



E-ISSN 2252-9276
Submitted date : 2024-07-09
Revised date : 2024-07-10
Accepted date : 2024-07-24

Correspondence Address:

Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya
Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876
webs :
<http://sendratasik.fbs.unesa.ac.id>
e-mail :
pendidikansendratasik@unesa.ac.id

DANCE WORK "SHADOW" AS AN EXPRESSION OF SELF-DISCOVERY

Muhammad Trio Geraldo, Dra. Jajuk Dwi Sasanadjati, M.Hum

1State University of Surabaya, Surabaya, Indonesia

2Unesa University, Surabaya, Indonesia

Email: triogeraldo1@gmail.com | jajuksasanadjati@unesa.ac.id

Abstract: Shadow Dance is a dance work that departs from the phenomenon of multi-talent. There are two focuses in Shadow dance work, namely the focus of content about a search for human identity from the many talents he has and the focus of the form presented in dramatic form. The writing of the Shadow dance work applies the Construction Method I in Jacqueline Smith's Theory. The purpose of writing this dance work is to reveal the search for human identity from the many multi-talents it has and describe the dramatic dance form. The result of a content disclosure in the Shadow dance work analogizes the talent as a shadow expressed through a light property and simple fashion makeup, a proscenium stage complete with lighting that is used to build a change of atmosphere in each scene. Musical accompaniment becomes a supporter in Shadow dance work then forms a double cone dramatic design. Shadow dance work has the theme of self-discovery. The contemporary dance form with a dramatic dance type becomes the author's medium to convey messages to the audience by bringing up a symbol and a dramatization in each scene through expressions, movements, vocals, and the interaction of dancers with dancers and dancers with the audience.

Keywords: *Shadow, multi-talented, self-discovery*

1. INTRODUCTION

Every human being certainly has a skill or intelligence that is possessed in him. this arises because humans want to defend themselves against their environment and also to continue their lives (Cangara, 2018: 2). This intelligence or expertise arises from a process carried out by humans. Of the several intelligences possessed by humans, there will be one that is highlighted and even some are able to highlight all their intelligence depending on the process carried out by the human being in finding an intelligence they have. Gardner (1989) explains that the intelligence profile or ability of each individual is different and depends on the information processing or development carried out by each individual.

Honing and revisiting the intelligence possessed by each individual will bring up a new skill and talent that is not innate from birth, so that it will allow each individual to have more than one skill and talent or commonly referred to as multi-talent. This is also reinforced in the theory put forward by Gardner (1989) related to Multiple Intelligences, which discusses 7 human intelligences including Logical-Mathematical, Linguistic, Musical, Spatial, Bodily-kinesthetic, Interpersonal, Intrapersonal, From the theory put forward by Gardner, it proves that each individual has the opportunity to have multiple intelligences and depends on how a dual intelligence is honed and re-examined by each individual so that it will bring out a multi-talented ability in him.



Currently the author has several experiences in more than one intelligence and talent, including MC, choreographer or teacher, dancer, MUA, and also designer. The existence of more than one talent of the author raises anxiety and also dialectics within the author. This arises when the author reflects on herself and wants to know who she is, what strengths she has, and what abilities or intelligence stand out in her. The anxiety and dialectic that occur within the author are then used as a theme about self-discovery from the many talents possessed. The anxiety and dialectic felt by the author is analogous to a human being who has a shadow or another aura behind his body that leads him to experience an inner conflict about who he really is which will be useful for branding himself in meeting his needs and finding a job. The search for identity mentioned by the author is something interesting to be observed further. The multi-talent phenomenon which is then refocused on a search for identity from the many talents possessed is a phenomenon that is felt directly by the author or born from the empirical experience felt by the author on himself.

A search for identity from the many talents possessed then becomes a uniqueness that has a correlation with self-branding to find work and make ends meet. Furthermore, by the author, it is realized in a dance work with the theme of self-discovery. The focus of the content in this dance work is on self-discovery, namely revealing the phenomenon of multi-talent as an effort to find the identity of the many talents possessed. The purpose of the creation of this dance work is to reveal a search for human identity from the many talents it has so that it can become a self-branding to fulfill its needs. In this work, the author also hopes that all levels of society can recognize themselves more deeply and the many talents that become anxiety and also self-dialectic should be able to be controlled and make one ability or talent an advantage or strength of themselves and branding themselves. Based on this, this dance work is then used by the author as an inspirational dance work and also informative for anyone who watches. The benefits of this dance work are as a means of appreciation for anyone who sees and provides information and inspiration related to the dual intelligence of humans which will then produce a multi-talented ability that will make this self experience anxiety and inner conflict but will also make oneself more qualified, valuable and have

good self-branding to find a job and make ends meet. Operational Definition is a guide on how to equalize the perception between the author and the reader so as not to cause misunderstanding in understanding the contents of a thesis or dance work that is created later.

1. Expression

Expression is a word or action that comes from the

heart or human self so that it can be felt by all audiences who witness it, whether it is a feeling of sadness, pleasure, disappointment, or even anxiety.

2. Multi Talent

A double or more than one talent possessed by humans. This talent is the result of honing and also reviewing the intelligence possessed since birth.

3. Dramatic Dance Type

Dramatic Dance Type is a type of dance that does not contain characterization elements in it and in dance works with dramatic dance types contain ideas that are very strong and have appeal.

4. Dance Work

It is a creative process of a writer or dance stylist who pours an idea and all the ideas in him into a dance work that can be enjoyed by all audiences.

5. Shadow

Shadow is a word that comes from English with the meaning of shadow. And this word is taken to be the title of this dance work and describes individuals who have a lot of talents and abilities that are owned like humans who have many shadows.

6. Self

Self-identity is a trait, character and characteristic that is able to make individuals with one another have a fundamental difference.

2. METHOD

The method of creation is a rule and also a procedure that is carried out regularly, systematically and can be accounted for in carrying out an activity (Sebayang, 2021: 21).

In the Shadow dance work created by the author, the method of approach used is a method from Jacqueline Smith's theory which has been translated by Ben Suharto, namely Construction Method I. In this method, it states that at the beginning there are dance stimuli, determining the type of dance, determining the representational and symbolic presentation modes of the motion materials used, improvisation, evaluation, selection, refinement, motifs (Suharto, 1985: 20). From this approach, the author makes it a way for the author to organize the work and facilitate the creation process.

1. Theme

The theme of this dance work is the Search for Self. The dual or more than one talent raises anxiety and dialectics within the author regarding which talent to emphasize. So that the author feels a loss of identity and is also unable to control the emotions that come.

2. Title

In this dance work, the author finds a title that comes from the English language, namely Shadow. In English, Shadow means shadow, in accordance with the work that will be created by the author, shadow is something that is appropriate in describing the multi-talents possessed by individuals in the era of modernization.

3. Synopsis

The synopsis of this dance work is,

My back is getting tired with so many activities
My mind began to cross a lot
My memory began to forget my identity

Back and forth is an option
But life will go on and bring
a change

One ... two.... and many others
So I have to choose who this self really is.

4. Dance Type

In a dance work created by the author, the type of dance used is the dramatic type. In this dance work, the author creates a dynamic and an atmosphere that helps and facilitates the audience to understand the concept of Shadow dance work.

5. Mode of Presentation

The mode of presentation used by the author in the Shadow dance work is semi-representational symbolic. The author presents and raises symbolic movements and the author also raises a verbal or real movement according to the reality in the field.

6. Dancer

In the Shadow dance work, the author uses 5 dancers consisting of 2 male dancers and 3 female dancers. The number of dancers above has been estimated by the author according to the needs of the Shadow dance work created. In addition, the author has considered the number of dancers according to the talents possessed by the choreographer.

7. Technique

In the Shadow dance work, the author uses dancers who have a balance, strength or power, flexibility, and accuracy so that they can present the movements used in the Shadow dance work properly.

8. Style

A style that is created becomes an identity and also a

character that the author has in a work, including in the Shadow dance work. In this dance work, the author presents a characteristic through previous bodily experiences, the process of exploration, improvisation, culture and also a habit.

9. Stage Technique

The stage used in this dance work uses a proscenium stage. In addition, by using the stage, the author easily creates an artistic setting to support the concept of the work. The use of artistic settings also creates illusory and imaginary effects that are also supported by lighting.

10. Makeup and Fashion

Makeup is an effort made by the performer to emphasize facial lines.



Figure 1. Makeup

The clothing that will be used by dancers in the Shadow dance work will use black and purple colors, which show humans who are strong in artistic personalities and also brave in trying new things. The dancers use crop top variations and cutbray pants variations on the right leg.



Figure 2. Fashion Management

11. Musical Accompaniment

MIDI (Musical Instrument Digital Interface) music is the musical accompaniment used in this dance work. The music used in this dance work uses musical collaboration between pentatonic and diatonic. The author presents the music because digital music can

be made widely because it does not require the original instrument in the process of making it.

12. Property

In this dance work, the author presents a small lamp. The author correlates a multi-talent or many abilities of one human with a shadow. Humans with multiple talents are the same as humans with their shadows, alone but many.



Figure 3. Lamp Properties

3. RESULTS AND DISCUSSION

The concept of self-discovery from the many talents the author has using the Construction Method I, then used as a foundation in the creation of Shadow dance works. The process of creating the dance work includes,

1. Initial stimulation

According to Jacqueline Smith, an initial stimulus is an initial trigger or trigger in the process of thinking, arousing, and motivating movement, through a visual, auditive, sensory, kinesthetic stimulus or idea (Smith, 1985: 20). The author finds ideas from an empirical experience that is felt directly by the author. The experience is felt and occurs directly in the author's daily life, namely multi-talent. Then the author finally wants to realize the phenomenon of losing identity that comes from this multi-talent into a work of art that can be enjoyed and seen by the whole community.

2. Exploration

Exploration is the initial stage of an art creation process through a search for an object as well as external phenomena to respond to in order to be able to get an original and creative form (Hadi, 2014: 70). The movements realized in a dance work come from an exploration process carried out by the choreographer. Not only that, an easy exploration process can be done through a body experience that has been done by the choreographer.

3. Improvisation

Movements made by dancers or writers spontaneously that are temporary and also not fixed are a term of improvisation (Smith, 1985: 31). In this dance work, the author performs an improvisation process from the discovery of movements that have been done and even through a

motion that has appeared before.

4. Analysis and Evaluation

An analysis and evaluation stage must be carried out in the process of creating a dance work because with this stage the author can later make an adjustment in the work. in the work. Not only that, after filtering, it will also go through an evaluation stage that will consider and assess things that are not in accordance with the concept of the dance work.

5. Selection and Refinement

This stage is also very important in the process of creating dance works. It takes quite a long time in the selection and refinement process because the long training process carried out by the author and dancers makes it easy for the author to see things that are lacking in the dance work.

Table 1. Content Description

No.	Scenes	Sub Theme	Describe the Sub Theme
1.	<i>Introduction</i>	<i>Flashback</i>	Depicts the early journey of humans as dancers
2.	Scene 1	Confusion	Describes the emergence of other talents in humans
3.	Scene 2	Togetherness	Describes a human being who is able to control all their talents. Describes a human being who is able to control all their talents.
4.	Conflict 1	Restlessness	Depicts a man who cannot control his talents.
5.	Scene 3	Restlessness	Depicts humans searching for their true identity from their talents.
6.	<i>Ending</i>	Resurrection	depicts the true identity of human beings, namely dancers

Analysis of the introduction scene, initially the introduction scene that will be made by the author is an introduction to the character or talent that the author has without being accompanied by music. Starting with one dancer in the center and four other dancers surrounding one dancer, the choreographer will come up with different movement motifs according to the character or talent of the choreographer. However, over time the author finally changed the concept of introduction because according to the author the expression was too verbal and also seemed boring. The changes that occurred were preceded by one dancer falling asleep on his back on the trap with a lamp property in his hand. Describe a journey of the author who started his journey with dance from the introduction of the aura and pulse that flows within the dancer.

Scene 1, in the Shadow dance work depicts the appearance

of the shadows of the aura that exists within the choreographer. four dancers will emerge from the right and left sides of the stage through setwings with their respective lamps but are still not turned on and will turn on when one of the initial dancers approaches the lamp. It depicts that every human being has more than one skill, but that skill will emerge when a person hones and deepens it.

Scene 2, depicts a person who is finally able to explore and understand the emergence of other auras that exist in him. so in this scene the author brings up the teletubbies motion variety at the beginning of the scene with the intention that the existing auras can become one and go hand in hand. The atmosphere contained in this scene is a joyful atmosphere because the author wants to express that one dancer feels understanding and happy about the new abilities he has for his previous deepening and recognition of the aura that appears in him.

The conflict scene, depicting an inner conflict from the emergence of more than one aura or talent in humans. Depicted by clapping hands on the thighs of four dancers who produce noise, this is a symbol that questions have arisen in his brain regarding who he is from the many talents he has that make noise to his ears and mind so that there is a dialectic as well as inner conflict within him. In the conflict scene, the atmosphere is tense with customized musical accompaniment so that the concept to be conveyed can be accepted by the audience. Adegan 3, menggambarkan manusia yang sedang mencari jati dirinya. Pada adegan ini penulis gambarkan cerita yang diungkapkan penulis dengan adanya sebuah momen satu penari mengeluarkan empat penari lainnya keluar dari panggung. Hal tersebut penulis simbolkan sebagai sebuah cara manusia untuk meditasi diri dan juga merenungkan siapa jati dirinya yang sebenarnya. Selain itu pada adegan ini satu orang penari akan menarik semua motif dari masing-masing talent yang ada. Suasana yang dibuat oleh penulis pada adegan ini yaitu tegang karena seperti manusia yang depresi, gelisah, galau, dan juga stress.

The ending depicts a man who finally chooses and finds his identity as a traditional dancer from his many talents. This is illustrated by one of the dancers riding on the back of another dancer. In addition, the author also describes this scene with the dancers fighting for the leading position in the dance composition. This is symbolized as an effort made by humans to choose who they are and control other talents within themselves, not eliminating but controlling these talents properly so that there is still one choice of talent that is highlighted as their identity, namely dancers.

The movements made and created by the author in the Shadow dance work itself were born from the author's previous bodily memory and the exploration stage of several gestures that humans

often do and are close to the concept of the work and then developed again. In the process of creating motion motifs in Shadow dance works, the author also often makes changes and substitutions. Every process that the choreographer does raises questions and evaluates what is created so that aesthetic considerations will arise and whether or not a motif is logical. After finding a motif and a variety of movements, of course the author also finds a motion technique that is suitable for dancers. The movement techniques that often appear in this dance work include weaking, body wave, balancing, and tanjak.

4. CONCLUSION

The Shadow dance work expresses a search for human identity from the many talents possessed within. It is also a medium of communication between the author and the audience towards the dance work created by the choreographer, so that the message contained in the concept of Shadow dance work can be captured and accepted by the audience properly. The delivery of the Shadow dance concept by the author is expressed through a medium of movement and is also supported by the properties used for symbols in the presentation so that the audience will be able to imagine the concept of dance works conveyed by the author and provide aesthetic value in the presentation. This dance work analogizes the talent that appears as a shadow expressed through a light property and symbols of movement and expressions displayed and demonstrated by the dancers. In addition, in conveying the focus of the content expressed by the author, it is not only the movements that appear and the properties used that become a communication tool between the audience and the author, but in its creation the author needs supporting elements.

The disclosure of the content of the storyline in the Shadow dance work is supported by other elements that also play a role in the successful creation of the Shadow dance work, namely, simple but elegant makeup in accordance with the concept of the work, a proscenium stage complete with lighting that is used to build changes in atmosphere in each scene. Musical accompaniment is also a supporting element in this dance work where the music created also affects the tempo and dynamics in each scene. In addition, the use of functional, practical and minimalist lighting properties to symbolize the aura and pulse of the dancers is something that can mediate the conveyance of the author's intention, and the use of trap settings with a pyramid shape also helps the author to illustrate the protrusion of talent in the concept of dance work as a self-branding of the author to fulfill his life needs and his strengths. The existence of Shadow dance work is a work that is expected to inspire young writers to create a new extraordinary work. Of course, the author in creating Shadow dance works is not free from mistakes so that the existence

of Shadow dance works is expected to be a forum for discussion and also a forum for criticism so that writers can continue to learn and continue to develop themselves from suggestions and criticism that has been given by the audience, artists, and also art lovers. In addition, the author also hopes that Shadow dance works can inspire the audience, especially those who are currently in the process of self-discovery.

AUTHOR CONTRIBUTIONS

The two authors are members in compiling this article so that there is a division of tasks arranged in order to compile the article in accordance with the discussion and needs that the author wants to convey. the two authors are divided into two tasks, namely Muhammad Trio Geraldo as a researcher and Dra. Jajuk Dwi Sasandjati, M.Hum as a researcher supervisor to compile the article.

ACKNOWLEDGMENTS

Praise to God Almighty for His blessings and grace the author can complete this thesis entitled Dance Work "Shadow" as an Expression of Self-Search in the Form of Dramatic Dance well and smoothly. The process of preparing this final thesis will not run well and smoothly without the help and motivation of several parties, therefore on this occasion the author would like to express his gratitude and present it to:

1. My dearest and dearest mother, Mrs. Siti Chabsah, who has always provided support and prayers for the smoothness and success of her children.
2. My beloved late father, Mr. Saiful, who has always been my motivation in achieving my goals, including completing this thesis.
3. My dear brother, sister-in-law and twin who always help in every difficulty the author faces in life, especially in completing this final project.
4. Dra. Jajuk Dwi Sasanadjati, M. Hum as the supervisor and second mother after the author's biological mother who is always willing to guide, direct, spend her time, energy and thoughts in the preparation and completion of this thesis.
5. Mr. and Mrs. sendratasik lecturers who always provide knowledge and support to the author to always be motivated to become someone who is successful and useful.
6. Hera, Iqbal, Jingga, Alifi, and Fathma who have been willing to spare their time, energy, and thoughts to become props in the dance works created by the author to complete this final project.
7. Dimas Adinata Raharja as the composer of the Shadow dance work who has been patient to be reproached by the author in making music that suits the author's wishes.
8. Mr. Moh. Khotib Hidayatullah who helped the author to become a lightingman in the Shadow dance work and my friend Andrian Fistyohana Firmansyah who has been pleased to be the sole crew in the Shadow dance work.
9. Rafi Hudayan as Make Up Artist in the Shadow dance work and as a loyal listener to the author in every happy and difficult situation when compiling and completing this final thesis.

10. D'Tik Art 2024 team as the production team in the dance performance of young choreographers from Surabaya State University class of 2020.
11. My dearest, dearest and dearest friends Kinanti, Michelle, Shafa, and Afa who are also loyal and patient in dealing with the selfishness and stubbornness of the author during college until the end of the lecture. Friends in the class of 2020 Sendratasik Education who always accompany the author's process during lectures both joy and sorrow. Hopefully what is dreamed of by all friends can be achieved and hopefully the relationship between us all will not be cut off. Once again, good luck to all of us.

REFERENCE

- Asyahida, Jasmine., et al. 2022. *Seni Berdamai Dengan Orang Lain*. Yogyakarta: Psikologi Corner.
- Cangara, Hafied. 2018. *Pengantar Ilmu Komunikasi*. Jakarta: PT. Raja Grafindo Persada
- Hadi, Y. Sumandiyo .2014. *Koreografi Bentuk-Teknik-Isi*. Yogyakarta: Cipta Media
- _____. 2007. *Kajian Tari Teks dan Konteks*. Yogyakarta: Pustaka Book Publisher.
- Hawkins. Alma M. 1964. *Creatinng Through Dance*. Los Angeles: University of California.
- Hidajat, Robby. 2005. *Pengetahuan Praktis Bagi Guru Seni Tari*. Malang: Jurusan Seni dan Desain. Fakultas Sastra. Universitas Negeri Malang.
- _____. 2006. *Pengetahuan Teori dan Praktek Seni Tari Bagi Guru*. Malang: Jurusan Seni dan Desain Fakultas Sastra. Universitas Negeri Malang.
- Liliwei, Alo. 2022. *Komunikasi Nonverbal: Mengenal Bahasa Tubuh Dasar*. Bandung: PT. Refika Aditama
- Murgiyanto, Sal. 1983. *Koreografi Pengetahuan Komposisi Tari*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Santosa, Eko., et al. 2008. *Seni Teater Jilid 2: Untuk SMK*. Jakarta: Direktorat Pembinaan Sekolah Menengah Kejuruan
- Sebayang, Andre Jeffry I. 2022. *Musik Programmatik Perjanjian Sinai*. Surabaya: Scopindo Media Pustaka.
- Slameto. 2003. *Belajar dan Faktor-Faktor yang Mempengaruhinya*. Jakarta: Rineka Cipta
- Smith, Jacqueline. 1985. *Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru*. Diterjemahkan oleh Ben Suharto. Yogyakarta: Ikalasti Yogyakarta.
- Soedarsono. 2006. *Trilogi Seni*. Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Supriyono. 2011. *Tata Rias Panggung*. Malang: Banyumedia Publishing