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# **"YADMA" : A DRAMATIC DANCE WORK BASED ON THE YADNYA KASADA RITUAL IN THE DEVELOPMENT OF MALANGAN DANCE STYLE**

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**Abstract:** YADMA is a dramatic dance piece inspired by the ritual offering traditions of the Tengger people during the Yadnya Kasada ceremony. The work highlights the significance of sacrifice, sincerity, and gratitude values passed down through generations within the Tengger community. Through a dramatic approach, the piece seeks to portray the inner human journey toward understanding the meaning of devotion to God, fellow human beings, and the universe. The creative process involved stages of exploration, improvisation, and movement composition, drawing upon observations of Tengger life, literature reviews, and the creator's own creative interpretation. Elements such as movement, space, time, energy, music, makeup, costumes, and props are integrated into a cohesive performance designed to evoke a dramatic atmosphere aligned with the work's theme. YADMA is performed by four dancers who embody the Tengger community's values, ranging from the awareness of sacrifice and gratitude to the attainment of life's balance. Through symbolic movement and the dramatization of events, the piece offers not only aesthetic appeal but also a medium for reflecting on the importance of maintaining harmony among humanity, nature, and the Divine. Ultimately, YADMA aims to serve as a vehicle for preserving cultural values while broadening public understanding of the local wisdom inherent in the Yadnya Kasada tradition. The resulting work demonstrates how the values of sacrifice, gratitude, and balance are expressed through a synthesis of symbolic movement, dramatic staging, and the representation of the five guiding principles of Tengger life.

**Keywords:** *Yadma, Dramatic dance, Tengger community, Yadnya Kasada, Sacrifice, Local wisdom*

## **1. INTRODUCTION**

The Yadnya Kasada ritual is one of the most important cultural and religious traditions of the Tenggerese people, which is held annually during the Kasada month in the Mount Bromo region of East Java. This sacred ceremony serves as an expression of gratitude to God Almighty for the blessings bestowed upon the community, while also honoring ancestral spirits and preserving the spiritual heritage that has been passed down through generations. The ritual is deeply rooted in the legendary story of Roro Anteng and Jaka Seger, the ancestral figures of the Tenggerese people. According to the legend, after being blessed with children, they were required to sacrifice their youngest son, Dewa Kusuma, as a fulfillment of a sacred promise. Dewa Kusuma willingly accepted his fate and sacrificed himself for the welfare and prosperity of the Tengger community. His sacrifice became a symbol of sincerity, devotion, and responsibility for the common good.

As a form of remembrance and respect for Dewa Kusuma's noble sacrifice, the Tenggerese people continue to perform the Yadnya Kasada ritual. The ceremony involves bringing various agricultural products, livestock, and other offerings to the crater of Mount Bromo as symbols of gratitude and devotion. These offerings represent the community's acknowledgment that all sources of life, prosperity, and sustenance originate from divine blessings and must be returned with sincere gratitude.



Beyond its religious significance, the Yadnya Kasada ritual embodies a wide range of social, cultural, and philosophical values. The ceremony reflects the spirit of sacrifice, sincerity, mutual cooperation, solidarity, togetherness, respect for ancestral traditions, and harmony between humans, nature, and the Creator. The communal participation of the Tenggerese people throughout the ritual demonstrates the strong social bonds and collective identity that continue to characterize their way of life. The ritual also emphasizes the importance of maintaining a balanced relationship with the natural environment, particularly Mount Bromo, which is regarded not only as a geographical landmark but also as a sacred spiritual space.

The ritual procession consists of several significant stages. It begins with Mendak Tirta, the ceremonial collection of holy water used for purification and blessings. The community then gathers at Pura Luhur Poten, located in the Sea of Sand of Mount Bromo, where prayers and religious ceremonies are conducted by traditional and spiritual leaders. The culmination of the ritual is the Nglabuh procession, during which offerings are carried and cast into the crater of Mount Bromo. This final stage symbolizes complete surrender, gratitude, and devotion to divine power, while commemorating the sacrifice of Dewa Kusuma.

Inspired by the philosophical meanings and cultural richness of this tradition, the dance work *Yadma* was created as an artistic interpretation and development of the Yadnya Kasada ritual. Rather than presenting the ritual in its entirety, this dance focuses on the celebratory and communal atmosphere that emerges throughout the ceremony. The title *Yadma* originates from the combination of the words "Yadnya" and "Brahma," referring to sacred offerings dedicated to the god Brahma, who holds an important position in the spiritual beliefs of the Tenggerese people. The title was formulated through discussions with academic advisors and cultural figure Ki Soleh Adi Pramono, resulting in a concise and meaningful name that represents the essence of the work. As a dramatic dance composition, *Yadma* explores themes of spirituality, gratitude, togetherness, sacrifice, and harmony with nature. The choreography is developed from traditional Tenggerese movement vocabularies and is enriched through creative exploration, stylization, and theatrical development while maintaining respect for the cultural values that inspire the work. Through movement, music, properties, and stage composition, the dance seeks to convey the emotional atmosphere of devotion and communal celebration that characterizes the Yadnya Kasada ceremony.

Ultimately, *Yadma* serves not only as a performing arts creation but also as a medium for cultural preservation and education. By transforming the values and symbols of Yadnya Kasada into a contemporary stage performance, this work aims to introduce the richness of Tenggerese culture to broader audiences while encouraging reflection on the enduring values of sincerity, gratitude, sacrifice, and collective responsibility in modern life.

## 2. METHOD

The dance work YADMA is a dramatic dance composition inspired by the spiritual values embodied in the Yadnya Kasada ritual of the Tengger community. This work emerged from the choreographer's curiosity and admiration for the Tengger people, who continue to preserve their ancestral traditions and cultural heritage amid the challenges of modernization. Among the many traditions maintained by the Tengger community, the Yadnya Kasada ceremony stands out as a sacred ritual that reflects gratitude, devotion, sacrifice, and harmony between humans, nature, and the Creator.

The creation of YADMA employs Alma M. Hawkins' creative approach, which consists of three stages: exploration, improvisation, and formation. During the exploration stage, the choreographer conducted observations, literature studies, and discussions with cultural practitioners and resource persons to gain a deeper understanding of the philosophical meanings

contained within the Yadnya Kasada ritual. Particular attention was given to ritual activities, symbolic objects, communal values, and spiritual beliefs that form the foundation of the ceremony. These findings became the primary source of movement ideas and artistic concepts for the work.

The improvisation stage focused on developing movement possibilities derived from the daily and ritual activities of the Tengger people. Actions such as walking in procession, carrying offerings, praying, gathering in communal celebration, and presenting sacrifices to the crater of Mount Bromo were explored and transformed into expressive dance vocabulary. Through experimentation with space, time, energy, rhythm, and group composition, the choreographer developed movement motifs that communicate both the physical and emotional dimensions of the ritual experience.

The formation stage involved organizing and refining all choreographic materials into a unified dramatic structure. At this stage, movement compositions were integrated with music, costumes, properties, stage design, and lighting to create a coherent artistic presentation. Through this process, the spiritual essence of the Yadnya Kasada ritual was transformed into a representative dramatic dance work that emphasizes emotional expression and symbolic meaning rather than a literal reconstruction of the ceremony.

The central theme of YADMA is sacred sacrifice as an expression of sincerity and gratitude toward nature and the Creator. This theme is conveyed through an emotional journey that progresses from an atmosphere of communal celebration and collective energy, toward sacred contemplation, solemn devotion, and ultimately spiritual peace. Rather than focusing on narrative storytelling, the work seeks to reveal the inner values behind the ritual, particularly the willingness to sacrifice personal possessions as an act of faith, gratitude, and respect for divine blessings.

The title YADMA was developed through discussions between the choreographer, the academic supervisor, and Ki Soleh Adi Pramono, a cultural practitioner and resource person knowledgeable about Tengger traditions. The title combines the words "Yadnya" and "Brama" (Brahma), which, through linguistic adaptation influenced by Tengger pronunciation patterns, became YADMA. Philosophically, the title signifies a sacred offering dedicated to the divine power represented by Dewa Brama, while simultaneously symbolizing the interconnected relationship among humans, ritual traditions, nature, and spirituality.

The synopsis of the work portrays the spiritual journey of the Tengger community as they prepare for and participate in the Yadnya Kasada ceremony. Through processions carrying agricultural products, collective prayers, and the offering of sacred gifts to the crater of Mount Bromo, the audience is invited to reflect upon the values of sincerity, gratitude, balance, and devotion. The performance illustrates how the community expresses appreciation for life's blessings while maintaining harmony with the natural environment and the spiritual world.

Structurally, the work consists of six interconnected sections. The first section, *Introduction*, presents the atmosphere of Tengger life within the mountainous landscape surrounding Mount Bromo. The second section, *Karak-karakan Procession*, depicts the communal spirit of preparing and carrying offerings toward the ceremonial site. The third section, *The Words of God Kusuma*, symbolizes ancestral teachings and the legendary origins of the Kasada ritual. The fourth section, *Awareness of the Law*, reflects the community's understanding of moral responsibility and spiritual obligation. The fifth section, *Prayer and Preparation for Kasada*, portrays a sacred atmosphere of devotion and anticipation. The sixth section, *The Offering Climax*, becomes the emotional peak of the work as offerings are presented to the crater as a symbol of sacrifice and gratitude. The performance concludes with an *Ending Reflection on Life*, expressing inner peace, acceptance, and spiritual fulfillment.

As a representative dramatic dance, YADMA prioritizes the expression of emotional states and symbolic meanings. The movement vocabulary is developed from Tengger ritual activities and transformed into choreographic forms characterized by strength, firmness, dynamic energy, and rhythmic

patterns that reflect the identity of the Tengger people. Variations in level, direction, tempo, and group formations contribute to the dramatic progression throughout the performance.

The work incorporates several ritual properties that function both as visual elements and symbolic representations of Tengger culture. These include *kaweng*, *ongkek sajén* (offering structures), *prasen*, *kocok Tengger*, *tumpeng*, torches, and incense. Each property carries specific cultural meanings related to devotion, sacrifice, protection, gratitude, and spiritual connection. Their presence strengthens the authenticity of the work while reinforcing its thematic message.

Musically, YADMA combines gamelan instruments in the pelog scale, Tengger ketipung drums, bamboo flutes, ritual chants, and vocal elements. The musical composition serves as an emotional guide throughout the performance, supporting transitions between celebratory, solemn, dramatic, and contemplative moments. Changes in tempo, dynamics, texture, and melodic character help shape the dramatic atmosphere and deepen the audience's engagement with the work.

Through its creative process and artistic presentation, YADMA functions not only as a choreographic interpretation of the Yadnya Kasada tradition but also as a form of cultural preservation and spiritual reflection. The work invites audiences to contemplate the values of sacrifice, sincerity, gratitude, and harmony that remain relevant in contemporary life. By transforming traditional ritual values into a theatrical dance performance, YADMA contributes to the preservation and appreciation of Tengger cultural heritage while offering a meaningful artistic experience for modern audiences.



Figure 1. Documentation of the Yadnya Kasada ceremony.

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

The dance work YADMA is a dramatic choreographic composition inspired by the Yadnya Kasada ceremony, a sacred ritual tradition of the Tengger people in the Mount Bromo region of East Java. The creation of this work originates from the choreographer's curiosity and admiration toward the cultural, spiritual, and social values embodied within the ritual. More than merely a religious ceremony, Yadnya Kasada reflects profound meanings related to gratitude, sincerity, sacrifice, devotion, communal solidarity, and the harmonious relationship between human beings, nature, and the Creator. These values become the conceptual and artistic foundation of YADMA, serving as the primary source of inspiration throughout the creative process.

The choreographic process was developed through several stages, including observation, exploration, improvisation, composition, and evaluation. Initial observations focused on understanding the ritual activities, symbolic elements, and cultural atmosphere surrounding the Yadnya Kasada ceremony. The exploration stage involved investigating movement possibilities derived from ritual gestures, communal activities, prayer movements, carrying

offerings, expressions of reverence, and interactions among community members during the ceremony. These movement sources were then transformed through improvisation and stylization to create a distinct movement vocabulary while maintaining connections to the cultural essence of the Tengger tradition. Through this process, the choreography seeks not to replicate the ritual literally, but rather to interpret its spirit and values through the medium of dance.

YADMA is performed by twelve dancers consisting of seven principal dancers and five supporting dancers functioning as an ensemble group. The principal dancers play a significant role in conveying the thematic development and emotional progression of the work, while the ensemble dancers contribute to the creation of collective scenes that symbolize the communal nature of the Yadnya Kasada ceremony. The interaction between principal and supporting dancers reflects the spirit of cooperation, unity, and togetherness that characterizes the social life of the Tengger people.

The choreographic structure employs a variety of floor patterns to support both visual composition and narrative development. Circular formations symbolize unity, continuity, and communal harmony; diagonal patterns create dynamic movement pathways and dramatic tension; straight lines represent order, discipline, and collective purpose; while triangular formations signify strength, stability, and spiritual connection. In addition, dispersing and converging formations are utilized to illustrate the movement of community members during different stages of the ritual procession. These changing formations contribute to the visual dynamism of the performance while reinforcing the thematic content of the work.

To enrich the choreographic presentation, the dancers perform movements across various spatial levels, including low, medium, and high levels. Low-level movements symbolize humility, devotion, and reverence toward divine power, while medium-level movements represent daily social interactions and communal activities. High-level movements create impressions of aspiration, spiritual elevation, and the connection between earthly and divine realms. The combination of these levels enhances the dramatic intensity and visual complexity of the performance while providing greater expressive possibilities for the dancers.

The performance is presented on a proscenium stage, allowing audiences to clearly observe the spatial arrangements, group formations, and visual details of the choreography. Lighting design plays an important role in establishing the emotional atmosphere of the work. Through carefully designed variations of intensity, direction, and focus, the lighting supports the dramatic structure of the performance while creating a sacred, solemn, and contemplative environment. Certain lighting moments emphasize spiritual scenes, ritual activities, and transitions between sections, helping audiences experience the emotional depth of the work.

The visual identity of YADMA is further strengthened through the use of stage makeup and costumes inspired by the cultural characteristics of the Tengger people. The costume design predominantly features gold and white colors. White symbolizes purity, sincerity, and sacredness, while gold represents dignity, prosperity, and spiritual enlightenment. These visual elements not only enhance the aesthetic quality of the performance but also reinforce its cultural and symbolic meanings.

Several traditional-inspired properties are incorporated into the choreography, including *kaweng*, *ongkek Tengger*, *kocok Tengger*, torches, and incense. Each property possesses both functional and symbolic significance. The *ongkek Tengger* represents offerings and expressions of gratitude, while the *kocok Tengger* symbolizes ritual activities and communal participation. Torches create visual representations of spiritual guidance, enlightenment, and devotion, whereas incense evokes sacredness and serves as a symbolic medium connecting humans with the spiritual realm. Together, these properties contribute to the dramatic atmosphere and strengthen the representation of ritual values within the performance.

The musical accompaniment is performed live by twelve musicians who combine elements of East Javanese *karawitan* with the distinctive musical

traditions of Ketipung Tengger. This musical collaboration produces a rich sonic landscape that supports the emotional and dramatic progression of the choreography. Rhythmic patterns, melodic structures, vocal expressions, and dynamic variations are carefully arranged to enhance the atmosphere of each scene, from moments of communal celebration to sections emphasizing spirituality and contemplation. The integration of traditional musical elements also reinforces the cultural authenticity of the work while allowing creative artistic development.

Through the synthesis of choreography, music, floor patterns, stage properties, costumes, makeup, and lighting design, YADMA presents an artistic interpretation of the Yadnya Kasada ceremony and its underlying values. Rather than functioning solely as a performance, the work serves as a medium for cultural preservation, artistic expression, and public education. By translating the spiritual and cultural meanings of Yadnya Kasada into a contemporary theatrical form, YADMA seeks to introduce the richness of Tengger culture to wider audiences while encouraging reflection on universal values such as gratitude, sincerity, sacrifice, faith, social responsibility, and harmonious coexistence with nature.



Figure 2. Documentation of the Yadma Dance Performance.

### 3.2 Discussion

The dance work YADMA stems from the choreographer's interest in the lives of the Tenggerese people, who still maintain traditions, customs, and cultural values passed down through generations. Of the various traditions studied, the Yadnya Kasada Ceremony became the primary focus because it embodies the values of sacrifice, sincerity, gratitude, togetherness, and a harmonious relationship between humans, nature, and the Creator. Through literature review, observation, and data collection, these values were then incorporated into a dance work entitled YADMA. The creation process involved three stages: exploration, improvisation, and formation. In the exploration stage, the choreographer explored various movement sources inspired by the activities of the Tenggerese people during the Yadnya Kasada ritual, such as walking with offerings, praying, worshipping, processions, and ceremonial preparations. These movements were developed based on the characteristics of traditional East Javanese movement and supported by explorations of ritual props such as kaweng, Tengger ongkek, torches, incense, and Tengger kocok. The improvisation stage was conducted to develop the results of the exploration through spontaneous exploration of movement quality, dynamics, tempo, space, and expression. Together with the dancers, the choreographer explored various ritual settings, from the solemnity of prayer and the spirit of the procession to the sacred atmosphere during offerings. This process yielded a variety of movement and interaction possibilities that represent the values of togetherness and mutual cooperation of the Tengger people.

The formation stage was the process of organizing all the explorations and improvisations into a complete work. YADMA was performed by 12

dancers: 7 core dancers and 5 additional dancers participating in the procession. The performance structure was divided into an opening, main, and closing sections, depicting the religious life of the Tengger people, the Yadnya Kasada procession, and the culmination of the ritual as a form of gratitude and respect for ancestors. All supporting elements, such as movement, floor patterns, traditional East Javanese music and Tengger ketipung (traditional Tenggerese ketipung), makeup, costume, props, and lighting, were harmoniously combined to create a sacred atmosphere and represent the cultural and spiritual values inherent in the Yadnya Kasada ceremony.

Table 1. Description of the Plot and Scenes in th Yadma Dance.

| No. | scene            | Sub Theme                                                  | Motivation/ Content                                                                                                                                | Atmosphere                | Duration  |
|-----|------------------|------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|-----------|
| 1.  | Introdu<br>ction | The atmosph<br>ere of the<br>Tengger<br>tribe              | Describes the beginning of spatial awareness in the atmosphere of the Tengger people who live in mountainous areas with cold, quiet and foggy air. | Calm, cool, contemplative | 3 minutes |
| 2.  | scene I          | The initial karak-<br>karkan marks the start of the ritual | Presenting a celebratory atmosphere as well as marking the start of the Yadnya Kasada ritual series in the early morning.                          | Alive, Sacred, Dynamic    | 2 minutes |
| 3.  | scene II         | Words of the God Kusuma                                    | Presenting the story of the sacrifice of Dewa Kusuma as the moral and spiritual foundation for the birth of the Yadnya Kasada tradition.           | Sorrow, Great, and sad    | 2 minutes |
| 4.  | scene III        | Male Awareness                                             | Describes the growing awareness, respect, and spirit of readiness of the Tengger people to carry out the mandate of Dewa Kusuma.                   | Spirit                    | 3 minutes |
| 5.  | scene IV         | Preparatory prayer before Kasada                           | Depicts the procession to the temple, carrying ritual equipment, and performing prayers before the main ritual takes place.                        | Sacred, Solemn, Great     | 2 minutes |

|    |         |                           |                                                                                                                                                                        |                              |           |
|----|---------|---------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|-----------|
| 6. | scene V | (climax)<br>Nglabuh Sajen | Presenting the peak of the ritual in the form of releasing ongkek offerings into the crater as a symbol of devotion, sincerity, and fulfillment of spiritual promises. | Tense and sacred             | 2 minutes |
| 7. | Ending  | Reflection of life        | Presenting reflections on the meaning of Yadnya Kasada and the values of the life of the Tengger people.                                                               | Calm, Reflective, Harmonious | 1 minutes |

Movement is the primary element of a dance work, serving as the medium through which the choreographer conveys ideas, atmosphere, and messages to the audience. During the creative process, movement emerges through stages of exploration, improvisation, and composition, resulting in a form that aligns with the work's theme and concept.

The dance piece *\*YADMA\** stems from the choreographer's interpretation of the Tengger community's *\*Yadnya Kasada\** ritual—an expression of gratitude and ancestral reverence, as well as an embodiment of the value of sacrifice reflected in the legend of Dewa Kusuma. The movement vocabulary is derived from observations of the Kasada ritual procession, the daily activities of the Tengger people, the journey to the ceremony site, and the natural landscape of the Tengger mountains. In terms of form, the work utilizes East Javanese traditional dance movements as a foundation, further developed through the manipulation of space, time, energy, levels, and the relational patterns between dancers. The movements presented do not literally reconstruct the ritual; instead, they transform its values and meanings into a staged dance performance. Movement exploration is guided by key concepts: coldness, journey, reverence, sacrifice, sincerity, prayer, and offering. These concepts are manifested through movement qualities such as subtle bodily vibrations, synchronized walking, lifting and carrying actions, bowing to symbolize prayer and reverence, and releasing gestures to symbolize the sincerity involved in casting offerings.

Table 2. Description of a Selected Dance Movement in the *Yadma* Dance.

| No.     | Movement Type | Count | Movement Description                                                                                                                             | Figure                                                                                |
|---------|---------------|-------|--------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Scene 2 |               |       |                                                                                                                                                  |                                                                                       |
| 1.      | Labas kerep   | 17x8  | The movement is performed with the left hand positioned in front of the navel and the right hand in front of the left, while the feet move as if |  |

|    |               |     |                                                                                                                                           |                                                                                     |
|----|---------------|-----|-------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|    |               |     | stepping on a hot floor; this action symbolizes the community rushing about to prepare for the ceremony.                                  |                                                                                     |
| 2. | Sacred act    | 8x8 | Entering the ritual space with spiritual awareness, this movement is performed with solemnity while carrying all the items to be offered. |  |
| 3. | Kasada ritual | 7x8 | This movement is carried out by walking, carrying all the property to be offered and then delivering the offerings to the Bromo crater    |  |

#### 4. CONCLUSION

The choreographic process was developed using Alma M. Hawkins' creative method, consisting of exploration, improvisation, and composition. During the exploration stage, the choreographer conducted observations, discussions, and studies related to the Yadnya Kasada ceremony and the daily lives of the Tengger people. The improvisation stage focused on transforming ritual activities such as praying, carrying offerings, walking in procession, gathering communally, and presenting sacrifices into expressive movement motifs. These movement materials were then organized and refined during the composition stage to create a cohesive dramatic dance work that communicates both emotional depth and symbolic meaning. Rather than reconstructing the Yadnya Kasada ritual literally, YADMA presents an artistic interpretation of its underlying values. The work explores the concept of sacred sacrifice as an expression of gratitude and devotion, portraying the emotional journey of individuals and communities as they prepare offerings, engage in prayer, and ultimately surrender their possessions as acts of faith. Through this journey, the audience is invited to reflect on the meaning of sincerity, selflessness, and acceptance within human life. The title YADMA emerged through discussions between the choreographer, academic supervisors, and cultural resource persons. The title is derived from the combination of the words "Yadnya" and "Brama" (Brahma), symbolizing a sacred offering dedicated to the divine power associated with Mount Bromo and the spiritual beliefs of the Tengger people. The title serves as a representation of the inseparable connection between ritual practice, cultural identity, nature, and spirituality. Structurally, the performance unfolds through a sequence of interconnected scenes that depict the spiritual journey of the Tengger community. Beginning with an introduction to the atmosphere of Tengger life, the work progresses through communal processions, ancestral messages, spiritual awareness, ritual preparation, and the climactic offering ceremony before concluding with a contemplative reflection on life. Each section contributes to the gradual development of dramatic tension, guiding the audience from collective celebration toward sacred devotion and inner tranquility. The movement vocabulary of YADMA is rooted in the physical activities and cultural expressions of the Tengger people. Traditional movement characteristics that emphasize strength, firmness, groundedness, and rhythmic energy are developed into a contemporary choreographic language while preserving their cultural essence. Group formations, spatial patterns, and dynamic interactions among the dancers symbolize unity, cooperation, and collective devotion within the ritual process. Supporting elements play a significant role in strengthening the artistic presentation. The musical accompaniment combines gamelan instruments, Tengger ketipung drums, bamboo flutes, ritual chants, and vocal compositions that evoke the atmosphere of the ceremony. Costume and makeup designs are inspired by Tengger cultural identity, while lighting design is used to create transitions between festive, sacred, dramatic, and contemplative moods. Artistic stage arrangements further reinforce the visual representation of the ritual

environment. A central symbol within the work is the *ongkek*, a traditional carrier used to transport offerings during the *Yadnya Kasada* ceremony. In *YADMA*, the *ongkek* functions not only as a property but also as a powerful metaphor for sacrifice, devotion, and gratitude. Alongside other ritual objects such as *kaweng*, *prasen*, *kocok Tengger*, *tumpeng*, torches, and incense, the *ongkek* contributes to the symbolic language of the performance, emphasizing the spiritual significance of offering and surrender. Through *YADMA*, the choreographer presents a reflection on the meaning of sacrifice and sincerity in contemporary life while honoring the cultural heritage of the Tengger community. The work serves not only as an artistic expression but also as a medium for cultural preservation, encouraging audiences to appreciate the wisdom, spirituality, and values embedded within traditional rituals. Ultimately, *YADMA* invites viewers to contemplate the importance of gratitude, harmony, and devotion as essential foundations for human existence.

## AUTHOR CONTRIBUTIONS

The author served as both the choreographer and researcher throughout the entire creative and research process of the dance work *YADMA*. The author was responsible for initiating and developing the conceptual framework of the work, identifying the research topic, formulating the artistic objectives, and determining the creative approach based on Alma M. Hawkins' stages of exploration, improvisation, and composition. The author conducted literature reviews, field observations, interviews with cultural resource persons, and documentation studies related to the *Yadnya Kasada* ritual and the cultural practices of the Tengger community.

In the artistic creation process, the author carried out the exploration of movement sources, developed movement motifs through improvisation, and organized the choreographic materials into a complete dance composition. The author was also responsible for directing rehearsals, determining the dramatic structure, selecting and developing properties, coordinating music and stage concepts, and supervising the integration of movement, music, costumes, lighting, and visual elements within the performance.

As the researcher, the author collected, organized, interpreted, and analyzed the data obtained from both primary and secondary sources. The author further documented the creative process, evaluated the artistic outcomes, and examined the relationship between the choreographic work and the cultural values embodied in the *Yadnya Kasada* tradition. In addition, the author prepared the manuscript, wrote and revised all sections of the article, addressed editorial feedback, and approved the final version of the manuscript for publication. The author assumes full responsibility for the accuracy, integrity, and originality of both the research findings and the artistic work presented in this study.

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