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Visualization Wrath Mahendradatta Through Type Work Dance Dramatic

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Abstract : The phenomenon highlighted in this dance work is that *the Queen whose title is Sri Gunapriya Dharmapatni, or better known as Mahendradatta is the main character in this dance work, who is the daughter of King Sri Makutawangsawardhana from the Isyana Wangsa (Medang Kingdom) dynasty of East Java. Queen Mahendradatta had a partner named Queen Maruhani Sri Dharmadayana Warmadewa or more famously, Raja Udayana from Warmadewa-Bali. This became an attraction for choreographers to visualize it as a dance work. The focus in Gunapriya Dharmapatni's dance work is divided into two elements, namely the form element which contains the concept of dramatic dance and the content element, namely Dharmapatni's wrath. The choreographer visualizes ideas using movement styles and develops physical exercise techniques through dramatic types based on the construction method 1 by Jacqueline Smith. The mode of presentation in this dance work is symbolic and representative. The dramatic design uses a single cone based on La Meri's theory. Dance accompaniment was created using music editor software . The aim of writing this article is to describe the form of presentation of Satya Biyung's dance work including title, theme, synopsis, style, technique and supporting elements, dance accompaniment, stage techniques, make-up and clothing, as well as the process of creating dance works based on Jacqueline Smith's theory. In order to create two elements of content and form in dance works, the choreographer discovered the development of a new creative process to create dramatic forms inspired by the environment, as a learning source for young people to be creative and create art.*

Keywords : Visualization, Gunapriya Dharmapatni , wrath

1. INTRODUCTION

The history of Ancient Bali around 989-1011 AD cannot be separated from the great influence of a king who served at that time. The king was Queen Maruhani Sri Dharmadayana Warmadewa or simply Udayana from the Warmadewa dynasty. According to Susanti (2010:14) the words that form the king's name are Sri, Dharma, Udayana, Warma and Dewa. Sri as an honorific prefix essentially

means 'noble one', Dharma means law, obligation, truth, Udayana means 'rising, appearing', Warma means protector, and Dewa means 'king, prince'. Based on the meaning of this name, it can be interpreted as a noble king who always comes forward to defend the truth.

King Udayana married a princess named Gunapriya Dharmapatni or Queen Mahendradatta, the daughter of King Sri Makutawangawardhana from the Isyana Wangsa (Medang Kingdom) dynasty in East Java. The title given to Mahendradatta is Sri Gunapriya Dharmapatni. According to the words Sri and Dharma, which have been explained above, the word Guna, among other things, means main, virtue, good nature, then *Priya* means beloved, and *Patni* means wife, consort. Thus, Sri Gunapriya Dharmapatni essentially means 'the noble main empress who always protects the truth' (Ardana, et al., 1984:21).

In several inscriptions found, Gunapriya Dharmapatni's name is often mentioned before her husband, King Udayana. This reflects the honorable position of Mahendradatta, a descendant of the then ruling dynasty, namely the Isyana dynasty, whose predecessor was Mpu Sindok or Maharaja Isyana. The figure of Gunapriya Dharmapatni is mentioned in many Balinese inscriptions, including the Serahi inscription of 993 AD and the Buahan inscription of 994 AD, as well as the Pucangan inscription of 1041. (Head of Bali Archaeology, Drs. I Gusti Made Suarbhawa: 2016 https://bale-bengong.id/getting_to_know-mahendradatta-per-maisuri-raja-udayana/, accessed 6 November 2020).

The names of the two characters; King Udayana and Queen Mahendradatta will not escape the history that has developed in society, especially the islands of Java and Bali until now. Apart from their popular names, the stories or phenomena they experienced are also interesting things to discuss. In direct contrast to choreographers who are interested in presenting ideas for dance works based on stories or phenomena experienced by both of them.

The phenomenon that occurred when Queen Mahendradatta was known to have introduced the cult of Goddess Durga in Bali, knowing that Queen Mahendradatta was condemned and exiled by King Udayana for allegedly practicing magic and black magic of the Goddess Durga's sect. King Udayana's anger is considered normal if it is known that since the reign of Gunapriya Dharmapatni or Queen Mahendradatta and Dharmmo-dayana or King Udayana, there were two religions that were most widely embraced by the Balinese people at that time, namely the Shiva religion and Buddhism (Susanti, 2010: 151) . Queen Mahendradatta, who did not accept King Udayana's treatment, felt very angry. However, it is estimated that Queen Mahendradatta also could not escape the punishment imposed by

King Udayana because during the Ancient Balinese era, all decisions regarding government administration that had an impact on the entire kingdom came from the king (Astra, 1997:234). Queen Mahendradatta's anger was expressed through the power she gained by sending a plague throughout the kingdom.

The next interesting thing is that there is research which states that the marriage between King Udayana and Queen Mahendradatta was a political marriage to strengthen Java's ties to Bali. According to Ardana (2012: 22) during the reign of King Udayana, Bali's relationship with Java, especially East Java, was very close. . So it is not surprising that Old Balinese also uses Old Javanese. In this discovery, the choreographer was interested in combining Balinese and East Javanese culture into a fusion in this dance work, as well as being unique in the dance work entitled "Gunapriya Dharmapatni".

This combination lies in fashion, movement and music. The clothing in this dance work, inspired by the Balinese Legong Dance clothing, uses *ilat-ilatan* in the middle of the tube hanging down which will be modified with Mataraman motif fabric. The make-up will use typical Balinese make-up by using *Srinata* on the female dancer's forehead with corrective make-up to emphasize the lines of the face. Then the movements in this dance work are broadly motivated by the historical background of Queen Mahendradatta using typical East Javanese Mataram ethnic movements and interspersed with several Balinese dance movement motifs, such as *piles*, *ngeseh*, *Nyalut* and *Ngliyer* which were developed. Meanwhile, the overall musical accompaniment will use a MIDI (*Musical Instrument Digital Interface*) music application , namely Daw Fruity Loops (FL Studio) with sounds from East Javanese gamelan *slendro tunes* combined with Balinese flute instruments.

The various reasons related to the phenomenon experienced by King Udayana and Queen Mahendradatta were the main stimulus for the choreographer's interest in representing it in the form of a dramatic dance performance with the title "Gunapriya Dharmapatni". The title of the dance is taken from the name of Queen Mahendradatta.

The choreographer assesses that with the popularity of the names King Udayana and Queen Mahendradatta which are still often heard and become big names of a place or something, this does not go hand in hand with discussions related to major phenomena and history in the Ancient Balinese era which intersect with their names, in fact they are still many young people do not know this history. Meanwhile, the choreographer believes that history must be respected, because history is the beginning of the present. Thus, through a dance work with the title "Gunapriya Dharmapatni", the choreographer inserts a major

historical phenomenon during the Ancient Balinese period which can be used as a study. new in context work dance dramatic .

1.1.2 OPERATIONAL DEFINITIONS

Operational definitions are included in the research to minimize misinterpretation for readers, so the researcher explains several important variables in this research, namely:

1.1 .2.1 Mahendradatta

The queen whose title is Sri Gunapriya Dharmapatni, or better known as Mahendradatta, is the main character in this dance work, is the daughter of King Sri Makutawangsawardhana from the Isyana Dynasty (Medang Kingdom) of East Java. Queen Mahendradatta had a partner named Queen Maruhani Sri Dharmadayana Warmadewa or more famously, King Udayana of Warmadewa-Bali.

1.1.2.2 Gunapriya Dharmapatni

Gunapriya Dharmapatni is another name for Queen Mahendradatta. This name was used as another name for Queen Mahendratta in the research of this work and was chosen by the choreographer to use as the name of the dance work.

1.1.2.3 Wrath

Wrath can be interpreted as the peak of anger or extreme anger. In this dance work, we try to transform the anger of Queen Mahendradatta into dance movements.

1.1.2.4 Dance Works

Work is the result of human creativity, feeling and intention. Dance is a human expression through the medium of human body movement, and is closely related to energy, space and time in its existence. The dance work contains the ideas of the dance artist which are translated into movement and have undergone stylization, prepared using composition and choreography theory.

1.1.2.5 Dramatic

Dramatic dance means that the ideas being communicated are very strong and full of allure, dynamic and have a lot of tension, and it is possible to involve conflict between oneself and others. Dramatic dance will focus attention on an event or atmosphere that plays out the story (Jacqueline S, 1985:27), in this dance work "Gunapriya

Dharmapatni", the choreographer or dance director creates a type of dramatic dance.

2. THEORETICAL FRAMEWORK

1.2.1 Choreography

Choreography is the process of selecting and arranging movements into a dance, and in it there are creative practices (Sal Murgiyanto, 1983:10). In compiling a dance composition into a "Gunapriya Dharmapatni" dance work, of course it must be based on the underlying elements and also methods of composing and combining various elements that must be studied and practiced. Creativity is needed, namely a person's ability to produce new compositions, products or ideas that were previously unknown to the composer himself. In the dance creation process there are elements of group choreography in the book (La Meri, 1986), including:

1. *Unison* (Unison)

Dancers are placed in a straight line across *the stage* to give the effect of control, formality, *archaism*.

2. *Balanced*

Divide the group or into small groups and place them on the same floor designs in balanced areas of *the stage*.

3. *Broken* (Fragmented)

Each dancer has their own floor design, or the main group each has its own floor pattern. Here the strength of *the stage* areas is very important

4. *Alternate* (Alternating)

Each particular dancer moves in unity. For example, in a fixed circle design, the dancers with an even count move out from the center.

5. *Canon* (Alternately)

Canons must be used interchangeably with a system and scope that is clearly in mind or it will become confusing to the point of weakness. For example, the first dancer makes a definite movement on and stops, the second dancer makes the same movement and stops, and so on until every dancer makes this movement.

In the dance work "Gunapriya Dharmapatni", the choreographer or dance director chose to use the choreography

theory mentioned above because it has elements that support the dance work to be more systemic, orderly and varied in its overall presentation. This theory is also useful as a basic arrangement for choreographers in creating or massively exploring an idea in the form of creativity in a dance work so that it does not seem monotonous.

1.2.2 Visuals

According to the Big Indonesian Dictionary, visualization is the expression of an idea or feeling using shapes, writing, maps, graphs and so on (KBBI V, accessed 1 August 2021). The visuals of an object are the visual qualities that the object has in relation to the value that appears when the visual object has been interpreted or appreciated. Considerations regarding visual quality can be developed through two things, namely; (1) understanding the work as a visual object, through studying the elements that make up the object so that it can give rise to visual quality values. (2) understanding humans as subjects who observe or create works that have visual qualities, namely studying what is happening, what is behind it, humans who observe objects so that emotional reactions arise in them (Masri, 2010: 16).

In this research, the choreographer intends to visualize past events and represent in emotional form Queen Mahendradatta's anger towards King Udayana into a dance work with a dramatic type,

1.2.3 Wrath

Queen Mahendradatta's wrath is the most basic idea in the creation of the dance work "Gunapriya Dharmapatni". Wrath has the root word "wrath", if in the KBBI, the meaning or meaning of wrath means very angry, so translated in another meaning by the choreographer it is emotional in the form of mounting anger.

In the process of creating this dance work, it is very important to know the meaning of anger because it is the core of a presentation and as a process for choreographers and dancers to build emotions in it.

1.2.4 Motion

According to Hidayat (2017:25), movement as a meaningful expression (having a number of meanings) is not easy to understand, but feeling happy or interested in movement is not something difficult, of course, everyone can feel the pleasure of movement from other people (dancers). Sal Murgianto (1983:20) translates that movement is a sign of life. Humans' first and last reactions to life, situations And man other done in form motion life means move And motion is material standard dance .

According to Soedarsono (1977:42) in cultivation motion contained two type motion , that is motion meaning of w i And motion pure . Motion meaningful is pregnant movement clear meaning , whereas motion pure considered motion just For get artistic form and intended For describe something . From the explanation the so can concluded that motion is change place in member body in a way sequence as needed space , energy , and time as element main in dance .

In the process of creating the dance work "Gunapriya Dharmapatni", the choreographer will not forget to use movement theory as a reference to explore information related to the definition and intricacies of movement theory from the perspective of dance art according to experts. This is very useful for choreographers and dancers so they can interpret each movement presented.

1.2.5 Dance

Dance as an aesthetic expression of the human spirit, its presence relies on beautiful movements. To clarify the definition of dance, the author quotes the opinions of experts as material for understanding. In his book introduction to dance knowledge, Soedarsono said that dance is an expression of the human spirit expressed through beautiful rhythmic movements (Sal Murgiyanto, 1983:2). The dance work "Gunapriya Dharmapatni" will be more complete if all the dancers can express the character of Queen Mahendradatta through movements that can convey the intent and purpose to the audience.

1.2.6 Form

According to Suzanne K. Langer (1985: 15), form means structure, articulation, a result of a comprehensive unity, a relationship of several interdependent factors. The definition given can be interpreted as meaning that a performance has a relationship between one scene and another so that it is combined into one unified form of performance (Langer, 1985:18).

In line with Soedarsono (1978: 21) who said that the form referred to in his study includes interrelated elements, including dance movements, floor patterns, dance music, make-up and clothing, props, time and place of performance. In the dance work with the title "Gunapriya Dharmapatni" using form theory is useful as a reference or guide for choreographers in understanding and carrying out a creative process in more detail.

2.2.7 Mahendradatta

Queen Mahendradatta was the son of King Sri Makutawangsaawardhana from the Isyana dynasty, Kingdom of Medang, East Java. The title given to Mahendradatta is Sri Gunapriya Dharmapatni. According to the words Sri and Dharma, which have been explained above, the word Guna, among other things, means main, virtue, good nature, then *Priya* means beloved, and *Patni* means wife, consort. Thus, Sri Gunapriya Dharmapatni essentially means 'the noble main empress who always protects the truth' (Ardana, et al., 1984:21). Queen Mahendradatta was the consort of King Udayana who together ruled or occupied the Warmadewa dynasty government during the Ancient Balinese period between 989-1011 AD.

2.2.8 Construction Method

According to Jacqueline Smith (1985:4) that the construction method is a guide to the arrangement and combination of various elements to achieve success which must be understood by a choreographer. In the dance work "Gunapriya Dharmapatni" the choreographer uses this method to determine various indicators of achievement in a presentation of a dance work.

2.2.9 Dramatic

The dramatic type of dance focuses attention on a background phenomenon or event and atmosphere that does not convey a story. According to Jacqueline Smith (1985: 23), strengthening the atmosphere is done by providing dynamics to form the atmosphere from the smallest to the largest. So if you look at the dynamic flow, it will form an atmosphere depicted through the cone design.

Cone designs are divided into two, namely single cone and double cone. If you look at each scene, it builds the atmosphere from the first to the third scene through dynamics as the conflict becomes the highest peak. So the dramatic plot design uses a double cone (Smith, 1985:27). A dance work with a dramatic type, through its presentation, must have a peak or climax as the point of achievement and delivery of the core message of the dance work. Climax describes the dramatic peak of a theme of the story presented (Hadi, 2003:30). In determining the climax part in a dance presentation, the choreographer must consider and choose a part of the composition that needs special attention or more emphasis. This means having the core of the story being told and having more meaning. Climax can be achieved by perceiving the tempo, expanding the range of motion, increasing the number of dancers, increasing the dynamics of the movement or can also be achieved by holding the movements simultaneously so that for a moment maximum tension arises (Murgiyanto, 1983:15).

Thus, the dance work "Gunapriya Dharmapatni" chooses to use a dramatic dance type using a double or compound cone design. The first scene contains an introduction, then the second scene emphasizes another atmosphere, namely love, the third shows a new scene again with a noisy atmosphere, then a grand atmosphere, the fifth scene begins to rise again and the climax is in the sixth to seventh scenes but is accompanied by a decline. These scenes will be explained in detail in table 3.1 regarding the work scenario.

With this dynamic, the choreographer used a dramatic double cone design as the basis for this dance work. As an effort to create the embodiment and atmosphere of the dance, as well as being able to play out the emotional ups and downs of the audience to enter into the visualization of the Dance Work "Gunapriya Dharmapatni "

3. CREATION METHOD

Method comes from the Greek *methodos* meaning the way or path that must be taken. Creation is the process of a method for describing in detail the stages carried out in the creation process, as an effort to realize work, through approaches from other sciences, which is intended so that the creation process can be explained scientifically and argumentatively.

In this method of creating dance works, the choreographer uses the construction method. The method used as steps in arranging movement and constructing it into a dance work consists of: initial proposal, determining the type of dance, selecting the mode of presentation, exploration, improvisation, analysis and evaluation, as well as refinement of the motif (Smith, 1985: 32) .

3.1 Work Design

3.1.1 Title

"Gunapriya Dharmapatni"

If a dance work is to be performed, it needs a title or name of the dance work. A good title should be general because it can give rise to various interpretations. The title must be concise, clear and original so that it can be understood at a glance by those who understand it (Sal Murgiyanto 1983:93). The reason why the choreographer used the title of the dance work "Gunapriya Dharmapatni" is because this name is another name for Queen Mahendradatta as the character featured. This name was given by Goddess Durga as a queen who had a fierce nature, while Queen Mahendradatta was a follower of Goddess Durga herself.

3.1.2 Synopsis

" Magic, spells and plagues are gifts that I send to the kingdom led by my husband; King Udayana. I'm sad so I'm angry at the way my husband has treated me for wasting me, because there are contradictions in my mind and in reality."

This synopsis departs from the feelings of Queen Mahendradatta who felt confused by King Udayana's attitude. Queen Mahendradatta was very angry and disappointed because she was sentenced to exile in the forest from her own husband. However, on the other hand, Queen Mahendradatta also really loved King Udayana. These two things are very contradictory, but Queen Mahendradatta preferred to express her anger using the magic she had learned.

3.1.3 Theme

Dance themes are born spontaneously from the experience of a dance artist's total decision, which must then be carefully examined for its possibilities for expression in movement and its suitability for the decision (Sal Murgiyanto 1983:37).

The theme carried in the dance work entitled "Gunapriya Dharmapatni" is the wrath of Queen Mahendradatta, based on the phenomenon when Queen Mahendradatta practiced the magic of the Goddess Durga and was discovered by King Udayana who immediately exiled her to the forest, as a result Queen Mahendradatta became angry and sent an outbreak of disease to the whole kingdom.

3.1.4 Performance Scenario

Based on the theme taken in the dance work "Gunapriya Dharmapatni" it starts from the character of Queen Mahendradatta who studied the magic of Goddess Durga, then when her husband; King Udayana found out about this, he was exiled to the forest. The phenomenon in focus is Queen Mahendradatta's anger towards her husband; King Udayana and cursed the entire kingdom in the form of disease.

The plot is a sequence or series of events in a story. In this dance work the choreographer builds dramatic elements to create strong dynamics, so that it can build an atmosphere in the presentation of the dance work "Gunapriya Dharmapatni".

3.1.5 Types of dance

In the dance work "Gunapriya Dharmapatni", the choreographer or dance director uses a dramatic type of dance

which means that the ideas being communicated are very strong and full of allure, have a lot of tension, are dynamic and only take meaningful movement symbols to use as a benchmark in their creation. This dramatic dance will focus attention on a certain event or atmosphere, in this work it focuses on the anger of Queen Mahendradatta.

3.1.6 Presentation mode

The choreographer uses a representative symbolic presentation method. Representative symbolic is expressing movement in dance by using symbols or adding other images about something, movements that are unique and not real like the original (Jacqueline Smith, 1985:29). In the dance work "*Gunapriya Dharmapatni*" it is presented symbolically, representative or expressing movement in dance through symbols or providing other images through meaningful movement and pure movement, strengthening the atmosphere to create a scene.

3.1.7 Movement technique

The body is the main tool, and body movements are the basic medium for expressing dance artistic expressions. Dance movements are beautiful rhythmic movements. The movements in question are not movements carried out in everyday life but rather rhythmic movements that have undergone a stage of stylization.

The movement technique used in the dance work "*Gunapriya Dharmapatni*" is a development of traditional movements using typical Balinese dance movements, such as *piles*, *ngeseh*, *nyalut* and *ngliyer* and interspersed with several East Javanese Mataram ethnic motifs so that the movements displayed are more varied and can be enjoyed by everyone. others.

3.1.8 Players and Instruments

In creating a dance work, it is very important for the choreographer to know and understand the dancing characteristics of the dancers who will be involved in the work, who have a good level of ability so that the message in the dance work can be conveyed clearly to the audience. Apart from that, the dancers chosen are dancers who have high consistency, making the process easier during work. In group choreography, each dancer has their own role which harmoniously gives life to the dance as a whole.

In this dance work the choreographer uses one dancer or single dance who can depict and represent symbolically based on the theme of Queen Mahendradatta. The composition of the large group also blends together harmoniously, intimately, becoming "one center of attention" until the whole dance ends (Hadi, 2014: 81).

3.1.9 Stage Techniques

Stage technique is a supporting aspect for the presence of a form of dance performance, including lighting, make-up, props and dance accompaniment.

A stage is an arena or stage for the performance of works of art which is arranged in such a way, so as to produce an atmosphere in accordance with the theme of the production. There are stages that are made permanent, semi-permanent and temporary. The form of the stage can be in the form of an arena and proscenium. What is meant by arena is where the audience is on three sides, namely the front, left side and right side, while proscenium is where the audience is in one direction, namely the front facing the stage.

The staging technique in the dance work "Gunapriya Dharmapatni uses a *proscenium stage* because the proscenium stage can only be seen from one direction and the complete lighting aims to provide more color; includes the emotional nature of the dance and builds the atmosphere in this dance work.

3.1.10 Accompaniment

In the world of dance, the harmony of music and dance movements is a combination and cannot be separated with the aim of creating the desired atmosphere. Alignment can be seen from two things, namely; firstly regarding the rhythm and tempo, so that the movements can be felt well by the dancer, and secondly regarding the atmosphere or theme. In the book entitled "Basic Elements of Dance Composition" every dancer in the group must know music (Meri, 1986: 122).

Almost all dances cannot be separated from musical accompaniment. Accompaniment is a musical composition used to accompany a dance performance. Therefore, these two components complement each other in a dance work.

When considering the use of dance accompaniment, things to consider include:

1. Rhythm and tempo
2. Atmosphere
3. Style and shape
4. Inspiration (Sal Murgiyanto, MA 1983:44-45).

Apart from functioning as a dance accompaniment, dance accompaniment can also function as a characteristic of the dance

and the identity of the dance from which the dance was created. In this dance work, the choreographer used diatonic musical accompaniment, namely MIDI (*Musical Instrument Digital Interface*) which was packaged using the *Daw Fruity Loops* (FL Studio) application with the sounds of East Javanese gamelan *slendro* tunes combined with Balinese flute instruments.

3.1.11 Make-up and clothing

In an effort to clarify the presence of roles in performing arts, it is more important to display certain characters with all the attributes that underlie the realization of the character's overall figure, including clothing, body shape, attributes and facial make-up (Supriyono, 2011:31).

The dance work "Gunapriya Dharmapatni" uses a combination of everyday make-up and theater to help present the characters displayed in the dance work.

Clothing is not only used to cover the dancer's body but is also used to support the design of the dancer's inherent flaws. The function of clothing in this dance work is to emphasize the body lines for movement and strengthen the character presented by the dancer.

3.1.12 Style

Style is a characteristic that arises from a person's true character. A quality of movement or a way of expressing movement can be determined by several factors related to personality, body type, values, culture, habits, geography and so on (Soedarsono, 2006: 85). The choreographer explored the movements to find the desired style in accordance with the choreographer's concepts and experience as well as the historical background of the character Queen Mahendradatta who came from the Medang Kingdom, East Java and ruled or served during the Ancient Balinese era. The phenomenon of Queen Mahendradatta's wrath and the conflict that occurred while in Bali, so the choreographer had a strong reason for the characteristic of presenting this dance to be uniquely Balinese and using East Javanese development to reveal new movements from the process of creating the "Gunapriya Dharmapatni" dance, which was processed by the choreographer.

4. DISCUSSION

4.1 DESCRIPTION OF THE WORK

Dance works are the result of a creative process to express a human thought using the body as a medium which contains beauty values. A dance work has elements and supporting elements of

dance, namely music, make-up and clothing, movement, lighting, props and stage settings. Gunapriya Dharmapatni is a dance work inspired by the phenomenon of the Covid-19 pandemic. The struggle of a mother who has played an important role in her child's learning process when learning at home

4.1 .1 Storyline

Storyline/Scenario is a sequence of events or a series of stories in a dance work which can be used to make it easier to convey ideas and convey meaning in which there is a dramatic design to regulate emotions in a work. The dramatic design of this dance work uses a single cone, that is, the story only has a peak point or climax (La Meri, 1986: 53). The storyline in this dance work is as follows:

1. Depictions in the Balinese Kingdom. King Udayana was walking around with his soldiers. Then he saw his wife, Queen Mahendradatta, who was alone.
2. Queen Mahendra-datta met King Udayana with a graceful attitude and asked for his blessing to become Queen of the Kingdom of Bali.
3. King Udayana began to become suspicious of Queen Mahendradatta's movements, because of rumors that she was a devotee of the Goddess Durga sect and studied the science of that sect.
4. King Udayana entered the room with a scene asking the gods for guidance regarding the truth regarding Queen Mahendradatta.
5. The Queen Mahen-dradatta ascended the throne of King Uda-yana. King Udayana, who found out about this, suddenly snapped and then ignored Queen Mahen-dradatta.
6. King Udayana saw Queen Mahen-dradatta who was practicing magic. This made King Uda-yana angry and promised to exile Queen Ma-hendradatta into the forest.

4 .1 .2 Cosmetology

Make-up is the most important element in a performance because what the audience will see is the face which has the expected role characteristics (Hidayat, 2008:77). The dance work "*gunapriya dharmapatni* " The make-up used is that the make-up will use typical Balinese make-up by using *Srinata* on the female dancer's forehead with corrective make-up to emphasize the lines of the face.

4 .1 .3 Dress code

Dance clothing is a supporting element of themes and ideas to facilitate the interpretation of a dance performance seen by the audience. The use of dance clothing must support the design of the

space or volume of movement when the dancer is dancing (Jazuli, 1994: 17). The clothing used to depict this character is wearing an *ilat-ilatan* in the middle of a *tank top* hanging down which will be modified with Mataraman motif cloth.

4.1.4 Stage Techniques

Stage engineering is a way of arranging and forming a performance location or dance presentation that requires special attention regarding the workings of objects outside of humans in the room (Padmodarmaya, 1988:27). The staging technique in the dance work "Gunapriya Dharmapatni uses a *proscenium stage* because the proscenium stage can only be seen from one direction and the complete lighting *aims* to provide more color; includes the emotional nature of the dance and builds the atmosphere in this dance work.

4.1.5 Dance Accompaniment

The musical accompaniment in the dance work " Gunapriya Dharmapatni" uses recorded accompaniment, namely using diatonic musical instruments including the violin and sexophone, as well as using digital accompaniment called *Midi* which is created through a digital recording process and then edited using *music editor software*, the reason the choreographer uses accompaniment by combining *midi music* and recorded music to create sounds that strengthen the atmosphere in the dance work.

4.1.6 Discussion

The dance work " Gunapriya Dharmapatni " is arranged by the choreographer through a story line or scenario, namely the stages in the sequence of the story that will be performed. The flow of the presentation or scenario is divided into 5 parts, namely the first scene (introduction), the second scene (the force that stimulates movement), the third scene (Development), the fourth scene (Climax), and the fifth scene (Decline and End). This dance work applies the theory of dramatic design from La Meri which is used in the plot concept or scenario of the *Gunapriya Dharmapatni dance* , in each scene there is a strong atmosphere, rise and motivation. So the dramatic design looks dynamic, because this dance work uses a single cone dramatic design

The first scene or introduction depicts the Kingdom of Bali. King Udayana was walking around with his soldiers. Then he saw that his wife, Queen Mahendradatta, was alone, so Queen Mahendradatta wanted to meet King Udayana by acting gracefully and asking for his blessing to become Queen of the Kingdom of Bali.

The second scene (the stimulating power of movement), depicts when King Udayana enters the room with a scene asking the gods for guidance regarding the truth regarding Queen Mahendradatta. Queen Mahendradatta ascends the throne of King Udayana. King Udayana, who found out about this, suddenly snapped and then ignored Queen Mahendradatta

The third scene (Development) is that King Udayana sees Queen Mahendradatta who is practicing magic. This made King Udayana angry and promised to exile Queen Mahendradatta into the forest.

The fourth scene (Climax), this scene depicts the atmosphere of Queen Mahendradatta's anger rising, then vowing to send a plague throughout the kingdom.

The final entry is in the fifth scene (decline and ending). This scene is the final scene or *ending* which depicts the atmosphere of the entire kingdom being infected by a plague which is depicted in full crying.

The space and arrangement in this dance utilizes open space to depict a royal atmosphere, requires sufficient space and uses trees as a complement.

Make-up is one of the important elements in the presentation of a dance work. The part of the face that is the center of makeup styling, the aim of which is to emphasize the lines on certain parts of the face in order to clarify the character. The make-up for the dancers in this work uses an everyday approach, namely natural make-up. Both dancers use loose and pressed powder which is applied thinly to add more impression and so that the character's approach is more meaningful. The clothing used uses *Srinata* on the female dancer's forehead with corrective make-up to emphasize facial lines.

The props used in *Gunapriya Dharmapatni's dance work* are textbooks, cellphones, feather dusters and laptops. Because the conceptual approach of this work is based on the atmosphere when the mother is at home cleaning the house and the atmosphere of studying at home, these props can help in symbolizing the choreographer's expression. Cellphones are media to symbolize children who like to play games and social media, books are media to remind them to always study wherever they are, laptops are a medium for mothers to study and search for information, and feather dusters are media to depict mothers doing housework. Meanwhile, the concept of presenting or performing *Gunapriya Dharmapatni's dance work* uses an environmental choreography concept that utilizes the original environment and is in accordance with the concept, namely inside the house.

Gunapriya Dharmapatni's dance work uses accompaniment from recordings of wayang musical instruments, namely gamelan equipment, to combine with digital music called *Midi* using a music editing application. The results obtained from this process can be more adapted to the desired atmosphere. Using edited music can streamline the time used for the creation process. The process of creating music only requires three people, so health protocols for maintaining distance are maintained. During the Covid 19 pandemic, performances cannot be held live, therefore choreographers have to think more about creating non-traditional dance performances which are packaged into virtual performances so that this work is staged at home and video recorded so that it can be watched on the internet or *YouTube* so that it can be appreciated by audiences everywhere.

In designing each scenario in this dance work the choreographer uses a dramatic design so that in each scene strong dynamics emerge within it. This presentation emphasizes the atmosphere which is used as a reinforcement of the story to convey the meaning or content of a dance work. Therefore, *Gunapriya Dharmapatni's Dance Work* applies the design theory in the book entitled *Basic Elements of Dance* by La Meri and *Dramatic Dance Theory* by Jacqueline Smith as a basis for the creative process.

5. CONCLUSION

Gunapriya Dharmapatni's dance work is a dance inspired by the figure of *Gunapriya Dharmapatni*. Choreographers must process innovative and creative presentations to form performances that can be enjoyed virtually. The performances are packaged into dance videos from a video recording process. This *Gunapriya Dharmapatni* dance work is a type of choreographic performance of puppet characters that depicts the atmosphere of the Balinese kingdom.

In this dance work, two elements are obtained, namely content elements and form elements, the form element in this dance work is the visualization of ideas in the form of dramatic dance, this dance work uses strengthening the atmosphere that is highlighted in each scene to create dramatic dynamics, the choreographer finds new things in The process of creating dance works is the development of a creative process in creating dramatic forms of a dramatic type inspired by wayang characters that depict royal atmosphere.

With the creation of the dance work *Gunapriya Dharmapatni*. It is hoped that this will become an inspiration for future generations from a positive perspective. Hopefully in the future *Satya Biyung* dance works will be developed by future generations. Advice for all choreographers and readers, to diligently try to express in depictions. All phenomena that you find interesting can be expressed or expressed in the form of movement or writing. By carrying out this process it can be turned into a dance work.

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