and identity are no longer known.

3.2 Discussion

The dance work "Wredaya", is a dance work with a theme about the spirit of struggle of the Picture of the Muludan Mask



craftsman, namely Mbah Kartining, who remains loyal, tireless and continues to be

No	Scene	Sub Theme	Motivation	Atmosphere	Duration
1	Introduction	Introduction	A depiction of Mbah Kartining's sadness as a result of the fading Muludan Mask tradition	Strong- Sad- Strong	3 Minutes
2	Scene I	Mask Making	Depiction of Mbah Kartining's activities in making masks	Have fun	3.5 Minutes
3	Scene II	Celebration	Depiction of the atmosphere when children play with Muludan Masks and Mbah Kartining sells	Festive	2 Minutes
4	Scene III	Conflict	Depiction of the influence of globalization & modernization.	Tense	3 Minutes
5	Scene IV	Sadness	Depiction of Mbah Kartining's sadness	Sad	2 Minutes



6	Scene V	Spirit	A depiction of Mbah Kartining's spirit	Spirit	1 Minute
7	Scene VI /Ending	Ending	Depiction of Mbah Kartining's struggle to continue to protect the Muludan Mask	Strong	

enthusiastic in maintaining the existence of the Muludan Mask from the onslaught of modernization & globalization forces that continue to hit. Wredaya is composed of two syllables, namely 'Wreda' which means old and 'daya' which means strength or strong, so the meaning of the word "Wredaya" is old but strong. Choreographers don't necessarily create titles because the title must be like a summary of the story.

The Wredaya dance work is included in the dramatic type of dance work which has a double cone design, namely a design that has more than one hill or incline.

Table 1.Wredaya Dance Scenario

A presentation of a dance work certainly cannot be separated from the role of other supporting elements. Below is a discussion of the supporting elements of the Wredaya dance work:

1. Make-up & Clothing, the make-up is closer to the make-up of an old character because it is adapted to the concept of working on the Wredaya dance, namely bringing out the Picture of Mbah Kartining who is already elderly, starting with the application of foundation powder, loose powder, pressed powder, high-light powder applied sequentially using each - each sponge, apply contour with a brush, then apply eyebrow glue to the eyebrows to make it easier to reshape the eyebrows, eyebrow marker is given next to redraw the eyebrows, then apply eye shadow to the eye area in brown to make it look natural, body painting is applied next to eyebrows and hair to give the impression of "gray", and finally apply lipstick to the lips using a brush.



Picture 2. Wredaya Dance make-up

2. The order or design of the clothing is made with a traditional impression, because it strengthens the impression of "tradition" but is developed. Clothing with a kubungan kebaya top with the aim of showing and clarifying hand movement techniques and showing the dancers' arms to give a strong impression, then short black pants underneath to clarify the form of footwork techniques.

The dominant clothing color choice of green and gold symbolizes the spirit and strength of Mbah Kartining's Picture which continues to grow and is eternal in achieving glory from the hope of maintaining the existence of the Muludan Mask tradition. However, there is another meaning to the choice of the color green. It has been explained previously that the color green is also closely related to the color of nature or is usually used as a symbol of reforestation efforts. This was also noticed by the choreographer where, in the process of making the Muludan Mask, he also used used paper. .



Picture 3. Wredaya Dance Costume Front & Back View

3. Properties & settings, for the properties themselves there are 3 types of properties, first, "paper" as a symbol that the Muludan Mask tradition is currently like old news that is no longer heard of, apart from that the paper property is also a symbol of the basic material for making Muludan Masks which can be using waste paper.

Second, the plain mask, this plain mask is in the shape of a lion. The choreographer's aim in presenting this plain mask is as a symbol that the Muludan Mask tradition has lost its identity, it has no face, no identity. In its use, the properties of the plain mask are then reversed, the mouth is above while the eyes are below, the aim of the choreographer in presenting this exploration is as a symbol that "wes kewolak-walik era" which means times have turned upside down, once the Muludan Mask was loved, now it has been thrown away and worn out.

The third is the original Muludan Mask which has a facial design. The choreographer's motivation for creating this mask was with the aim of introducing all audiences to the original appearance of the Muludan Mask, apart from that as a form of hope that the mask will always live on even in this era of development.



Picture 5. Wredaya Dance Prop

The setting used was a cagak made of bamboo, this fork was usually used by mask traders at that time in buying and selling masks, but the choreographer's aim apart from wanting to show the fork as an item used by mask traders at that time in selling was to be used to place the mask on while dancing.



Picture 7. Cagak

4. Staging, the Proscenium Stage is the choreographer's choice in staging or presenting this dance work, the proscenium stage forms like a frame so that the audience can focus in one direction to see the presentation on the stage, this is an important note for the choreographer, because they must avoid anything that is not has something to do with instructions so that they do not become interpretations that will be translated by the audience. Therefore, there are several parts on the proscenium stage or frame stage, namely border, tormenter, side wing, whose purpose, apart from being a way for dancers coming in and out from the right or left of the stage, is also to cover all circulation or activities behind the stage.
5. Lighting or lighting techniques, lighting arrangements can present and strengthen the presence of dancers in the middle of the performance and the atmosphere is in accordance with the demands of the story content. This is in line with the opinion of Murgianto (1983), that the arrangement of lights can present and strengthen the presence of dancers in the middle of the performance and the atmosphere is in accordance with the demands of the story content. The function of building an atmosphere helps achieve the meaning and impression of the dance to the audience. It has been previously explained that the performance of this Wredaya dance work uses a proscenium stage where the

lighting is assisted by stage lights, namely LED freshnel, par can, par LED, & stand lamp side.

6. Dance accompaniment or dance music, has been described previously, that this Wredaya dance work uses 2 types of musical instruments, namely traditional Javanese musical instruments which have pentatonic tones and diatonic western music. The combination of the two is not necessarily without reason but this is in line with the design concept of choreographer and the motivation for its appearance has been considered. The choreographer's reason for presenting these two types of music is that apart from adding flavor or strength to the dance accompaniment, it is also an embodiment of the existence of two cultures that collide in the Wredaya dance conflict, then western music is also given its own moment to appear as a symbol of the influence of foreign culture which has shifted the culture in country.

4. CONCLUSION

The Wredaya dance work is a dance work that originates from the phenomenon of the Muludan Mask tradition in the city of Surabaya, a tradition that occurs before the celebration of the Prophet's birthday which is always held on the 12th of Rabiul Awal. Muludan masks, apart from being a tradition, are also a traditional game for children, where they gather & play together by acting like animals from the masks they wear, running around the village where they live, which is in fact a form of symbol to keep negative or satanic auras away. wandering demons away.

Girilaya Village is at the heart of this tradition because it is the center for making Muludan Masks, many of its people work as mask craftsmen so that Girilaya Village is nicknamed the Mask Village. However, there is one craftsman remaining who lives in Girilaya V No. 73, Sawahan District, Banyu Urip Village, Surabaya City, he is Mbah Kartining, even though he is no longer young, he still has the enthusiasm to maintain the existence of this Muludan Mask until later. So it can be concluded that the content of this Wredaya dance work does not just visualize the spirit of struggle of the Picture of Mbah Kartining in maintaining the existence of the Muludan Mask tradition and the celebration of the Muludan Mask tradition until it was displaced by the entry of western culture.

The Wredaya dance work is presented in the form of a dramatic dance work with a double cone dramatic design. There are 7 acts or scenes in it, the introduction contains a depiction of Mbah Kartining's sadness due to the fading Muludan Mask tradition, scene II depicts Mbah Kartining's activities in making masks, scene III depicts the influence of globalization & modernization, scene IV depicts Mbah Kartining's sadness, scene V depicts enthusiasm Mbah Kartining, scene VI or the ending depicts Mbah Kartining's struggle to continue to protect the Muludan Mask

It cannot be separated from the supporting elements, namely starting from the make-up which uses make-up for old or elderly characters because the character appointed is Mbah Kartining who is already elderly. The fashion style uses a kutung kebaya top to give a strong impression by showing the dancer's



arms, shorts below the knees to show more clearly how the footwork technique works, then other ornaments are added to complement and sweeten things as well as beads, lace, etc. to detail the lines on clothing. Paper props, plain masks, muludan masks and cagak settings support the power of expression in this dance work. Staged or displayed on a frame stage or proscenium supported by lighting from lights such as par cans, LED pars, foot lamp stands and spotlights.

The process of creating this dance work uses Jacqueline Smith's I construction method, starting from finding stimuli, namely visual stimuli which develop into ideational, determining the type of work and mode of presentation, then carrying out stages of exploration, improvisation, evaluation, selection and refinement until it becomes a motif. The choreographer also uses the concept of art form by Sal Murgiyanto, namely unity, variety, repetition, contrast, transition, sequence, climax, balance and harmony which are formulated in such a way as to perfect presentation of content focus and form focus in Wredaya dance works.

AUTHOR CONTRIBUTIONS

Author 1 Fairuz Ahmad Rizky Pratama is a student in the S1 Sendratasik Education study program, Surabaya State University who is currently teaching a thesis course. This writing includes assignments that must be completed as required for graduation, of course this writing is the result of students' written work that provides ideas or thoughts.

Author 2 Dra. Jajuk Dwi Sasanadjati, M. Hum. is a Thesis Supervisor from the S1 Sendratasik Education study program, Surabaya State University who is tasked with evaluating and as a party to consult on this writing.

THANK-YOU NOTE

The process of preparing this article would not have gone well and smoothly without help and motivation from several parties. Therefore, on this occasion the choreographer would like to express his thanks to:

1. Dra. Jajuk Dwi Sasanadjati, M.Hum., as the supervisor of the work, has taken the time to guide and provide direction, criticism, suggestions and motivation during the preparation so that this dance work article can be completed.
2. S2F (Slamet Samiadji Family) who always prays and provides encouragement and support both materially and psychologically to complete this work. Fairuz loves father, mother and Cia.
3. M. Tri Ragil Alfian S.Pd. & Naim Musthofa S.Pd, thank you for helping this special child on his journey to the final stage in lectures, namely dance work. Thank you for the support or support for the fashion ideas and also the neat clothes.



4. Adi Prasetyo & Romy Romansyah S.Sn, have provided support to make up all my dancers & style their hair in the style of Mother Anne Avantie, ideas from the fashion stylist.
5. Joko Nugroho S.Sn, as owner and founder of Studio Pink, thank you for arranging the accompaniment of this dance work so nicely and coolly.
6. All my dancers, Mbak Regita, Mbak Nada, Mbak Arista, Kharisma, Moniq, Widy, Linggar, Excel, Vina, and my younger sister Cia, you are truly extraordinary, thank you once again for your hard work, commitment, and so on, so that this dance work can be presented well and coolly.
7. I often take all the dance seniors from STKW & UNESA to seminars by sharing knowledge and knowledge in the world of dance.
8. All my school friends who I consider to be my own family, who have become part of and given new color to my journey during college, and will always remain family.
9. Mbah Kartining & Ibu Rini who have been resource persons and allowed me to turn the story of their struggle into a dance work.

REFERENCE

Aprinindrasari, Regita Ayu. 2022. Expressing the Spirit of the Prambon Village Community in the Sinongkelan Ritual Through Dramatic Dance Forms in the Dance Work "Gumyak Sinongkelan" (thesis). Surabaya: Surabaya State University.

Fanani, Zaenal. 2020. Improving Skills in Basic Passing Techniques in Volleyball Games Using the Drill Method (journal). Jember: LPPM PGRI Argopuro University Jember.

Farisha, Syarifah Shalwa. 2023. Moral Values in the Robo-Robo Tradition in Punggur Kapuas Village, Sungai Kakap District, Kubu Raya Regency (Diploma Thesis). Pontianak: Ikip PGRI Pontianak.

Hadi, Y Sumandiyo. 2003. Basic Aspects of Group Choreography. Yogyakarta: Elkaphi.

_____.2017. Form-Technique-Content Choreography, Yogyakarta : Cipta Media Collaborates with the pioneering State Community Academy for Arts and Culture Yogyakarta.

_____.2007. Dance Studies Text & Context. Yogyakarta: Pustaka Book Publisher.

Hidajat, Dr. Robby M.Sn.. 2017. Choreography Creativity Knowledge and Choreography Practicum for Teachers. Malang: Surya Pena Gemilang.

Istighfara, Vishnu's Abstinence. 2018. Visualization of Surabaya Semanggi Sellers in the Form of the Dance Work "Kendung Semanggi" (thesis). Surabaya: Surabaya State University.



Murgiyanto, Sal MA 1983. Basic Knowledge of Dance Choreography. Jakarta: Department of Education and Culture.
_____. 2004. Tradition and Innovation on several dance issues in Indonesia. Jakarta: Wedatama Widya Sastra.

Mustikaningrum, Hapsari. 2019. Mbarang Karsa Dance Work, An Expression of Struggle in the Form of Dramatic Dance (thesis). Surabaya: Surabaya State University.

Saputri, Puput Yuliana. 2019. Samurdiwaragati Dance Work as an Expression of Gratitude for Prigi Beach Fishermen in Dramatic Form (thesis). Surabaya: Surabaya State University.

Smith, Jacqueline. 1985. Dance Composition A Practical Guide for Teachers Translation Ben Suharto, SST. Yogyakarta: Ikalasti Yogyakarta.

Subari, Lilik. 2016. Remo Dance in Surabaya: From Terob, Tobong to Class. Surabaya : One Word Book@rt Publisher.

Supriyono. 2011. Stage Makeup. Malang: Bayumedia Publishing

Drafting team. 2023. Final Project Guidelines. Surabaya: Surabaya State University.

Turner, Margery J.. 2007. New Dance ; Nonliteral Choreographic Approach. Yogyakarta: Manthil Yogyakarta.

Jajuk, D. (2023). Introduction of Warok Dance to Children as Regeneration of Traditional Culture. International Joint Conference on Arts and Humanities 2023, 248-256. Accessed July 30, 2024, from Surabaya State University.

_____. (2021). Offering Dance in the Performance of Topèng Dhâlâng Madura as a Creative Industry Commodity. International Joint Conference on Arts and Humanities 2021, 148-152. Accessed July 30, 2024, from Surabaya State University.