

NGENKLENG DANCE: REPRESENTATION OF THE INNER Screams OF THE KESIMAN COMMUNITY DUE TO THE DELAY OF THE BUMI ALMS RITUAL



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Abstrak: Karya tari *Ngengkleng* merupakan tari dramatik yang terinspirasi dari fenomena penundaan ritual sedekah bumi di Desa Kesiman, Kecamatan Pandaan, Kabupaten Pasuruan. Penundaan ritual tersebut menimbulkan keresahan dan rasa bersalah kolektif masyarakat yang dikaitkan dengan munculnya fenomena *Ngengkleng*, yaitu gangguan mental yang dialami beberapa perempuan muda. Karya ini mengungkapkan berbagai emosi masyarakat, seperti penyesalan, kegelisahan, amarah, dan harapan akan pemulihan, sekaligus merefleksikan pentingnya pelestarian tradisi sebagai penyangga harmoni sosial dan spiritual. Proses penciptaan menggunakan Metode Konstruksi I Jacqueline Smith melalui tahapan rangsang awal, improvisasi, evaluasi, seleksi, hingga pengembangan motif. Karya disajikan dalam bentuk tari dramatik dengan mode penyajian simbolis yang memadukan unsur tari dan teater. Struktur pertunjukan terdiri atas introduksi dan lima adegan yang menggambarkan perjalanan emosional tokoh utama. Didukung oleh tata rias, busana, properti, tata cahaya, serta iringan musik tradisional dan MIDI, karya ini disajikan oleh lima penari perempuan di panggung proscenium Gedung Cak Durasim Surabaya. Melalui penyajiannya, *Ngengkleng* diharapkan menjadi media edukasi budaya, refleksi sosial, serta kontribusi kreatif dalam pengembangan tari dramatik di Indonesia.

Kata kunci: Tari *Ngengkleng*, tari dramatik, sedekah bumi, budaya lokal.

Abstract: The *Ngengkleng* dance work is a dramatic dance inspired by the phenomenon of the postponement of the earth alms ritual in Kesiman Village, Pandaan District, Pasuruan Regency. The postponement of this ritual has caused unrest and a sense of collective guilt in the community, which is associated with the emergence of the *Ngengkleng* phenomenon, a mental disorder experienced by several young women. This work expresses various community emotions, such as regret, anxiety, anger, and hope for recovery, while also reflecting the importance of preserving tradition as a support for social and spiritual harmony. The creative process uses Jacqueline Smith's Construction Method I through the stages of initial stimulation, improvisation, evaluation, selection, and motif development. The work is presented in the form of a dramatic dance with a symbolic presentation mode that combines elements of dance and theater. The performance structure consists of an introduction and five scenes depicting the emotional journey of the main character. Supported by makeup, costumes, properties, lighting, and traditional and MIDI music accompaniment, this work is presented by five female dancers on the proscenium stage of the Cak Durasim Building in Surabaya. Through its presentation, *Ngengkleng* is expected to become a medium for cultural education, social reflection, and a creative contribution to the development of dramatic dance in Indonesia.

Keywords: *Ngengkleng* dance, dramatic dance, earth almsgiving, local culture.



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1. PENGANTAR

Indonesia is a country rich in cultural diversity, traditions, and local wisdom that continue to thrive within its communities. One form of cultural heritage that persists in Javanese society is traditional rituals. Traditional rituals are not merely ceremonial events, but also symbols of gratitude, social solidarity, and a spiritual connection between humans, nature, and ancestral values. These traditions play a crucial role in maintaining harmony in community life and strengthening cultural identity amidst the modern era.

One tradition still preserved by the agrarian communities of Java is the earth offering (*sedekah bumi*). This ritual is performed as an expression of gratitude to God for a bountiful harvest and well-being. This ritual typically involves communal prayer, traditional performances, offerings, and social gatherings held collectively by the village community. In Javanese culture, the earth offering is believed to create balance between humans, nature, and spiritual elements. Therefore, this ritual is considered very important and sacred.

In Kesiman Village, Pandaan District, Pasuruan Regency, the earth offering has long been a part of the community's cultural life. This ritual is not only seen as a traditional tradition but also as a spiritual obligation inherited from previous generations. However, at one time, the earth offering was postponed due to internal village conditions and social circumstances. This postponement caused collective anxiety and unrest among the villagers, as many believed that delaying the ritual could disrupt spiritual harmony and bring bad luck.

Following the postponement, the community attributed several strange occurrences to the neglected ritual tradition. One of the most widely discussed phenomena was the emergence of "Ngengkleng," a condition experienced by several young, unmarried women who exhibited unstable emotional and psychological behavior. In Javanese society, the term "Ngengkleng" refers to someone experiencing mental disorders, emotional distress, or abnormal behavior influenced by psychological and mystical factors. The community interpreted this phenomenon as a result of spiritual imbalance caused by the postponement of the earth alms ritual.

This phenomenon has attracted the attention of choreographers because it reflects the strong connection between culture, belief systems, emotional states, and social life in traditional societies. The Ngengkleng phenomenon is not only understood as an individual psychological disorder but also as a representation of collective guilt and anxiety experienced by society. The emotional tension arising from fear, sadness, regret, and social pressure is a significant inspiration in the creation of this dance work.

Dance, as a performing art, has the ability to communicate ideas, emotions, and social realities through body movement, expression, space, music, and symbolism. Dramatic dance, in particular, allows choreographers to express conflict and emotional experiences deeply through artistic presentation. Through movement composition and symbolic staging, dance becomes a medium for reflection, communication, and social critique.

This work also emphasizes the importance of preserving tradition in modern society. The weakening of traditional values and cultural awareness can have social and emotional impacts on society. Therefore, the Ngenkleng dance is expected to function not only as an artistic performance but also as a medium for cultural education and reflection on the importance of maintaining harmony between humans, nature, and spirituality.

Through this work, audiences are invited to understand the meaning of tradition and appreciate local cultural values as part of social identity and collective memory.

2. METHOD

This research uses a qualitative descriptive method with an artistic creation approach. Qualitative research was used because the data obtained are descriptive and emphasize interpretation, understanding, and artistic meaning related to the creation of the Ngenkleng dance. This approach allows the choreographer to explore social phenomena, emotional experiences, and cultural values in depth through the process of dance creation and performance analysis.

The artistic creation approach was applied because this research not only analyzes cultural phenomena but also transforms them into dance performances as an artistic medium. The creative process emphasized the exploration of movement, emotional expression, symbolism, and dramatic atmosphere inspired by the postponement of the Sedekah Bumi ritual in Kesiman Village, Pandaan District, Pasuruan Regency.

The object of this research is the Ngenkleng dance, which focuses on the emotional and social impacts experienced by the community due to the neglect of traditional rituals. The research was conducted through direct observation of community conditions, artistic training, choreography development, and stage performance. The performance was staged on the proscenium stage at the Cak Durasim Building in Surabaya.

The data sources in this study consisted of primary and secondary sources. Primary data were obtained from interviews with community leaders, cultural informants, dancers, and musicians involved in the creative process. Secondary data were collected from books, journals, articles, photographs, videos, and documentation related to traditional rituals, dramatic dance, choreography, and cultural studies.

Several data collection techniques were used in this study, including observation, interviews, literature review, and documentation. Direct observations were conducted to understand the community atmosphere and emotional conditions related to the Ngenkleng phenomenon. Through observation, choreographers explore body expressions, gestures, and social interactions which then become the inspiration for movements in dance works.

Interviews were conducted with community members and cultural figures to obtain information regarding the tradition of earth almsgiving, the meaning of rituals in Javanese society, and public perception of the Ngengkleng phenomenon. The interviews aimed to strengthen the conceptual foundation of the choreography and provide a deeper understanding of the cultural context behind the work. Literature review was conducted to support theoretical understanding related to choreography, dramatic dance, symbolism, traditional rituals, and cultural psychology. The choreographer utilized various references from books, journals, and previous studies to strengthen the conceptual and artistic framework of the dance work.

Documentation techniques were used to collect visual and written data related to the artistic process. Documentation included rehearsal photographs, performance recordings, choreography notes, musical arrangements, floor plans, costume designs, lighting concepts, and stage props. These documents were used to support the analysis and illustrate the artistic development process of the Ngengkleng dance work.

The dance genre chosen for this work is dramatic dance because it emphasizes emotional conflict, tension, and symbolic expression. The presentation mode used is symbolic presentation, where movements and stage elements represent emotional states rather than directly narrate events. Improvisation is used to explore spontaneous movements based on emotional responses such as fear, sadness, anger, confusion, and anxiety. Through improvisation, the dancers develop bodily expressions that reflect the psychological mood of the piece. The movements produced during improvisation are then evaluated and selected according to the dramatic needs and symbolic meaning of the choreography.

The selected movements are refined to strengthen technical quality, movement transitions, emotional expression, and stage composition. The final stage involves motif development, where movement patterns are organized into a complete choreographic structure consisting of an introduction and several dramatic scenes. Data analysis in this study was conducted through data reduction and data presentation.

2. RESULTS AND DISCUSSION

2.1 Background of the Nengkleng Dance

The tradition of "sedekah bumi" (earth offering) in Kesiman Village, Pandaan District, Pasuruan Regency is part of the life of Javanese agrarian communities. This activity is carried out as an expression of gratitude to God for the abundant harvest and as an effort to ward off disaster (ruwatan) to neutralize disasters and maintain the balance between nature and humans (Masruroh, 2021). This tradition, which includes a series of rituals such as village cleaning and communal prayers, is believed to have magical powers in maintaining harmony between humans, nature, and ancestors (Prasasti, 2020).

Namun, pada suatu kesempatan, sedekah bumi di Desa Kesiman terpaksa ditunda akibat situasi pandemi dan masalah internal desa. Penundaan ini menyebabkan keresahan di kalangan masyarakat, yang mempercayai bahwa tidak dilaksanakannya sedekah bumi tepat waktu akan mendatangkan malapetaka (Septiyani & Fitriani, 2021). Salah satu fenomena yang muncul pasca penundaan tersebut adalah peristiwa *Ngengkleng*, menggambarkan beberapa perempuan

Young people in the village experience mental disorders and are believed to be affected by mystical influences (Aziz, 2021; Ami & Halimah, 2020).

The choreographer was intrigued by Ngengkleng because the phenomenon, while not merely seen as a mental health issue, is also closely linked to the community's belief in the importance of preserving ancestral traditions (Anazia & Naan, 2021). This reflects the deep cultural values that influence perceptions of events around them.

The choreographer's goal in the dramatic dance work "Ngengkleng" is to depict the guilt felt by the Kesiman community due to the delay in the earth alms. Through dance, the choreographer aims to highlight the complexity of the community's collective emotions and fears. This work explores how the Kesiman earth alms are not merely a traditional ritual but also serve as a spiritual balance that can impact the mental health and social lives of residents (Irwan, 2022).

The Ngengkleng dramatic dance serves as a medium of expression and social correction. Through movement and storyline, the community is invited to reflect on the importance of maintaining tradition as part of a harmonious life (Putri, 2023). Furthermore, this work aims to provide important lessons regarding the relationship between humans and nature, as well as the psychological impacts that arise when this balance is disturbed. Thus, Ngengkleng is not only an artistic work that emphasizes aesthetic aspects, but also serves as a reminder of the importance of preserving tradition and maintaining a connection with nature.

1.1 Concept of the Dance Work

The Ngengkleng dance work utilizes the concept of dramatic dance with a symbolic mode of presentation. Dramatic dance was chosen because it emphasizes emotional conflict, psychological tension, and expressive movement. This work combines elements of dance and theater to strengthen the storytelling and convey emotion. The symbolic mode of presentation is used to indirectly represent emotional and spiritual states through metaphorical movements, facial expressions, floor patterns, music, and stage atmosphere. The choreography does not literally retell events that occurred in the village, but symbolically depicts the fear, sadness, anger, confusion, regret, and hope experienced by the community. The title "Ngengkleng" itself symbolizes the emotional instability and mental pressure experienced by women in traditional societies. This work reflects not only individual suffering but also the collective emotional burden within society.

1.2 Choreographic Structure

The Ngengkleng dance work is performed by five female dancers on a proscenium stage. The number of dancers symbolizes women as figures closely associated with emotional sensitivity and social pressure within traditional communities. The choreography consists of an introduction and five dramatic scenes that describe the emotional journey of the community.

1.1.1 Introduction

This introduction depicts the initial atmosphere of unrest following the postponement of the earth offering ritual. The dancers move slowly with tense, downward-focused body movements, symbolizing uncertainty and anxiety. The stage is silent and dark, creating a mysterious and emotional atmosphere.

1.1.2 Scene One

Scene one depicts the emergence of a collective awareness among the community regarding the importance of ritual traditions. The dancers perform repetitive movements, symbolizing ongoing thoughts and fears. The circular floor pattern

represents the cycle of life and cultural traditions that must be continued from generation to generation.

1.1.3 Scene Two

This scene depicts the emotional outburst and chaos that occurs within the community. Fast, powerful movements dominate the choreography, accompanied by dynamic musical rhythms and loud sound effects. The dancers express panic, fear, and emotional distress through disjointed movements and dramatic body gestures.

1.1.4 Scene Three

The third scene depicts the sadness and disappointment experienced by women affected by the Ngenkleng phenomenon. The choreography becomes more emotional and expressive through the interaction between the dancers, eye contact, and falling bodies. The atmosphere reflects psychological suffering and emotional instability.

1.1.5 Scene Four

The fourth scene symbolizes the loss of self-control and identity caused by emotional stress. The dancers perform unstable and irregular movements accompanied by dim lighting and tense musical accompaniment. The atmosphere becomes dramatically darker to enhance the psychological effect.

1.1.6 Scene Five

The final scene presents hope and spiritual restoration. The dancers carry miniature tumpeng (rice cone) as a symbol of gratitude and sacred ritual tradition. The choreography becomes calmer and more harmonious, symbolizing the restoration of balance between humans, nature, and spirituality.

1.2 Movement Exploration

The movement exploration in the Ngenkleng dance piece is developed through improvisational techniques based on emotional responses. The choreographer explores body gestures that represent interconnectedness, sadness, anger, anxiety, confusion, and spiritual tension. Some of the movement motifs are inspired by the everyday body movements of villagers experiencing emotional stress, such as holding their heads, walking unsteadily, suddenly jerking their bodies, and repetitive hand movements. These gestures are transformed into symbolic dance movements through stylization and dramatic development. The choreography combines traditional Javanese movement elements with contemporary expressive movements. Traditional elements are evident in the hand gestures, body postures, and floor patterns, while contemporary movements enhance emotional expression and dramatic intensity.

1.1 Accompanying Music

Music plays a crucial role in establishing the dramatic atmosphere of the performance. The accompanying music combines traditional and modern instruments such as drums, gongs, slenthem, tambourines, keyboards, cymbals, and sound effects. Traditional instruments reinforce the cultural atmosphere and spiritual nuances of the work, while modern instruments create dramatic tension and emotional dynamics. Changes in rhythm, tempo, and musical intensity support the emotional transitions that occur in each scene. Slow rhythms typically evoke feelings of sadness and anxiety, while fast, loud rhythms enhance scenes of chaos and emotional outbursts. The musical composition is a crucial element in guiding the audience's emotions throughout the performance.

1.2 Costumes and Makeup

The costume design for the Ngenkleng dance piece utilizes simple clothing inspired by everyday village life. The dancers wear lurik-patterned costumes combined with shorts and fabric elements symbolizing simplicity and traditional identity. The makeup uses natural, character-based makeup to emphasize facial expressions and emotional states. Pale and dark makeup accents are used in several scenes to enhance the dramatic atmosphere and psychological tension. The costumes tend to use dark and neutral tones such as black, brown, and gray to represent the sadness, fear, and emotional distress experienced by the community.

1.3 Lighting and Stage Design

Lighting design is used to reinforce the emotional atmosphere and symbolic meaning of the performance. The work utilizes par64, parLED, and fresnel LED lighting instruments to create dramatic visual effects. Dim lighting dominates scenes depicting fear and psychological tension, while brighter lighting appears in scenes symbolizing hope and recovery. Red lighting accents are used in scenes of emotional outbursts to heighten the dramatic effect. The stage design is simple to focus the audience's attention on the movements and emotional expressions. The empty stage space symbolizes the emotional emptiness and spiritual imbalance experienced by the community.

1.4 Props and Symbolism

The main prop used in the performance is a miniature tumpeng (rice cone) rice cone, which symbolizes gratitude and sacred traditions. The tumpeng rice cone serves as an important symbol representing the connection between humans, nature, and spirituality. Other symbolic elements include pieces of cloth, floor patterns, and body formations that represent emotional entrapment and collective suffering. The symbolic use of props reinforces the narrative and artistic meaning of the work.

1.5 Meaning of the Work

The Ngenkleng dance contains social, cultural, and emotional meanings related to the importance of preserving tradition. This work emphasizes that tradition is not merely a ceremonial activity, but also a cultural system that maintains social harmony and spiritual balance. The performance also reflects the psychological pressures experienced by women in traditional societies. Through dramatic choreography, the audience is invited to understand emotional suffering, collective guilt, and the impact of neglected cultural values. The Ngenkleng dance works not only as entertainment but also as a medium for reflection.

2. CONCLUSION AND SUGGESTION

2.1 CONCLUSION

The Ngenkleng dance is a dramatic dance creation inspired by the social and cultural phenomena that occurred in Kesiman Village, Pandaan District, Pasuruan Regency, following the postponement of the Sedekah Bumi ritual. This work was created as an artistic response to the collective anxiety, fear, sadness, emotional instability, and spiritual unrest experienced by the community due to neglected traditions. Through symbolic choreography and dramatic presentation, this work reflects how traditional rituals continue to hold significant meaning in community life and cultural identity. The Ngenkleng phenomenon, which is associated with emotional and psychological disturbances experienced by several young women, served as a primary source of inspiration for the choreography. The choreographer interprets this phenomenon not only as an individual emotional state but also as a representation of collective guilt and social pressure in traditional society. Therefore, this dance work serves as a medium to express emotional tension and spiritual conflict through movement, expression, music, stage atmosphere, and symbolism. The creation process for the Ngenkleng dance piece employs Jacqueline Smith's Construction Method I, which consists of several stages, including initial stimulation, dance genre determination, presentation mode, improvisation, evaluation, selection, refinement, and motif development. These stages help the choreographer systematically develop movement ideas and dramatic concepts into a complete performance structure.

This dance utilizes dramatic dance styles because they emphasize emotional conflict, expressive gestures, and psychological atmosphere. The symbolic presentation mode allows the choreographer to indirectly communicate emotional experiences and cultural meanings through movement metaphors and artistic elements. The work combines elements of dance and theater to enhance the dramatic intensity and emotional delivery to the audience.

The choreography is performed by five female dancers and consists of an introduction and five scenes representing the emotional journey of fear, sadness, anger, confusion, suffering, and hope. Each scene symbolically depicts the social and emotional conditions experienced by the community after a ritual tradition is suspended. Through expressive movements and dramatic interactions, the dancers represent the collective emotional experience within the community.

Supporting elements of the performance also play a crucial role in strengthening the artistic meaning of the work. Traditional and modern musical instruments such as drums, gongs, slenthem, tambourines, keyboards, and cymbals create an emotional atmosphere and dramatic tension throughout the performance. Costumes, makeup, lighting, stage design, and symbolic props such as the tumpeng (rice cone) further reinforce the cultural and spiritual meanings conveyed in the choreography.

The Ngenkleng dance work functions not only as an artistic performance but also as a medium for reflection, education, and social critique. This work emphasizes that tradition is not merely a ceremonial activity but is closely linked to collective identity, social harmony, emotional stability, and spiritual balance within society. Through this work, the audience is invited to understand the importance of preserving cultural traditions amidst modernization and social change.

Furthermore, this work demonstrates that performing arts can be a medium for conveying social realities and emotional experiences creatively and meaningfully. Dance provides a space for communication between artists, communities, and audiences regarding cultural values and human experiences that continue to evolve in society.

1.1 SUGGESTIONS

Based on the creation and analysis of the Ngenkleng dance, several suggestions can be offered to artists, communities, educational institutions, and future researchers.

First, traditional communities are expected to continue preserving local traditions and cultural rituals, such as the earth offering, as part of cultural identity and social harmony. Traditional rituals are not merely ceremonial activities but also a cultural heritage containing social, spiritual, and educational values for future generations.

Second, the younger generation should be encouraged to understand and appreciate local cultural traditions more deeply. Modernization and technological developments often lead to a decline in interest in traditional culture among young people. Therefore, cultural education needs to be strengthened through schools, arts communities, performances, workshops, and digital media so that traditional values can survive and adapt to changing times.

Third, dance artists and choreographers are expected to continue creating innovative works inspired by local cultural phenomena and social realities. Traditional culture can be a rich source of artistic inspiration that can be developed into contemporary performing arts without losing its original value and meaning. Through artistic creation, cultural issues and social experiences can be communicated to a wider audience in a creative and educational manner.

Fourth, educational institutions, particularly those in the arts and culture sector, should provide broader opportunities for students to explore local traditions and transform them into artistic creations. This can encourage students to be more aware of cultural preservation while developing creativity and critical thinking through the performing arts.

Fifth, government agencies and cultural organizations are expected to provide support for the preservation of traditional arts through festivals, performances, funding programs, cultural exhibitions, and artistic collaborations. Such support is crucial for maintaining the sustainability of traditional culture and recognizing artists who actively preserve local cultural heritage.

The Ngenkleng Dance is a work that explores both social phenomena and the choreographer's empirical experience, specifically the behavior of being dazed or losing consciousness, commonly referred to as "Ngenkleng," according to the theory of mental disorders. The downside of people with mental disorders is behavior that violates social norms, such as addiction, violence, and lawlessness. Women tend to be more susceptible to mental disorders than men due to several factors, both biological and social. Biological factors include hormonal changes, genetics, brain health, and stress hormones. Psychological factors include a greater vulnerability to stress, a tendency to harbor problems, and a high level of empathy.

This type of mentally ill behavior does not yield positive results; instead, it negatively impacts various parties. Individuals with mental disorders are often ostracized by the local community, perceived as scary, unable to regulate their emotions, and prone to bizarre behavior. On the positive side, their presence can encourage more people to care about mental health and increase support for individuals with similar conditions.

The choreographer then likens people with mental disorders to crazy behavior, because unstable behavior does not have a positive influence but instead causes harm. Therefore, the choreographer linked the pandemic with madness, creating two analogies: crazy behavior or that of people with mental disabilities, not something to be ignored or simply avoided.

Crazy behavior resulting from the pandemic's impact can be disruptive within the community and thus becomes the focal point of the Ngengkleng dance work, which will be realized and packaged in the form of a dramatic dance performance. Dramatic dance is a type of dance that combines elements of dance, music, and theater to convey a story or drama. Dramatic dance genres or forms can be categorized based on style, culture, and the purpose of the performance. This form also offers more freedom to express ideas and is not limited by anything. This genre makes it easier for choreographers to realize crazy concepts in a dance performance. In the Ngengkleng work, dramatic dance can be felt and found in several scenes that

Use extensively developed elements of dramatization, presented through facial expressions or expressions, gestures, vocals or voices directly without dubbing, as well as interactions between dancers, dancers with musicians, and dancers with audiences, both from a distance and close by. Therefore, the choreographer must carefully craft the scenario and dramatic elements to create the appropriate dynamic atmosphere for each scene.

The scenario for the Ngengkleng dance piece underwent several changes as the work progressed. These changes involved shifting the scenario's motivation, which was readjusted to the concept and reconsidered the interrelationships between scenes to create a cohesive whole. This change in motivation did not impact the number of scenes or dramatic design, as the resulting atmosphere remained at an appropriate dynamic level. However, it certainly affected the atmosphere and duration of each scene or act of the Ngengkleng dance performance.

Analysis of scene 1, the introduction, previously depicted a person's awareness of refusing to close themselves off to the symptoms of mental illness. This motivation was visualized by all the dancers on stage entering the performance area slowly, carrying a tumpeng (rice cone) on their shoulders, accompanied by grumbling or mumbling sounds from the dancers. In this scene, the four dancers stood on stage behind a silhouette of white cloth. Meanwhile, the dancer appearing in the center of the silhouetted cloth represents a mad woman imagining the Earth Alms ritual and her love story. This demonstrates that insanity or madness, aside from the effects of the pandemic, can easily occur in humans in general. After all the performers enter the stage, marked by a change in music, the tumpeng (rice cone) shadow is removed from the stage, while the dancers perform market movements, synonymous with the bustle, symbolizing the noisy and distracting conversations in the market area.

Scene 2 depicts market activities, beginning with the dancers engaging in *rewang* (gotong royong) or mutual cooperation (gotong royong) preparations for the Earth Alms. Meanwhile, a dancer is enjoying lovemaking behind the silhouette of a white cloth. This scene symbolizes the human environment in which the market is often considered a wild environment due to various factors that make it dynamic, disorderly, and challenging.

In Scene 3, the dancers' roles are followed by a bomb explosion during the Gestapu era. One dancer emerges from a white silhouette and separates from her lover, walking straight ahead, covering her ears, revealing a look of confusion and fear. The focus on one of the dancers is further enhanced by the boomlight shining on her. In this scene, the dancers then exhibit fearful movements and verbally blame each other, arranged using a composition centered around the center, emphasizing the chaotic gestures. Scene 3 presents a more lively and noisy atmosphere, depicting the passionate human condition, ranging from joy to sadness. On the other hand, this scene also features pointing at each other, symbolizing people blaming each other for the postponement of almsgiving, leading to the outbreak of the plague.

Scene 4 of this work depicts a person who refuses to acknowledge their mental illness, unaware that their emotions are beginning to become unstable and their behavior is bizarre. Motivation is realized by one of the mad dancers appearing and approaching the other dancers. This bleak image also symbolizes humans with unstable emotions and chaotic thoughts. Changing facial expressions and speech to disguise insanity, such as talking to oneself or displaying inappropriate facial expressions and behavior.

Scene 5 is a continuation of the previous scene, still related to consciousness, depicting a scene of insanity. In this section, a dancer draws a sharp weapon, while the other dancers form a cube with their arms outstretched, representing a room or trap for the madman. It's not uncommon for facial expressions and disjointed speech to occur during insanity, such as talking to oneself or displaying inappropriate facial expressions and behavior. Although people with mental disorders appear "crazy" to some, they often experience subconscious conflicts that are difficult to control. It's not uncommon for people with mental disorders to realize when they have done something inappropriate. The dancers become aware of their transgressions by carrying sharp weapons. This decrease in atmosphere serves as a prelude to the climactic scene.

Scene 6 or the climax is the peak of the conflict in the Ngekleng dance work which illustrates the negative impact of emotions that lead to stress or insanity. This scene is divided into two focuses, namely the four front dancers and one dancer's movements regretting his actions due to the outbreak of the plague. Four dancers make one dancer aware of the movements depicting depression, mental and emotional stress, bringing each other down and various negative impacts caused by the plague of mental disorders. This scene begins with the dancers moving from the center of the circle and responded by the other dancers. Continued with four dancers entering the stage carrying tumpeng properties as a form of earth alms ritual so that there will be no more plagues, while one dancer appears with movements and expressions that lead to a form of regret as a depiction of the impact of the bad side of humans who do not do earth alms during the GESTAPU era. This bad image also symbolizes humans who can change facial expressions and words to camouflage when mental disorders, such as when speaking with a smiling face, but in their hearts they harbor feelings of joy and regret. Another influence is shown by the presence of tumpeng properties. This means that Sedekah Bumi is not just a traditional ritual, but also a form of gratitude, togetherness, and concern for the environment that must be preserved. This tradition shows the close relationship between humans, nature, and God in the life of an agrarian society. The choreographer divides 2 groups at the front left corner of the stage which embodies the condition of someone tetekan, and the dead center is a depiction of humans carrying out the sedekah bumi procession with tumpeng properties. This resolution or anti-climax scene ends with a prayer as an expression of gratitude to the creator, even this scene is done with four dancers praying sacredly with 1 dancer expressing his regret. The fade out lighting sign then becomes the ending of this Ngekleng dance work.

Movement is a fundamental element in dance performances. The movements in Ngenkleng are created through a developmental exploration of human gestures during mental illness, such as inappropriate behavior and volatile facial expressions due to unstable emotions. Furthermore, body gestures, such as staggering, undirected walking, or talking to oneself in strange communication, are then processed and developed into motifs for the various movements in Ngenkleng. The exploration of movement techniques is also carried out during the studio process, as they play a crucial role in the dancers' movement. Techniques used include side rolls, back rolls, and rolling downs. Key techniques play a significant role in the movement form, as they not only balance the body but also emphasize the movement, creating a strong impression, and ensuring clarity and tempo. The resulting movement composition is then further selected and adapted to the work's concept. These movements are performed by five female dancers and one male dancer, creating a realistic depiction of love and arousal, while simultaneously enhancing the disturbing atmosphere of madness. The six dancers on stage create a crowded and chaotic atmosphere at various moments, demonstrating the Ngenkleng concept. Furthermore, the floor pattern is also a crucial element in the Ngenkleng dance. It provides focal points for the dancers' movements and provides variety.

Supporting elements that enhance the performance of this dance include makeup and costume. The makeup used in this piece is natural, with a combination of dark and light brown eyeshadow, applied with a blending technique to create a natural, blendable color gradation. Eyeliner is then added to enhance the eyes. The lipstick used is a slightly pale shade, chosen in a light brown shade, to create a pale yet discreet look. The female dancers' hair is tied back in a simple, neat ponytail, creating a vintage yet neat look that doesn't distract from the dancers' movements.

The costume worn in the Ngenkleng dance is quite simple, as the work is inspired by social phenomena, thus adapting it to the choreographer's concept of conveying a relaxed, everyday atmosphere. The costume design for this dance piece underwent a change, initially using T-shirts and then switching to Javanese lurik clothing. This change was due to the choreographer reconsidering the appropriateness of clothing from the past, as it would give a strong Javanese feel when wearing lurik clothing. Therefore, the clothing was altered to achieve harmony for the dancers. The attire worn is short brown culottes, symbolizing the earth, which means that the color brown is often associated with the earth, symbolizing simplicity, modesty, and humility. Javanese teachings encourage people to always be "down to earth" and not arrogant. The material used for this outfit is traditional lurik fabric, made from cotton thread. Pockets are added to the right and left sides of the trousers, sewn halfway up the thigh, to evoke the original, yet still present, impression.

Finally, future researchers are advised to conduct further studies related to dramatic dance creation, traditional rituals, cultural symbolism, and mental or emotional issues in traditional communities. Further studies can enrich academic discussions regarding the relationship between performing arts, culture, social psychology, and community life. Through more in-depth research, performing arts can continue to develop as a medium for cultural reflection, education, and social awareness in modern society.

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