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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

Visualization of Courage the Wironini's Soldiers in the Form Dramatic Dance on Dance Work "Kridhah Sang Abithah"

Aulia Nanda Arsyika¹, Jajuk Dwi Sasanadjati²

Universitas Negeri Surabaya, Surabaya, Indonesia

Email: aulia.19059@mhs.unesa.ac.id
jajuksasanadjati@unesa.ac.id

Abstract: The dance work 'Kridhah Sang Abithah' is a work that carries the theme of the phenomenon of courage which is also the choreographer's empirical experience. This phenomenon was taken from the courage possessed by *Wironini* soldiers in fighting the allies, defending Untung Suropati in defending the land of Pasuruan. The choreographer was interested in the phenomenon of bravery of the *Wironini* soldiers because it is related to the phenomenon experienced by women today. The focus of the form in this work is a type of dramatic dance which is a reinforcement in depicting the atmosphere and the focus of the content is the visualization of the courage of the female soldier 'Wironini'. The aim of creating this dance work is to visualize the courage of the *Wironini* Pasuruan soldiers and convey the message contained in it through the dancers' body movement expressions. The choreographer uses choreography theory by Sumandiyo Hadi and construction method theory I by Jacquiline Smith to support the analysis of his dance creation. This dance work is also supported by various elements, such as movement, music, make-up, clothing, props and lighting that match the dance theme. The flow of the content in the dance work 'Kridhah Sang Abithah' consists of an opening, 5 main scenes and an ending. Danced by 9 dancers and supported by 24 movement motifs and floor patterns. The message conveyed by this dance work is that a woman must also have courage and firmness in making decisions when acting.

Keywords: *Courage, Dramatic Dance, Dance Work, Kridhah Sang Abithah.*

1. INTRODUCTION

Pasuruan is a city located in the province of East Java, Indonesia. This city is on the northern edge of Java Island and is located about 65 kilometers south of Surabaya City, the capital of East Java province.

Pasuruan has an area of around 35.29 square kilometers and is one of the important cities in the Tapal Kuda region, which includes Pasuruan, Probolinggo and Situbondo. The history of Pasuruan can be traced back to the Kediri kingdom in the 11th century. At that time, Pasuruan was known as an important port and trade center in East Java. For centuries, the city has been the center of culture, government and economy in its region. The word "Pasuruan" comes from a combination of two words in Javanese, namely "market" which means trading place and "eight" which means money. Literally, Pasuruan can be interpreted as a place of money trading. This name describes the history of Pasuruan as an important trading center in East Java.

In its development, Pasuruan has become a growing trade center in the Tapal Kuda area, which includes Pasuruan, Probolinggo and Situbondo. This region has busy trading activities, both on a local and regional scale. Trading in money and other commodities, such as agricultural and industrial products, is a characteristic of Pasuruan as an economically advanced city. The origin of the name Pasuruan which is related to markets and money reflects Pasuruan's important role in the trade and economic sectors in East Java. During the



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Dutch colonial period, Pasuruan also became an important plantation and industrial center. At the beginning of the 20th century, Pasuruan had industrial activities such as sugar cane plantations, sugar factories and textile industries. The city's economy is growing rapidly with coffee and pepper plantations. During the period of Indonesian independence, Pasuruan was also active in the struggle for independence. Many Pasuruan residents were involved in national movements, such as the Sabilillah Movement, which was one of the fighter organizations against Dutch colonialism and Untung Suropati's resistance which also supported the independence of the land of Pasuruan.

Untung Suropati is a hero who comes from Pasuruan. He is known as one of the resistance fighters against Dutch colonialism in the 17th century. Although his life background is still not fully revealed, his struggle and courage in fighting the invaders earned him respect as a national hero. Not much is known about Untung Suropati's early life. However, there are several theories that say that he came from a Javanese noble or priyayi family. He is believed to have been born around 1660 in the Keboan area, near Pasuruan. Untung Suropati's fighting career began when he became a soldier for the Mataram Kingdom. At that time, Mataram was experiencing internal divisions and conflict with the VOC (Vereenigde Oostindische Compagnie), a Dutch trading company that wanted to control the region.

In the battle against the Dutch, Suropati showed strong leadership and extraordinary courage. He was able to organize and lead troops to fight the invaders. The peak of Suropati's struggle occurred in the 1680s when he succeeded in building an alliance with nobles and local troops in East Java to fight the Dutch. He led a resistance force known as "Topan" or "Opname Army" which was also supported by Wironini, namely the female soldier Untung Suropati, to fight Dutch colonial rule. Suropati's troops succeeded in capturing several forts and expelling the Dutch from several areas of Pasuruan. (Domis, 1930:91). Wironini's female soldiers are also called Soerapati's followers who wear red robes and belts in the form of gold shawls given by the nobles. (Domis, 1930:96).

Pasuruan is famous as a Heritage City, namely a city with a lot of history which is considered to be an icon of Pasuruan. However, ironically, many people do not know the history of Wironini as a female soldier Untung Suropati. This gave rise to interest in bringing this phenomenon into a dance work. Researchers are interested in researching and creating a dance work about this matter by choosing a type of dramatic dance that requires meaning and messages that can be taken away by the audience or spectators who see this work.

The work presented focuses on Wironini's female soldiers who have a very prominent brave character, but behind that, their tenacity to carry out their journey in defending the land of Pasuruan is a strong characteristic to be used as a source for the work "Kridhah Sang Abithah". And after the birth of the dance work "Kridhah Sang Abithah" changed the views of people who thought negatively in the views of other people, that actually behind the graceful nature that Wironini possessed, they had a side of courage that could actually be used as an example in life, apart from that, in the principle of female warriors, Wironini could be a good role model in all endeavors.

2. METHOD

The creation of the dance work "*Kridhah Sang Abithah*" has a creation method that is appropriate to the dance work being created. The approach to the dance work "*Kridhah Sang Abithah*"

uses the dance construction method. In the process of creating dance creation according to Jacqueline Smith in the book "Dance Composition: A Practical Guide for Teachers" about the steps in the method of creation through construction I starting from the initial stimulus for choreographers the initial stimulus can be auditive, visual, idea, tactile or kinesthetic); determining the type of dance; and determining the mode of presentation; then through a process of exploration (movement) which then becomes a series of motifs in movement (Smith, 1985:20). Choreographically, the choreographer widens the area of exploration of this expression of courage. Initially, it was just an act of bravery carried out by *Wironini* when fighting the allies to defend Untung Suropati in defending the land of Pasuruan. In *Wironini's* work, courage is formed through props and body movements.

The method for creating the dance work '*Kridhah Sang Abithah*' begins with an initial stimulus to stimulate ideas by reading literature, then continues with source exploration to observe and collect data from various sources, as well as movement exploration to find and organize movement motifs that will be assembled into a meaningful dance movement. The next stage is to carry out an improvisation process to beautify, diversify and develop movements to make them more dynamic. The next stage, namely formation or composition, is carried out to arrange the parts of the dance work so that they are connected and continuous with each other. The final stage, namely analysis and evaluation, aims to carry out an in-depth analysis of the movements that have been created and reprocessed to clarify the concepts of form and content variables.

The dance work "*Kridhah Sang Abithah*" uses the theme of courage. *Wironini's* courage illustrates how a woman today must be brave in making decisions about a career and so on. The type of dramatic dance used does not reveal very detailed characters and storylines. The choreographer only took some of *Wironini's* symbols and his courage to create the atmosphere of the dance. The design used in this dance work is a double cone design with a dramatic design. This looks at the scenario starting from the introduction, the stimulus rises, falls, climax, anti-climax and final resolution.

The mode of presentation in this dance is expressed symbolically in a representative manner, using various symbols of pure movement and meaningful movement that are unique and representative. The movement techniques used are the result of a process of exploration and improvisation, namely development of traditional movement techniques and imitation movements according to the character of the character being performed. Supported by the style used according to the area being appointed, namely East Javanese style with '*Pandhalungan*' Pasuruan region. Determining the number of nine dancers also aims to support the use of props, stage settings and various other artistic uses. Use settings in the form of dry ice or artificial smoke and spotlights to support the atmosphere in the dance scene. Regarding musical accompaniment, the choreographer uses live musical accompaniment or is accompanied directly during the performance using pentatonic musical instruments '*Javanese gamelan*' as well as diatonic musical instruments in the form of siter, flute and saxophone. The makeup used is beautiful but still gives the impression of a firm facial character. The clothes used also have red and black nuances because they convey the meaning of strength.

3. RESULTS AND DISCUSSION

3.1 Content Description

Work *The 'Kridhah Sang Abithah'* is a new dance work presented in the form of dramatic dance on the proscenium stage. This work highlights the courage of Soldier Wironini in defending Untung Suropati and defending the land of Pasuruan who can be a role model for women today and in the future.

Based on the flow of its content, this dance work consists of five scenes. Starting with an introduction, namely a depiction of the peaceful atmosphere of the Pasuruan area and the Wironini soldiers preparing themselves. Continued in scene one, with a depiction of a firm and brave soldier training for war. Then in scene two, it depicts the downfall of Wironini's soldiers when they see the Pasuruan area being colonized. Scene three depicts the soldiers starting to get up and organize their movements with the help of Untung Suropati. Furthermore, in scene four, it depicts the soldiers who rely on their rontal weapons to fight. In scene five, there is a depiction of the joy of the soldiers who have succeeded in helping Untung Suropati in defending the Pasuruan area.

3.2 Shape Description

In the discussion of the description of the form of the dance work *'Kridhah Sang Abithah'* this consists of a description of the storyline or scenario, presentation structure, description of movements and floor patterns. The first discussion that the author will describe is regarding the storyline or scenario. In the introduction scene, the dance atmosphere that is created is calm because the dancers perform their movements firmly but remain calm. Continuing with scenes I and II, the atmosphere created is still the same as before. Then in scene III, a tense atmosphere begins to enter. In scene IV the atmosphere is very tense because it is supported by scenes of soldiers fighting. It closes with an atmosphere of happiness, because in this last scene the *Wironini's soldiers* has succeeded in helping Untung Suropati to defend the Pasuruan region.

The next description concerns the presentation structure. Presentation of dance works *'Kridhah Sang Abithah'* has a sequence, scene content, duration, movement motivation, atmosphere, and continuity with each other. In the intro scene, the time duration is 1 minute. Then enter scene I, the duration is 2 minutes. Furthermore, in scene II, the time duration remains the same, namely 2 minutes. In scene III, the duration is 1 minute. After that in scene IV, the duration is 2 minutes. Then the presentation of this dance work ends with a closing section with a duration of 2 minutes.

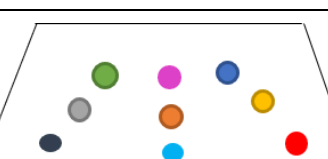
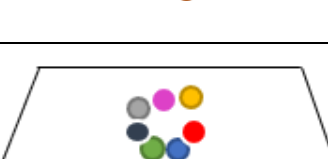
Description of movements in dance works *'The Wrath of Abithah'* consists of 24 movement motifs. Various movement motifs include: *adeg siji, mlayu mancat & ogek lambung, ngelit besar, tangan diputar, mlayu mancat zig zag, tanjak kepret, onclang tusuk atas, bermain rontal, sagah gagah, sembah, gerak feminim, persiapan latihan perang, mancat sempar, latihan perang, gerak rancak, mlayu puter onclang, pusaran jala, puter jala, adu rontal.*

3.3 Floor Pattern

The choreographer created 24 floor patterns in the dance work *'Kridhah Sang Abithah'*. Each floor pattern contains a special meaning and purpose, according to the content that will be conveyed to the audience. This floor pattern is also used to support the dance choreography presented. The dancers' movements in each form of

floor pattern also have their own calculations according to their dance movements. The explanation is as follows.

Floor Pattern	Count	Note
	3 x 8	This floor pattern is used to open the dance, highlighting one dancer first.
	16 x 8	The second floor pattern began to be used, forming nine dancers with a pattern gathered like a rhombus shape.
	3 x 8	On the third floor pattern, nine dancers begin to spread out in various directions and perform movements with a count of 3x8.
	3 x 8	The next movement is still done with a 3x8 count, but with a different floor pattern.
	6 x 8	In the next floor pattern, the dancers form two diagonal lines and perform dance movements with a count of 6x8.
	3 x 8	Dancers perform movements with a count of 3x8 on the clustered floor pattern on the left.
	4 x 8	Next, one of the dancers separates from the pattern of the other dancers, this is done to highlight the character.
	6 x 8	Still with the same concept, only the shape of the floor pattern is different. Dancers perform dance moves with a 6x8 count.
	3 x 8	Next, with a movement count of 3x8, the dancer forms a floor pattern that is almost the same as the previous pattern.

	19 x 8	Next, the dancer forms a pattern like a rhombus and performs dance movements with a count of 19x8.
	12 x 8	The next concept is visualized with a floor pattern carried out by only 3 dancers, and other dancers temporarily leave the stage.
	20 x 8	Likewise, the 20x8 movement is still carried out by the three dancers.
	13 x 8	Followed by a 13x8 counting movement and almost the same floor pattern, only 1 dancer changes places.
	3 x 8	The next movement with a count of 3x8, there are 6 dancers on the stage and forming a floor pattern.
	2 x 8	Followed by a 2x8 counting movement with a different floor pattern, and the 9 dancers are again presented on this floor pattern.
	1 x 8	The next movement with a count of 1x8 forms a square floor pattern, and the 9 dancers move in straight positions to each other.
	2 x 8	Continuing with the 2x8 movement, the dancers form a floor pattern like the letter 'V' but there is a straight line in the middle.
	3 x 8	In the next 3x8 movement, the dancers' floor pattern forms a curved line.
	2 x 8	The next floor pattern forms a circle filled with 7 dancers, and 2 other dancers are in front.

	1 x 8	Next, with a movement count of 1x8, the 8 dancers again form a rhombus pattern with 1 other dancer in the front corner.
	7 x 8	The next movement with a count of 7x8, the 9 dancers form a floor pattern as in the picture beside.
	2 x 8	Then the other 8 dancers retreat to the right corner, and 1 other dancer takes a position in the front left corner.
	5 x 8	In the closing part, the 4 dancers form movement poses at the back, and the other 5 dancers form a curved floor pattern at the front.

Table 1. Floor Pattern Symbols

The dancers in the floor pattern image are symbolized by a circle symbol with a different color for each dancer. It is used as a marker. The explanation is as follows:

Symbol	Dancer
	Rizki Dewi
	Eka Candra
	Mutiara Ramadhani
	Marshella Duhita
	Salsabillah Alsifa'a
	Vilantra Yolanda
	RA Diana Mauludiyah
	Afasilina retno
	Syifa Khoirunnisa

Table 2. Dancer's name

3.4 Make up and Costume

Make up and costume greatly influence the clarity of the characters that will be featured in the story and also become something that attracts the audience to see a work. A work that is clearly visible to the eye is the makeup and costume, therefore these two things are important. Selection of characters, make up and costume used in dance works '*Kridhah Sang Abithah*' it has a special meaning and purpose. This is of course closely related to the character of the *Wironini's* soldier which will be performed on the performance stage.

The makeup tools used include the following: foundation, loose powder and pressed powder, face contour, eyeshadow base, red and

brown eyeshadow, pink blush on, black and brown eyebrow pencil, eyeliner, red lipstick, highlighter, eyelashes and eyelash glue, beauty blender, primer, sponge, eyeshadow brush, blush on brush, setting spray.

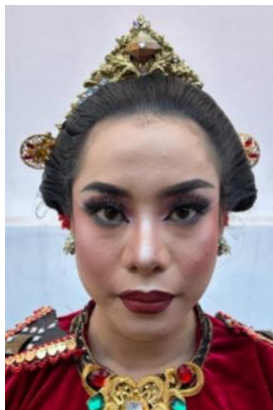


Figure 1. Dancer's make up

The character of the makeup which is firm but still feminine is also supported by the costumes used. Each part of the costume has its own shape and color according to the meaning of the dance. The clothing used in this dance work is clothing designed to resemble female warrior clothing, with the dominant color red as a symbol of courage, black as a symbol of strength, and gold as a symbol of victory and immortality.



Figure 2. Dancer's costume

Not only clothing, hair styling on the head is also a very important aspect in supporting the makeup and costumes used. The hair style chosen is to use *subal* in front and also Javanese hairbun small on the back with decoration hairpin on the right and left, then given a crown on top, roses on the right and bottom left and also jasmine flowers.



Figure 3. Dancer's hairstyle

3.5 Property

Properties used in dance works '*Kridhah Sang Abithah*' is a rontal. Rontal is a tool made from gold curtain rope combined with thin white rope and has tassels at the end of the rontal rope.



Figure 4. 'Rontal' property

3.6 Stage Technique

Dance works '*Kridhah Sang Abithah*' use the stage estimate namely a stage that has only one direction of the audience's view and resembles a frame, a stage estimation is a stage that has distance and will affect the relationship between the performance and the audience. Besides that, the stage estimation also has a closed nature. This means that everything presented above estimation must be done as carefully as possible. Anything that is not suitable for the audience to watch must be covered so that it cannot be seen by the audience from the front (Padmodarmaya, 1988: 99-101).

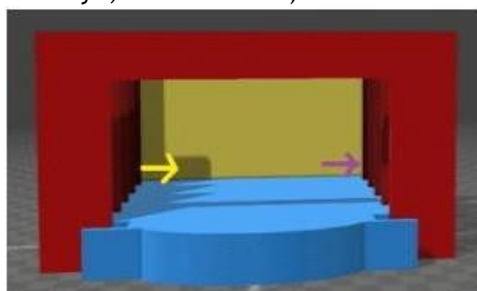


Figure 5. Proscenium stage

3.7 Lighting

On stage use estimate, lighting is also very important to support the atmosphere created. This lighting arrangement is also used to emphasize a scene, supporting make-up and costume details if used correctly. In dance works '*Kridhah Sang Abithah*'. On stage proscenium equipped with several light arrangements needed in dance performances, such as providing lights spot center during the first scene which is intended to focus on the dancers on stage and also the use of lights foot and boom so that dancers can be hit by lights and cast shadows on the stage backdrop. The lighting arrangement in this dance work uses 14 lights to provide focus in the stage area, 24 LED lights with various colors which function as atmosphere, and 6 LED fresnel lights located at the front of the stage which are useful as lighting. The lamps used are as follows:



Figure 6. Stage lighting

4.1 Music

The musical accompaniment used in this dance work is a mixed instrument ensemble (between diatonic and pentatonic or *slendro*), namely a mixture of modern music and traditional music. The musical instruments used to accompany this dance include the following: *kendang*, *demung*, *saron*, *bonang*, *kempul* & *gong*, *rebab*, *peking*, *gender*, and saxophone. Music is very influential on dancers as a signal to change movements or to change places. Music also plays a role in building an atmosphere to create dynamics for each scene in a dance work, supported by vocals to convey the content of the work other than through movement.

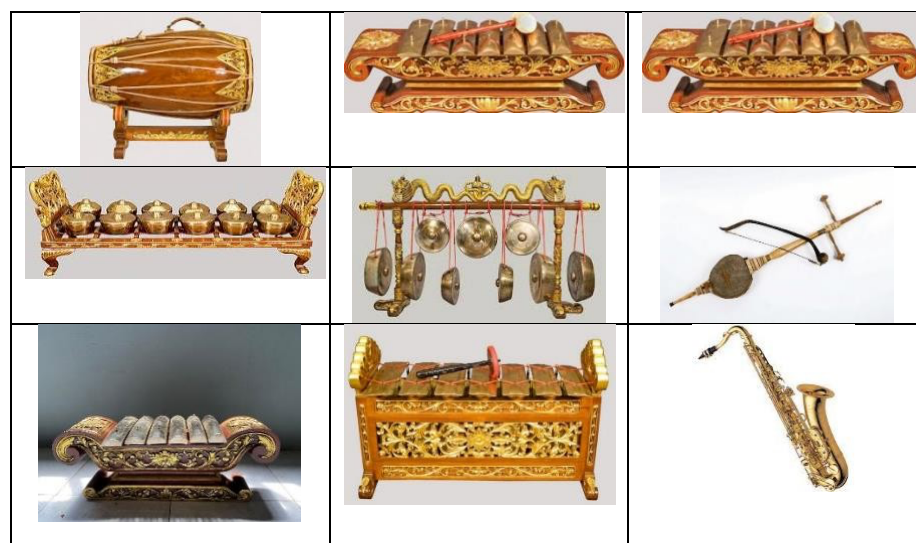


Figure 7. *Gamelan* musical instrument's

4 CONCLUSION

Dance work *Abithah's Wrath* is a work that carries the theme of the phenomenon of courage which is also the choreographer's empirical experience. This phenomenon was taken from the courage possessed by *Wironini's* soldiers in fighting the allies, defending Untung Suropati in defending the land of Pasuruan. If it is related to the current phenomenon, it is the same as the courageous nature of women today. Many women today are very brave in making decisions regarding work risks, and so on. Therefore, the choreographer made an analogy about the courageous nature of the *Wironini* soldier in making the decision to take to the battlefield which is also found in women today, namely the courage to make decisions and act. Dance work *Abithah's Wrath* This reveals the nature of women's courage.

The analogy in this work is realized through the processing of expressions, the courageous gestures that are developed, and the brave actions that are carried out, as well as by creating symbols that can convey messages.

The storyline presented is arranged in a series of several scenes. There is an intro or opening, scene 1, scene 2, scene 3, scene 4, and ending. Performed by 9 dancers with 24 movement motifs and floor patterns. The disclosure of the contents of this work is also supported by several supporting elements, such as make up and costume with female soldier clothing designs to create the figure of the *Wironini's* soldier. The soldier character that is built is also supported by properties *rontal* used by dancers. A proscenium stage equipped with lighting to help create an atmosphere during the performance. The atmosphere in each scene can also be created with the help of musical instruments in the form of: *drum, gong kempul, demung, saron, gender, slenthem, fiddle, bonang, sitting*, as well as if the vocals are played so that they become complete musical accompaniment in the performance of a dance work '*Kridhah Sang Abithah*'.

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