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EXPRESSION OF SUBALI'S STRUGGLE IN THE DANCE WORK "SUBALI GAMAJAYANTI" THROUGH MULTIMEDIA FORMS IN DRAMATIC DANCE

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Abstract: The dance work "Subali Gamajayanti" adopts the story of the puppet play Subali in the Ramayana Epic which is described as a ruler and a brother who is steadfast in maintaining the honour of his family and homeland. The presentation of this work explores dramatic dance, by combining the concept of collaboration between dance and puppetry to strengthen the narrative, dramatic level and atmosphere in each scene. The creation of the dance work "Subali Gamajayanti" carries Jacqueline Smith's I construction method with construction approach 1, starting from initial stimulation, exploration, improvisation, evaluation and refinement. In addition to the process of creating this work, it is also inseparable from supporting elements related to the use of multimedia, dance accompaniment, makeup, clothing, property, stage decoration and *lighting*. As a result, this dance work is inspired by the visual and narrative of the shadow puppet play Subali in the Ramayana epic, using the construction method I with Jacqueline Smith's double cone dramatic design. The dance moves adopt the Mataraman style and the characteristics of a dashing son, with 3 dancers and 26 movements for 9.30 minutes. This work conveys a message of struggle, solidarity and courage in facing challenges that threaten the country. Overall, this work presents visual, audio, narrative, and artistic diversity, which is expected to inspire the audience to reflect on the important values of struggle in life.

Keywords: Dance Works, Subali Gamajayanti, Struggle, Dramatic Dance, Multimedia

1. INTRODUCTION

Interactions between people in today's modern era have become vast thanks to advances in communication technology that enable real-time information exchange. This has led to increased connectedness and interconnectedness of cultures around the world, even across geographical boundaries. However, modernisation has also brought negative impacts, especially in changing the identity of a nation. The influence of modernisation often brings in foreign cultures that threaten the existence of local arts and culture. In addition, some young people tend to be consumptive towards foreign cultures, which can reduce their love for their own culture and national identity. Lifestyles that are considered "trendy" or "current" are one indicator, while the decline in morality is also evident from behaviours that are not in accordance with the values and norms of society. There are many arts inherited from our ancestors in Indonesia, including traditional dance, gamelan music, ketoprak, shadow puppets, and so on. Not a few of the arts of our ancestors are beginning to be forgotten, one of which is wayang.

Based on the choreographer's empirical experience watching a shadow puppet show in Sawotratap Village, Gedangan District, Sidoarjo Regency with the play "*Parikesit Jumeneng Ratu*" played by Dalang Ki Seno Aji, the choreographer observed that not many



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people enjoyed the performance, even those who enjoyed the performance were only adults and the elderly. There were no young people watching the shadow puppet show. Currently, the existence of wayang in Indonesia is very sad. Perhaps, now, wayang also has a very minimal number of audiences. In addition, the packaging of wayang kulit is boring, so the younger generation seems to turn their backs on this art form. The lack of interest of the younger generation in shadow puppetry should be a concern for all Indonesians because the richness of art and culture will begin to be threatened. Therefore, the concern about this phenomenon motivated the choreographer to create a dance work that collaborates traditional dance with shadow puppetry.

Wayang kulit has a variety of story plays that have inspired and motivated many artists, resulting in works in various forms, such as drama, poetry, and songs that keep this nation on track. Shadow puppet stories are used as a source to work on and create works of art in the form of paintings, literature, and art performances (Rajagopalachari, 2020: 12-13). The stories in wayang are a record of the mind and spirit of the ancestors, who valued goodness over pleasure and indulgence and who saw the mysteries of life more profoundly than we ever could in the midst of our endless efforts to acquire virtual and worthless things in a materialistic world.

There are two famous epics that are usually performed in shadow puppet shows, Ramayana and Mahabarata. In the creation of this work, the choreographer is interested in lifting the Ramayana story which is one of the great epics from the land of India because there are many famous characters such as Rama, Shinta, Lesmana, Rahwana, Hanuman, Sugriwa, Subali, and many others. According to Rajagopalachari (2020: 444), the Ramayana is not a history or biography but a story that is part of Hindu mythology. Mythology is a fundamental part of a religion and national culture. It is the skin and skeleton that preserves the essence and flavour of a religion and a nation, because every great culture needs mythology and holy figures as a stable spiritual foundation and as an inspiration and guide that enlightens life (Rajagopalachari, 2020: 446).

The Ramayana stories tell the meaning and value of struggle, triumph, and grief experienced by many characters. In addition to many famous characters, there are also many interesting episodes in it. Along with the development of art in Java, the story in the Ramayana story was made into a set of various puppet plays performed in the form of wayang kulit and wayang orang performances. The original text of the Ramayana was written in Sanskrit. However, after entering Java, the text was then adapted and edited into the ancient Javanese language, as well as added and adjusted to the stories and legends that had been popular at that time, hence the Javanese version of the Ramayana story (Nurgiyantoro, 2018: 18). The connection between the story in the Ramayana epic and the legends that have been popular in Java is finally one of the reasons the choreographer chose to use the Ramayana story which will later be raised in a dance work entitled "*Subali Gamajayanti*".

The motivation of the puppet story is also related to the background of the choreographer's life who is the second of three children whose eldest brother has inappropriate attitudes and behaviours such as being angry, rude and selfish. These attitudes and

behaviours make the other siblings and the people around them uncomfortable. Once the choreographer had a big problem with another person that led to a fight, at that time there was an older brother who showed his maturity to solve the problem, and reconcile the two parties who were in trouble. His attitude and behaviour, which was firm and full of idealism to defend the weak and the right, touched the choreographer's heart. The choreographer thinks that there is always a good side to every person who is known for their bad behaviour. Based on the empirical phenomenon experienced by the choreographer, this is the reason why the choreographer finally raised a story that reveals Subali's struggle in a dance work entitled "*Subali Gamajayanti*".

The Subali episode in the dance work "*Subali Gamajayanti*" is one part of the Ramayana story written in the book "*Mahabarata Ramayana*" by C. Rajagopalachari where the story in it is very interesting for the choreographer to be brought up in a dance work. There is a similarity between the empirical experience experienced by the choreographer and the Subali story that will be raised in a dance work. The choreographer plans to work on this dance work by revealing Subali's struggle to maintain the honour of himself and his brother Sugriwa and defend the Kingdom of Kiskenda. In general, Subali is known to have a hard character, high temperament, and easily instigated in contrast to his brother Sugriwa who has a noble soul. Although Subali has a character inversely proportional to Sugriwa, this dance work will bring out the noble, wise, responsible, and self-sacrificing side of Subali. It is intended that the audience of this work can take a mandate that can later be realised in life that there is always a good side in a person even though a criminal.

The choreographer wanted to create a dance work entitled "*Subali Gamajayanti*" not only because of concerns about the lack of interest of the younger generation in wayang art, but also because of the desire to give a new touch to performing arts. In this work, the choreographer tries to combine the art of wayang with traditional dance, in order to attract the interest of the younger generation and enjoy both arts simultaneously. The collaboration between wayang and dance is expected to introduce wayang stories to the younger generation in a more interesting way. The choreographer hopes that this collaboration will not only entertain, but also provide inspiration and positive values to the audience. With this work, it is hoped that it can give a new colour to wayang and dance performances, so that they can be enjoyed by various groups of people.

2. METHOD

The creation of this dance work entitled "*Subali Gamajayanti*" uses the construction method I in accordance with the book written by Jacqueline Smith (1985) in composing and creating dance. Construction is a method to change or construct an existing form of motion into a different form of motion. In the construction method I according to Jacqueline Smith, there are several stages, namely initial stimulation, determining the type of dance and form of presentation, exploration and improvisation, as well as evaluation and refinement. These stages must be carried out so that the process of creating dance works can run smoothly and according to the wishes of the choreographer.

The dance work "Subali Gamajayanti" is themed on Subali's struggle to protect the kingdom of Kiskenda from Mayawi. Using the dramatic concept of "double cone" to create intensity and tension, the work utilises 2D Sandosa Wayang and 3D dancers' bodies to convey the story. The scenario includes scenes from Subali's restlessness to his battle and death. The dance technique involves the exploration of movement and bodywork in an attractive mataraman style. The cast consists of three male dancers and one puppeteer, chosen to support the narrative and dynamics of the performance (Smith, 1985:27).

In the dance work "Subali Gamajayanti," the supporting elements include multimedia, make-up and clothing, properties, decorations, stage and lighting, and musical accompaniment. Multimedia combines 2D puppet sandos and 3D dancers' bodies. Fantasy make-up and modified wayang orang costumes create unique characters. Property in the form of wayang gunungan depicts human fate. The stage decoration features the atmosphere of Kiskenda cave, with white and red cloth for dramatic effect. The stage layout uses a proscenium to focus the performance, and the lighting includes various lights to support the atmosphere. The musical accompaniment utilises midi recordings of Javanese gamelan and modern instruments to create a majestic and gripping atmosphere (Munir, 2013; Supriyono, 2012; Padmodarmaya, 1988; Murgiyanto, 1983).

The process of creating the dance work "Subali Gamajayanti" involves stages starting from determining the initial stimulus based on the phenomenon of the younger generation who are less interested in traditional arts, to the refinement of the work. Starting with the exploration of new movements and improvisation to add variety, the choreographer composes a composition based on the dramatic dance type and representative symbolic presentation mode. Evaluation is done to adjust the movements to the concept, followed by refinement of movement details and integration with musical accompaniment, ensuring the work has a high originality value and can be enjoyed by the audience without boredom.

3. RESULTS AND DISCUSSION

The dance work "Subali Gamajayanti" tells the story of Subali and Sugriwa's struggle against the giant Mayawi to protect the land of Kiskenda, highlighting the values of struggle, solidarity, and courage. The work is unique in that it combines dance and wayang, inspired by the choreographer's experience with Wayang Kulit. Aiming to create something new while maintaining local wisdom, the work also seeks to revive the younger generation's interest in traditional arts, making it a bridge between the past and the present to preserve culture.

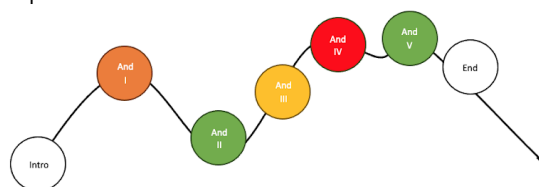
3.1 Storytelling Flow

The storyline of "Subali Gamajayanti" depicts Subali's emotional journey in facing the catastrophe brought by Mayawi. It starts with an Introduction (1.30 minutes) that shows the anxiety of Subali and Sugriwa before the war, followed by Scene I (1.30 minutes) where Subali and Sugriwa fight against Mayawi, which ends with Mayawi's defeat. Next, Scene II (2 minutes) shows the awakening of Mayawi's spirit to fight again, followed by Scene III (1 minute) which shows Mayawi's anger that threatens the land of Kiskenda. Scene IV (1

minute) highlights Sugriwa's vow not to interfere in the war, and finally, Scene V (3.30 minutes) depicts the great war between Subali and Mayawi involving inner strength. The story closes with an Ending (1 minute) where Subali loses, leaving Sugriwa to mourn the loss of his brother, creating a tense and sad atmosphere.

3.2 Dramatic Design

The creation of the dance work "Subali Gamajayanti" adopts a dramatic dance approach that emphasises emotional expression and atmosphere without detailing the characters and storyline. According to Smith (1985), dramatic dance focuses on events and atmosphere, so the choreographer chose to express the motivations and symbols of the Subali puppet story. This approach gave the choreographer the freedom to create an immersive work, integrating choreographic innovations with shadow puppet elements. The resulting dance movement becomes a symbolic representation of the ideas and meanings contained in the Subali story, creating a rich artistic experience.



Double Cone Dramatics of the Dance Work "Subali Gamajayanti"

The choreographer in "Subali Gamajayanti" creates movement symbols that highlight the atmosphere of conflict, making the conflict structure a key element in the narrative of the performance. Using a double cone dramatic design (Smith, 1985:27), the performance has two peaks of conflict that increase the dramatic intensity. The dramatic ladder starts from the Intro scene, which introduces the atmosphere of conflict, followed by Scene I which presents the first climactic peak. Scene II serves as the interweaving of the resolution of conflict I, while Scene III builds tension towards conflict II. The second climactic peak occurs in Scenes IV and V through the action of war, which then ends with a resolution in the Ending scene, depicting the final outcome of the war.

3.3 Motion Description

The creation of the dance work "Subali Gamajayanti," applies movement exploration and bodywork techniques to create meaningful movements that fit the narrative, ensuring that each movement is not only comfortable to perform but also rich in expression. The dance style used refers to the characteristics of dashing men in the mataraman style, reflecting strength and emotion through everyday movements. There are four dancers-three men and one dalang-who are selected based on experience and ability to inhabit the characters, with movements customised to reflect the desired emotional expression. In addition, the dalang plays an important role in bringing the shadow puppet elements to life, adding depth to the narrative and overall dance performance.

There are 26 movements representing various scenes and important elements in the dance work "Subali Gamajayanti," with each movement having unique characteristics, motivations and

contributions to the narrative. These movements are designed to create a diverse choreography, ranging from the gentle movements of *Pacat Gulu* to the intense movements of *Perang Tanding*, reflecting the majesty, tension of war, and dramatic conflict between characters. With this variety of expression, each scene has its own movement identity, showing the complexity and diversity in the formation of the dance work. The choreographer carefully selects and arranges the movements to create a rich and exciting overall choreography, able to captivate the audience with deep emotional nuances.

3.4 Floor Pattern

The creation of the dance work "Subali Gamajayanti" involved meticulous floor pattern design, aimed at creating stunning visuals and a clear structure in the group performance. The concept of floor patterns, as described by Meri La (1983: 19), is used to form certain formations and shifts of dancers that are harmoniously integrated, creating a visual aesthetic that is easy for the audience to enjoy. A well-designed formation gives the dance a bold impression, while accentuating the overall concept of the story. Thus, the floor pattern functions as an element of staging and a visual guide that leads the audience through the storyline, creating a cohesive impression throughout the performance.

The floor patterns in the dance work "Subali Gamajayanti" create a visual structure that describes the interaction between characters and the dynamics of the story. The following is a description of the variety of movements:


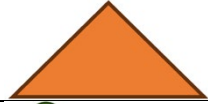




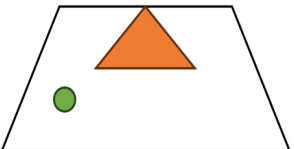
Symbol	Description
	Performance Stage
	Sandosa Wayang Property
	Subali dancers and movement trajectory
	Mayawi Dancer and Movement Trajectory
	Sugriwa Dancer and Movement Trajectory
	Exchange of positions and contrasting movements in warfare

Table 1. Floor Pattern Symbols

The scene	Variety of Movement
Introduction	

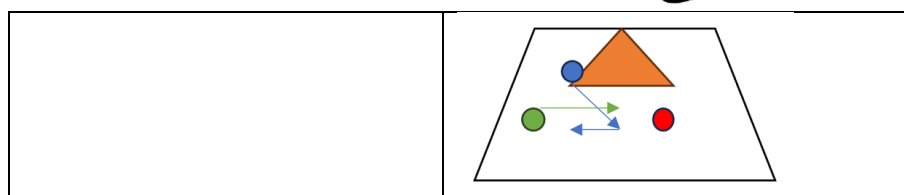


Table 2: Floor pattern of the introduction scene

In the introduction scene, Subali stands still on stage left, while Sugriwa climbs the stone prop, adding dynamics to the movement.

The scene	Variety of Movement
Scene I	

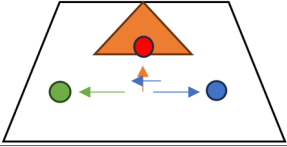
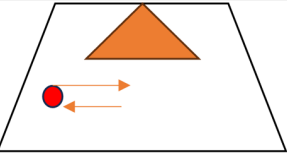
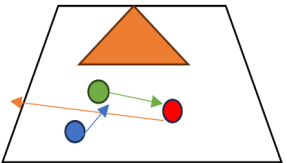
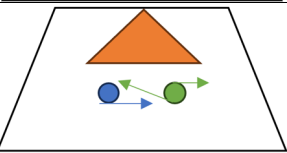
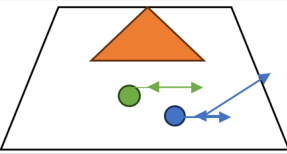
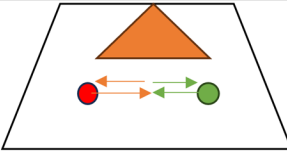
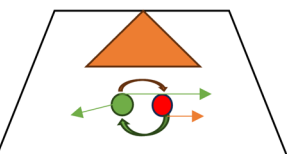
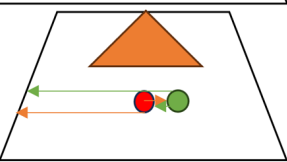
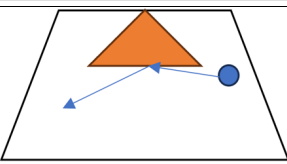
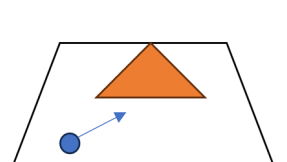
Table 3. Scene I Floor Pattern

Scene I shows an active floor pattern with Subali, Sugriwa, and Mayawi exchanging positions, creating visual tension through Gapruk and lonclang movements. At the end of scene I, Dolanan Tanduk shows Subali kicking Mayawi, adding to the dramatisation.

The scene	Variety of Movement
Scene II	

Table 4. Scene II Floor Pattern

Scene II presents a variety of movements that show the movement between the back, centre and sides of the stage, harmonising between the three characters.

The scene	Variety of Movement
Scene III	  
Scene IV	 
Scene V	  
Ending	 

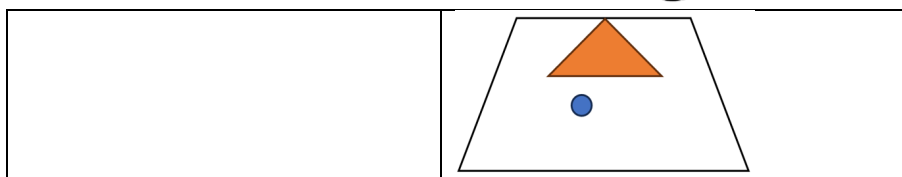


Table 5. Scene III Floor Pattern - Ending

Scene III visualises Mayawi's anger through rolling movements, while scene IV emphasises the parallel between Subali and Sugriwa with dynamic movements. In scene V, the floor pattern creates an intense visualisation of war, depicting the action of attack and defence. The end of the performance shows Sugriwa's sadness through spinning and kneeling movements, making floor patterns an important foundation that supports the storyline and strengthens the overall visuals.

3.5 Makeup

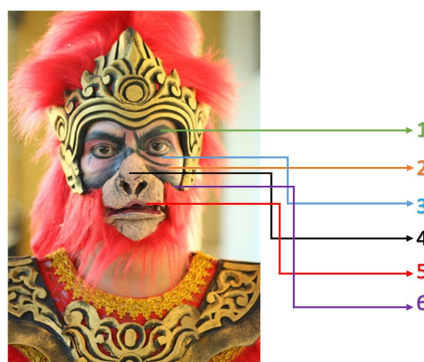
The make-up in the dance work "Subali Gamajayanti" is one of the important elements that provide a strong visual dimension in the performance. The makeup used adopts a fantasy approach to create unique characteristics for the characters in the story, such as Subali, Sugriwa, and Mayawi. The use of fantasy character make-up is a form of innovation, creativity and imagination from the choreography by creating the facial character of an ape for Subali and Sugriwa, and the facial character of an ox for Mayawi. In addition to creating visual strength for the characters, this make-up also helps in expressing different sides of the characters. For example, the facial characteristics of an ape can portray courage or strength, while the facial characteristics of an ox can reflect gallantry or elegance. The make-up in this work is not only intended to create an appearance, but also to help convey the value, message and strength of the characteristics of the puppet characters in the play Subali. The following is a description of the make-up used:



Mayawi Character Makeup

Mayawi's character make-up design resembles the face of an ox: (1) eye brows are drawn using an eyebrow pencil so that they look thick and pliable; (2) the entire face is polished as a whole using *cream foundation* and white loose powder; (3) *eyeshadow* uses red with gradations of black eye character patterns using an eyebrow pencil; (4) nose characters use latex masks and use black body painting; (5) the mouth character uses a latex mask and the lips are given a red colour using body painting; (6) the cheeks have a black colour

gradation made using a black eyebrow pencil following the gradation pattern of the boundary between the latex mask and the cheeks which also connects with the gradation of the eye pattern.



Subali and Sugriwa Character Make-up

The character designs of Subali and Sugriwa resemble monkey faces: (1) eyebrows are drawn using an eyebrow pencil so that they appear thick; (2) the entire face is polished using *cream foundation* and white loose powder; (3) eyeshadow uses red with a gradation of black eye character patterns using an eyebrow pencil; (4) nose characters use latex masks and use white body painting; (5) mouth characters use latex masks and on the lips are given red colour using body painting; (6) cheeks have black gradations made using black eyebrow pencils following the gradation pattern of the boundaries between latex masks and cheeks.

The makeup tools and materials used in the dance work "Subali Gamajayanti," include powder sponge and foundation, which are combined with cream foundation and loose powder to create a perfect skin base. Makeup brushes are used for eyeshadow application, while eyebrow pencils work in body painting to detail the character. Body painting brushes are needed to apply the latex mask, which is an important element in creating the character's face shape. This combination of tools and materials ensures makeup that supports the visuals and overall concept of the show.

3.6 Costume Style

The use of makeup in the dance work "Subali Gamajayanti" is reinforced by fashion inspired by traditional wayang orang costumes. The choreographer made modifications to create a unique and fresh atmosphere, so that this work avoids the impression of stiffness and remains relevant to modern concepts. These modifications allow the audience to feel a traditional feel that still has contemporary appeal. The importance of costume and make-up development lies in maintaining traditional values in wayang orang performances and dance dramas, ensuring that each element of the performance reflects a depth of meaning. Thus, the make-up and costumes in "Subali Gamajayanti" become vital elements in conveying the narrative through a unique and interesting visual dimension. The following are the costumes used in this work:



Figure 4. Dance Costume "Subali Gamajayanti"

Mayawi's costume, which depicts the character of an ox, has black horns and a crown with borobuduran batik motifs, and long black hair. The costume consists of a shoulder cap and vest with black and gold borobuduran motifs, as well as boro and uncal with similar motifs. Black shorts, a gold striped belt with a large buckle in the centre with borobuduran motifs, and bracelets and beards with synthetic fur ornaments are integral to Mayawi's costume. Meanwhile, Subali and Sugriwa, who depict the monkey characters, have batik borobuduran-patterned crowns and long, flowing red hair. Their costumes also consist of shoulder claps and vests with black, gold and red borobuduran motifs and synthetic fur ornaments. Belts with gold, red, and black stripes, as well as boro and uncal with black, gold, and red floral motifs, give a distinctive feel to the appearance of these two characters. Overall, the development and modification of these costumes create an interesting visual appearance that can strengthen the character of the puppet character of the Subali play raised in the dance work.

3.7 Properties

The role of property in the dance work "Subali Gamajayanti" is very relevant and crucial, not only as a visual addition, but also as a tool to convey concepts, themes and emotions to the audience. The props used strengthen the background of the exploration that integrates choreography and wayang, supporting the storyline and puppetry elements expressed through dance movements. In addition to their decorative function, these props enrich the audience's experience by portraying the characters and atmosphere of the story. Thus, the use of props becomes an important component in bringing the story to life and conveying the message contained therein to the audience. The following is the property and stage layout in this work:



Figure 5. "Subali Gamajayanti" Properti System

Gunungan Wayang is placed in front of a tree on the side of the stage as an accessory to the choreographed movements that change position, symbolising the universe in the Javanese puppet world. The cave rocks, made of traps covered with cement sacks, are installed in the centre of the stage and become the place where the dancers act, such as when Sugriwa enters, Mayawi gets angry, and when Sugriwa hears of Subali's death. The Kelir, which is behind the rocks, serves to display the puppet silhouettes, depict the emotional journey and conflict between the main characters, and symbolise the sky in the context of puppetry. The combination of these properties enriches the visual and narrative experience of the performance.

3.8 Stage Management

The stage used in the dance work "Subali Gamajayanti" is a proscenium type, which creates a performance focus on the dance performance with a clear boundary between the stage and the audience. This configuration ensures sufficient distance between the dancers and the audience, as well as providing an appropriate framework for dividing strong and weak areas in the choreography. It allows the strategic arrangement of dancers and other stage elements to create the desired atmosphere and influence the interaction between dancers and audience. The proscenium stage also offers visual safety, where all elements presented must be meticulously executed, including the use of sebeng, border, and side wings to cover parts that are not worthy of display.

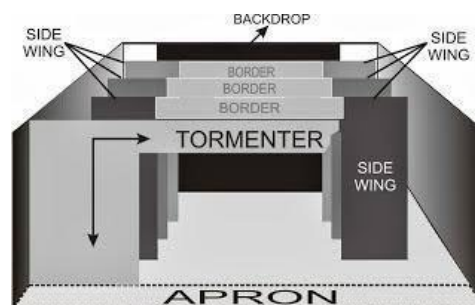


Figure 6. Proscenium Stage

The utilisation of the proscenium stage in the dance work "Subali Gamajayanti" is closely related to the decorations that reinforce the atmosphere and storyline. The arrangement of decorations, such as trees and ornaments that represent forests and caves, helps determine the setting of the story and create an atmosphere that suits the narrative of the performance. With the right decorations, the proscenium stage reinforces the overall impression of the work, keeps the audience's focus on the ongoing dance performance, and guides the dancers' movements. Stage elements that create a dark and mysterious impression, for example, reinforce the atmosphere of conflict and tension in the story. In addition, the use of sebeng, border, and side wings help to cover irrelevant parts of the stage, keeping the audience's focus and preventing unwanted visual distractions.

The decorations in "Subali Gamajayanti" play an important role in strengthening the setting and clarifying the storyline. The tree trunks placed on the right and left of the stage create the atmosphere of the Kiskenda forest, where the battle between Subali and Sugriwa against Mayawi takes place. In addition, the cave mouth ornament in the

centre of the stage serves as the setting for important scenes, such as the fight inside the cave and Sugriwa's vow moment. The presence of these decorations helps to clarify the location and atmosphere of each event, thus not only enriching the visualisation, but also conveying the messages contained in the story more clearly to the audience.

3.9 Use of Multimedia

The dance work "Subali Gamajayanti" integrates the use of 2D and 3D media to enrich the performance experience.



Figure 7. Sandosa Puppet Media

The 2D media, in the form of Sandosa Wayang, is produced from a white fabric screen highlighted with LED lights, creating illustrations of wayang images that support the narrative of the story. The use of Sandosa Wayang not only reinforces the dynamics and conflicts in the plot, but also helps to connect each scene, so that the audience can more easily understand the context of the performance.



Body Dance Media

Meanwhile, the dancer's body functions as a 3D medium that conveys the content of the story with various forms of movement. Through facial expressions, hand gestures, and body positions, the dancers express various emotions and character development in the story. Each movement builds an immersive visual narrative, allowing the audience to feel the tension and feelings present in each scene. With the combination of these two types of media, "Subali Gamajayanti" is able to convey messages and meanings in a clearer and more structured way, increasing the audience's involvement in the whole performance.

3.10 Lighting

The lighting arrangement in the dance work "Subali Gamajayanti" plays a crucial role in creating visualisation in accordance with the dancer's character, storyline, and expected atmosphere. The lighting used must be carefully arranged, especially in the use of a proscenium stage, so that the audience can see the performance clearly and experience the atmosphere in accordance with the story. Different types of lights, such as general lights, par64 lights, and foot lights, contribute differently in creating the desired visual effect. General lights are used to provide general lighting, ensuring that the audience can see the staged scenes clearly.

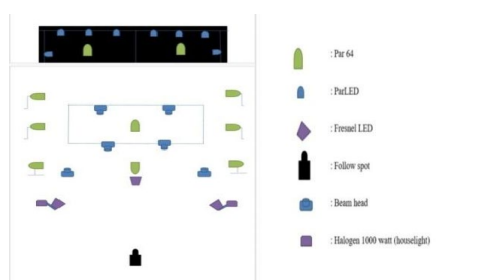


Figure 9. Lighting

Meanwhile, par64 lights have a role in building atmosphere and creating dramatic effects that support the storyline. They can be used to highlight dancers and props, create shadows, or change lighting colours to bring out different moods in each scene. Foot lights, which provide lighting from below, add visual dimension and draw the audience's attention by creating a deeper, more dramatic feel. In addition, the use of additional lights to create shadow effects on the kelir at the centre of the stage adds visual richness, bringing the audience into the atmosphere of a traditional wayang performance. This effect enriches the audience's experience of the dance performance by presenting puppet silhouettes that reinforce the narrative and atmosphere of the story.

3.11 Dance accompaniment

The dance accompaniment music in the dance work "Subali Gamajayanti" was composed using FL Studio as a music composition application for midi programming and mixing mastering. The type of rhythm used is Javanese Gamelan Pelog Slendro, which involves various traditional Javanese instruments such as Demung, Saron, Peking, Bonang Barung, Bonang Penerus, Slenthem, Kempul, Gong, Kenong Kethuk, Kendhang Ciblon, Kendhang Sabet, Kendhang Gedhe, Kendhang Ketipung, Vokal Gerong, and Sindhen. In addition to these traditional instruments, the rhythm is also enriched by the use of an orchestral combo that includes a number of modern instruments such as a string section with Violin, Viola, and Cello, a brass section with Trumpet, French Horn, Trombone, and Tuba, and percussions such as Snare, Bass Drum, Cymbal, Piatti, Tam Tam, Taiko, and Floor drum set. There are also other additional instruments such as Trebang Kuntulan Banyuwangi which was worked on using FL Studio. All these instruments are designed to create an immersive atmosphere and depict the struggle and dynamics in the dance work "Subali Gamajayanti", by combining elements of Javanese traditional music and distinctive modern instruments.

4. CONCLUSION

The dance work "Subali Gamajayanti" is an innovation that combines two different art forms, dance and wayang kulit, in one performance. By combining the visual and narrative elements of shadow puppetry into dance, this work can create a new experience for the audience. The process of creating this work, using Jacqueline Smith's structured and systematic I construction method, guides from the initial stimulation stage to evaluation and refinement. The dramatic design adopting Jacqueline Smith's double cone concept enriches the narrative structure and evokes the audience's feelings, while the use of motion exploration and bodywork techniques ensures the depth of meaning and visual beauty in each movement. Mataraman-inspired movement styles and the movement characteristics of dashing men are used to portray the complex conflicts and emotions in the story. By involving 26 movements that depict important scenes and elements clearly and expressively, the choreographer succeeded in creating a meaningful dance work that enriches the audience's experience.

While the content offered in the dance work "Subali Gamajayanti" as a whole describes the heroic struggle of Subali and Sugriwa in facing the threat that threatens their homeland from destruction caused by the giant Mayawi. In the fight against a strong and ferocious enemy, the two characters show great sacrifice and unwavering loyalty to their homeland. This work indirectly conveys a message about the true meaning of struggle, solidarity and courage in facing challenges that threaten the survival and honour of a country. By combining visual, narrative and artistic elements, this work not only entertains, but also inspires the audience to reflect on these important values in the context of human life and existence.

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