

DANCE WORKS "SELFISH SPACE" WITH A DRAMATIC FORM AS A VISUALIZATION OF ONE'S SELFISH CHARACTER

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E-ISSN ABOUT PROGRESS

Submitted date : 2026-03-24

Revised date : 2026-05-27

Accepted date : 2026-06-27

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Abstract: Selfish Space is a dance work that visualizes a person's selfish character. This dance work arises from the choreographer's empirical phenomenon in which authoritarian parenting can have a negative impact on children. From this phenomenon was born the choreographer's anxiety about the relationship between parent and child that was built through excessive control, unilateral demands, and a lack of space for dialogue and freedom of expression. Selfishness in this dance work is an individual effort in the construction of a closed personal space. Putting yourself in the center of attention, creating distance in communicating with others. Ideas are embodied through an approach with the exploration of the body, space and property. The work of the dance work Selfish Space is expected to be able to become a reflective space for the audience to review power relations, character formation, and the importance of balance between direction and freedom.

The process of creating this dance work uses the theory of Alma M. Hawkins by going through the stages of exploration, improvisation and formation. The presentation is in the form of a dramatic dance type with a representative and symbolic mode, featuring three dancers with the property of a long cloth and a multi-storey table.

The result of the dance work Selfish Space highlights the selfish character of the choreographer from an indifferent attitude without thinking and considering his decisions with others. Dramatic dance forms with an emphasis on representative symbolism can make it easier for choreographers to convey ideas, ideas through movement and dramatization of the flow that arises from the dancer's expression. The work is expected to be able to be a reflective space for the audience to review power relations, character formation, and the importance of a balance between direction and freedom.

Keywords: Selfish space, Fabric, Table, Dramatic, Reflective.

1. INTRODUCTION

Selfishness is a trait of a person who only wants to satisfy his own priorities without any concern for others. A selfish attitude in a person is also caused by a lack of awareness of himself, with that a person focuses more on his personal interests and desires without having to consider the feelings of others, there is this feeling that a selfish person wants to protect and defend what is in himself, even with a sense of selfishness can also defend the truth. Selfishness also lacks empathy so it can be caused by a person being unable to feel and understand the feelings of others.

Selfishness can also be caused by environmental factors and habits that often occur in daily life, so that they can affect themselves. This environment or pattern of behavior can encourage competition without considering others. The living environment provided by parents also has an impact on the way they care for their children. Parenting with a lot of emphasis and prohibition on children is often found in the

parenting of parents without receiving rejection from their children, where parents have the power, of all of that.

Recently, there have been events that have become the center of attention and discussion by the community because of the problems caused. The incident was experienced by Jackie Chan, an actor, director, film producer, scriptwriter, and singer from Hong Kong. Jackie Chan admitted that the educational style applied to his child's childhood had a negative impact as he got older. Jackie Chan feels that the impact of the parenting she gave in her child's childhood can distance her from her son named Jayce. Jaycee Chan's attitude to her father is indifferent to giving news only once a year to give birthday wishes. (<https://www.detik.com/pop/trending/d-8290978/jackie-chan-admit-wrong-parenting-too-hard-to-child>)

The above events have a correlation with the choreographer's empirical experience. That the authoritarian upbringing experienced during childhood can cause selfishness in choreographers. Where parents have a parenting style with some emphasis, violence and prohibition. The parenting style given gives rise to a deep emotional response so that it can cause bad events that make the position feel uncomfortable with the emphasis placed by parents.

Based on empirical experience, choreographers have an interest in realizing a dance work "Selfish Space" according to the phenomenon they have experienced, by emphasizing the selfish character caused by authoritarian parenting. The choreographer is interested in the phenomenon that he experiences when he feels that the appearance of selfishness occurs when communicating with others. This phenomenon is the basis for the realization of a representational dance work by building an atmosphere that the choreographer experiences when under pressure from a problem. With the choreographer's expression, the audience can feel and judge, that parental parenting also has an impact on children.

2. METHODS

The method in this dance work uses the theory of Alma M. Hawkins as a guide in the creation process. In the creation process there are several steps to build a work, which consists of exploration, improvisation and formation.

a). Exploration

Exploration is the initial process of creating a dance work that is carried out with a review of an object from a phenomenon outside itself. A review of an idea or phenomenon by *Selfish Space's* work by reflecting on the selfish nature of the impact of authoritarian parenting that the choreographer has experienced. This impact causes the appearance of selfishness in children, so selfishness can also harm others. From these problems, the choreographer's interest in taking ideas in the creation of this dance work.

Explore ideas to realize creative and interesting movement techniques through built motivation. The process of exploring movement in this work, the choreographer gives a meaning or value of the phenomenon to the dancer. Furthermore, dancers and

choreographers search for forms and techniques freely but according to values or meanings. The form of movement that is realized will have a style and meaning in accordance with the concept of the work presented.

b). Improvisation

Improvisation in this dance work is a movement that is carried out suddenly that can enrich and provide a variety of movement experiences without any planning. Creativity in improvisation has the freedom of the body in movement so that it has a new awareness that is expressive (Hadi, 2014:77). The choreographer performs the improvisation stage in each rehearsal process. The improvisation stage is carried out through stimuli given by the choreographer to the dancers in the form of meaning, sound, and value. So that dancers can respond to these stimuli with spontaneous, free and random movements according to the creativity of the dancers to produce interesting and varied movements.

c). Formation and Composition

Formation is an attempt by a choreographer to modify the form of movement to become an interesting choreography. Choreographers can transform movements by composing, assembling, and arranging movement motifs to make a unity to realize a form of choreography (Hadi, 2014:78-79). The formation process of the *Selfish Space* dance work is carried out by arranging movements found through the process of improvisation and exploration. The arrangement of movements that is considered from the basic elements of dance, motifs, and characteristics of choreographic forms produces an interesting and complete presentation.

d). Evaluation

The next stage that the choreographer does after going through the formation process is to analyze and evaluate. Evaluation that makes a presumption of consideration of knowledge in the form and material obtained from experience (Smith, 2985:31). At the analysis and evaluation stage, choreographers not only focus on the form of movement composition, but also evaluate supporting elements such as music, property, and fashion makeup. Movement evaluation from the choreographer is carried out in each training process by clarifying the body shape and clear techniques to get maximum movement according to the concept. Music evaluation is carried out for harmony with movement when there is a mismatch in motion so that it can cause the non-creation of unity between music and dancers. Evaluate the properties in the adjustment process to find out the weaknesses of the properties you want to improve. Evaluation of makeup and fashion with adjustment of the dancer's

body size. to provide comfort in moving.

3. RESULTS AND DISCUSSION

3.1 Description of the work

The dance work *Selfish Space* is based on the choreographer's experience with the form of a new dance work presented on the *proscenium stage*. This dance work comes from the empirical phenomenon of choreographers when they were children who experienced authoritarian parenting from parents which resulted in the emergence of selfish characters in children. From this phenomenon emerged the interest of choreographers to visualize into the dance work *Selfish Space*. The choreographer presents the character as an expression of high desire for himself without thinking and considering others, which can have a negative impact on himself or others. Through these ideas, the choreographer deepens the idea through the process of observing a person about how to respond when interacting with people who have a selfish character. This observation is a trigger for choreographers in realizing an idea or phenomenon in the form of a dance work *Selfish Space*.

The dance work *Selfish Space* can be interpreted as a selfish space in communication and interaction with others. This character is often done when interacting with others for self-defense in a negative or positive form. In this dance work, the choreographer takes a selfish character on the negative side where the character can have an impact on others, so that others can also give an emotional response by bringing out selfish characters in themselves (other people). In this dance work, the concept of the work is described through scene scenarios, dance movements, musical accompaniment, makeup and clothing, stage and lighting techniques, stage settings and properties. The description of the description of the *dance work Selfish Space* is as follows:

1). Scenario scene

No.	Scene	Motivation	Atmosp here	Remarks
1.	Introductions	Traumatic depictions of a child's emotional response to authoritarian parenting behaviors that carried out on children.	Silence,	The movements are realized by the choreographer through abstract movements of motivation that depict the child's fear of oppressive situations. The movements are realized using narrow volume

				movements and are accompanied by a musical instrument that depicts a quiet and empty atmosphere.
2.	Scene 1	Depiction of Happy, encounters and interactions with others	Happy, cheerful	Gestures that are depicted from encounters and interactions with others and present representative symbolic gestures of encounters and interactions with others.
3.	Scene 2	A depiction of the emergence of a person's sense of selfishness through interaction with others.	Strong	In this scene, the choreographer uses representative symbolic gestures by depicting the appearance of a person's selfish character in a discussion forum. The movement is realized using large volume repetition movements.
4.	Scene 3	The depiction of a person's selfish character that triggers the appearance of someone else's selfish character.	Getting more tense	This depiction is manifested from the interaction of a selfish person with others presented through physical aggression behavior and verbal aggression. In this

				scene, the movement used from representative symbolic and reaction actions. Motion Used in this scene, namely large volume movements with the accompaniment of tense atmosphere music by using several instruments.
5.	Scene 4 (Ending)	A depiction of the body's response (indifference) to selfishness arising from the environment.	Calm down	This scene depicts the body's response A person who is used to doing selfishness for others (himself), then gets selfishness from others by using the symbol of indifferent movement.

Table 3.1 Scene Scenarios in Selfish Space Dance Works

2). Dance Moves

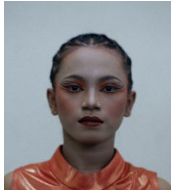
In this dance work, the visual movements produced are in accordance with the initial idea of the phenomenon of authoritarian parenting which then has a negative impact on children, so that children experience a high sense of trauma. Then from this phenomenon arises the child's selfish character which can have a negative impact on oneself and others. Visual movements presented from traumatic motivations, meetings, shaking hands, differences of opinion. From this motivation came a new movement in the dance work *Selfish Space*. This dance work uses several techniques such as, *the staccato technique*, *the butterfly technique*, the breathing technique, the jumping technique, *the floor technique*, *the body contact technique*, the backroll technique, the lock technique. The

resulting form from movement techniques is then assembled into a series of various movements so that it can produce harmonious choreography.

3). Musical accompaniment

In the dance work *Selfish Space*, the musical accompaniment used is MIDI (*Musical Instrument Digital Interface*) music. The music processing process goes through a structured stage that starts from the distribution of ideas by the choreographer with the composer, then the composer processes them and designs creative ideas and the arrangement of notations to adjust the atmosphere built by the choreographer. The use of MIDI (*Musical Instrument Digital Interface*) instruments is also necessary with the use of sound effects that are arranged to build an atmosphere per scene, such as tension, cheerfulness, emptiness. The MIDI (*Musical Instrument Digital Interface*) component creates a harmony in the dance work *Selfish Space*.

4). Makeup and Fashion

Yes	Image	Remarks
1.	Women's Makeup:  Men's makeup: 	The makeup used in the <i>selfish space</i> work is eyeshadow orange, and combined with black lines, to emphasize the eyelids, shading and nose contour using brown so that it does not produce a striking color. However, the color of lipstick used in female dancers is more highlighted with a striking brownish-red color to further emphasize the facial expressions of the dancers. The makeup that is highlighted on the male dancers on the eyes with orange is combined with the color black lines to produce a firm effect on the eyes.
2.	Female Hairdo :	In this work, the use of hairdo in female dancers is simpler by emphasizing the paste braid technique, which is arranged from the base of

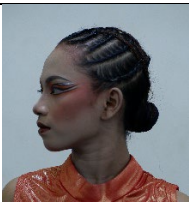
	 Men's Hairdo: 	the hair to the end of the hair amounting to 10 braids and the rest of the hair is in the forehead so that the use of the fabric property is not slippery and the movement pattern is not disturbed. In the use of hairdo, male dancers also emphasized the technique of sticky braids which are arranged from the hair cut to the ends of the hair, with a total of 5 braids and the rest of the back hair in the outlet.
3.	Women's Fashion :  Men's Fashion : 	The costumes used in this work use a jumpsuit design made of elastic spandex fabric with the aim of clarifying the shape of the body so that the dancer can move freely. Meanwhile, the fashion design for male dancers does not use tops and only uses pants. The purpose of using the male cystum is to show the masculine side by not using a top. The mesh motif in the fashion design of this work uses mesh furing material with the aim of giving uniqueness to the clothing.

Table 3.2 Makeup and Fashion

5). Technical Arrangement of Stage and Light

In this work, the choreographer uses the *proscenium stage* as a space to realize the ideas that have been arranged so that the visual movement can be enjoyed by the audience. The lighting system is not only used as a lighting but also as a supporting element of the atmosphere that is built, providing a shadow effect from the past and also a shadow effect of the crowd when interacting with others. In

addition, in light arrangement it is also used as a focal point for one object, an emotional amplifier in each scene. The application of stage technique in the work *Selfish Space* includes lighting, using six halogen lamps placed on the floor of the front stage (apron) to depict the shadow of the dancers' movements, besides that this dance work also has other lighting needs such as Foot, ParLED, Boom, Freshnell, Par64 lights.

6). Stage and Property Setting

The setting and properties used in the dance work "*Selfish Space*" are not only supporting elements, but can also present symbols as meaning and reinforcement of the ideas that are prepared. The stage setting with 6 pieces of white cloth provides a symbol as an empty space and the property of a long cloth wrapped around the dancer's head provides a symbol as a bond of individual selfishness, the property of a multi-storey table provides a symbol as a position of social life born from the human ego. The difference in the upper and lower positions presents a symbol of a higher self.



Figure 3.1 Stage Setting



Figure 3.2 Fabric Properties



Figure 3.2 Table Properties

4. CONCLUSION

The dance work *Selfish Space* departs from a choreographer's empirical experience about selfish characters. The selfish character that appears in the choreographer is an indifferent attitude without thinking and considering his decisions with others. The appearance of these characters can increase emotional responses that are difficult to control so that decisions or actions taken can have a negative impact on others and even on the person who is communicating with them at the moment. Behavior with this character continues to grow in the body of someone who has a selfish character, from this behavior it turns out to have an impact on the appearance of other people's selfish characters. *Selfish Space*

visualizes selfish characters by responding the body to the state of the surrounding environment spontaneously. The presentation mode in this dance work uses representative symbols to make it easier for the audience to understand the concept built by the choreographer. The form of movement is visualized through attitudes in communicating with others by giving rise to selfish characters such as, arguing, slapping, kicking, angry emotions. This attitude is developed through unique and interesting movements as a characteristic of *the dance work Selfish Space*.

The dance work *Selfish Space* uses a type of dramatic dance from Jacqueline Smith's theory, with the creation process from Alma M. Hawkins' theory of exploration, improvisation and formation. The development of the plot in this work has five parts, namely an introduction that describes the emotional response of traumatic feelings when faced with authoritarian parenting styles. Scene 1 depicts encounters and communication with others. Scene 2 depicts the emotional response when differences of opinion arise. Scene 3 depicts the appearance of a selfish character from someone who can have a negative impact on others, from this impact other people also give rise to a selfish character in himself (other people). Scene 4 ending depicts indifference when facing the selfish character of others. The supporting elements built in *the Selfish Space* dance work such as fashion makeup, artistic arrangement, property, lighting and music are presented to support the dance work to have vitality so that the audience can understand the content of the dance work.

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