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VISUALIZATION OF INJUSTICE IN THE DANCE WORK “RAMPOG” IN DRAMATIC FORM

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Abstract: Rampog is a dance work that departs from the phenomenon of the tiger robbery tradition in Blitar. There are two focuses presented in this work, content focus and form focus. The focus of content is a visualization of the form of injustice in the Rampog dance work and the focus of form is presented in dramatic form. The method of creating this dance work uses the construction method I by Jacqueline Smith translated by Ben Suharto. In accordance with construction method I, the stages in the process of the work begin with initial stimulation, dance type, presentation mode, improvisation, evaluation, selection, motif. The description of the content of this work is to raise a theme of injustice from the tiger robbery tradition in Blitar. And the description of the form consists of presentation scenarios, motion descriptions, floor patterns, makeup and clothing, properties, stage techniques, lighting, and dance accompaniment. The choreographer found that the Rampog dance work is a form of expression of community rebellion against existing injustices. All the elements that have been put together by the choreographer in this dance work have made a visualization of the sense of injustice from the tiger robbery tradition in Blitar, with motion symbols that are close to the personification of tigers not only making it easier for the choreographer to convey the message, but also enriching the variety of motion forms presented.

Keywords: *Visualization, injustice, Rampog, dramatic, tiger robbery*

1. INTRODUCTION

The phenomenon of injustice in the colonial era was found in the condition of Indonesian society which was indirectly divided into two conflicting groups. Between colonizers and oppressed natives fostered a dichotomy at that time. Dichotomy in English means two parts that have been divided, split into two, branched into two (Jhon M. Echols and Hassan Shadily, 1992: 180). Dichotomy also has the definition of two groups that have been divided and contradict each other (Department of Education and Culture, 1989: 205). The existence of two parts in colonial life gave birth to a social class between rulers and slaves, between the strong and the weak. Karl Marx's opinion on social class is a special symptom experienced by post-capital society, the main actors who play an important role in the survival of society are social classes (Suseno, 2003: 112).

In the Colonial era there was an interesting activity in Blitar called rampog. Rampog (Indonesian; rampok, hereinafter referred to as rampok) in KBBI means taking by force with violence by more than one person with the aim of meeting the needs of himself or his group (kbbi.web.id, accessed on February 5). So the robbery incident must have cost the victim both materially and even his life. Robbery is also an act of criminality, and one of the causes of people committing criminal acts is due to social conditions and urgent needs.

The uniqueness of this work is that in the performance process there is a tiger roaming with the aim of killing by the community and also a tiger fight with criminals. From this incident and uniqueness, the choreographer raised it in the form of a dance work, where in the



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Rampog dance work the choreographer will focus on the injustice of the meaning of the robbery event in Blitar.

As a source of ideas from the tiger robbery incident, the choreographer is interested in interpreting the phenomenon that is rampant in Indonesia as a sarcasm against legal injustice in the colonial era. Because the choreographer hopes that the public and the audience will capture the meaning and message to be conveyed, the choreographer makes or creates a dance work whose source of ideas comes from tiger robbery.

The urgency of the tiger robbery tradition is raised as a work because with this dance work the choreographer can use it as corrective choreography and also inspiration. Corrective has the meaning of correct, thorough, and disciplined (kbbi.web.id, accessed on February 28, 2024). The corrective choreography in this work aims to be an evaluation for the perpetrators of injustice who favor those who have positions, wealth, or power and do not favor the small community. Inspiration according to the English Collins Dictionary is the stimulation or arousal of thoughts, feelings for special or unusual activities or creativity (collinsdictionary.com, accessed on February 28, 2024). The inspiration choreography in this work aims to be an inspiration for people who are in contact with the law that the real society suffers from the phenomena that occur in this case.

Operational definition is the unification of opinion or agreement of opinion about something that can be observed so that it has the same perception between the author and the reader.

1. Visualization

Visualization is the realization of ideas by engineering the physical form of a design that has been compiled in one's mind. How does one put ideas into a more tangible form both verbal and visual. So the Rampog dance work visualizes the form of injustice found in the tiger robbery tradition in Blitar.

2. Injustice

Injustice in this writing is the unequal treatment of the distribution of rights of a person or group in society. This arbitrary action has become one of the social issues that disturbs and threatens human rights. Injustice can cause a variety of suffering and misery, giving birth to poverty, disease and ignorance, prolonged conflict, debt, and unemployment.

3. Dramatic Dance

Dramatic dance is a presentation that focuses on an event and atmosphere that does not roll the story, so that in a work can bring up the dynamics that can build the atmosphere will be strong and can build communication to the audience.

4. Dance Work

Dance work is the activity of designing dance compositions based on dance elements so that they become a series of movements that produce a work that can also be called choreography, so that the design can make it easier to compose a choreography.

5. Rampog

The word rampog both in Javanese and Indonesian has the same meaning, namely taking by force with violence carried out by more

than one person with the aim of meeting the needs of himself or his group, only different writing if in Javanese using the suffix "g" to become rampog in Indonesian using the suffix "k" to become rampok. In this writing, the choreographer uses the Javanese version of rampog as a reinforcement of its traditional elements. So the robbery incident must have cost the victim both materially and even his life. In this work, rampog is focused on two objects, namely, rampog as a criminal and rampog as a tiger. The villain commits robbery to fulfill the needs of himself and his family, and the tiger robs people's livestock for their survival.

2. METHOD

The creation approach is one of the methods to create a work of art by determining the object to be the focus of a work of art created. Each choreographer has their own creation method according to the needs of the dance work created. The Rampog dance work uses an approach with the I dance construction method. According to Jacqueline Smith in his book entitled "Dance Composition: a practical guide for teachers" translated by Ben Suharto. S.S.T reveals the steps of the I construction creation method which starts from initial stimulation, dance type, determination of presentation mode, exploration process to become a series of motifs.

a. Initial Stimuli

A stimulus can be identified as something that arouses thought, or passion, or encourages activity. Stimuli for dance composition can be auditive, visual, ideational, tactile, or kinesthetic. (Smith, 1985:20).

The choreographer got the initial stimuli through visual and auditive stimuli, where the choreographer saw stories about the tiger robbery tradition on various social media and also in books that discuss the tradition. In addition, the choreographer has also seen several dance works about tiger capture, which also became a stimulus in the creation of this dance work. Auditive stimuli are obtained through people who tell stories about the tiger robbery tradition in Blitar and sources who understand this tradition. As Jacqueline Smith stated that visual stimuli have more freedom so that dance stylists can organize dance as a stand-alone dance without being accompanied by other stimuli (Smith, 1985: 22).

b. Exploration

Exploration is the initial stage of the choreographic process. This stage is carried out based on stimuli to strengthen creativity taken from sight, hearing, taste, touch, and smell. The choreographer conducts the first exploration by collecting various relevant data sources as well as interviews with sources, observing objects, and reflecting on objects.

- Object Exploration

The exploration stage of objects or phenomena to facilitate finding dance ideas that are structured, can be planned, for example, to explore the formation, technique, and content (Hadi, 2014: 71). In exploring the formation, the choreographer sees and observes what is done and how the attitude of a person who is suffering, undergoing punishment, and meeting with a tiger. The choreographer also observed how a tiger behaves when it is hunting prey, angry, and dealing with humans. In the technique aspect, the choreographer sees

and observes how a person commits a robbery and how a tiger pounces on its prey. And in the content aspect, the choreographer imagines the objects that have been observed and then incorporates flavor, atmosphere, and emotional strength into this work.

- Motion Exploration

Dance is a human expression that is realized in the form of movements that contain certain meanings, both those related to the broader context of guessing, as well as a more specific context, namely the sense of motion inherent in every expression of body movements performed by humans (Hadi, 2014: 74). The search for motion motifs by the choreographer is adjusted to the motivation so that what the dancers want to convey can be accepted and understood by the audience. The choreographer explores by coming up with movements that have a sense of injustice. The choreographer also reinforces the sense of injustice to each dancer so that the dancers can contemplate and perform their movements emotionally so that the feeling can be captured by the audience.

c. Improvisation

Sumandiyo Hadi revealed that the improvisation stage is a stage of trying or commonly interpreted as spontaneity. The improvisation stage is a stage from other dance experiences, namely exploration and composition, which aims to strengthen creativity (Hadi, 2014: 76). The choreographer stimulates certain movement motifs to provoke the dancer's creativity to be explored. This stage is carried out by the choreographer so that the movements that have been arranged do not seem monotonous and have dynamics.

d. Formation and Composition

Composition means putting, arranging, or arranging parts in such a way that the parts with each other have a relationship and together form a unified whole (Murgiyanto, 1983: 11). The choreographer has arranged the composition of the Rampog dance work consisting of an introduction and five scenes. The first scene depicts the rebellion, the second scene the robbery, the third scene the arrest, the fourth scene the intimidation, and the fifth scene the conclusion or final result.

e. Analysis and Evaluation

Analysis and evaluation is the last stage after several stages have been carried out by the choreographer, namely exploration and improvisation. At this stage the choreographer analyzes each movement that has been created and arranged, then the choreographer reworks it so that the concept of this dance work becomes clearer in terms of form variables and content variables. The choreographer will also present it to lecturers, friends, or seniors so that it can be observed and felt before being performed to the public or art observers in the final project. Choreographers also receive criticism and suggestions so that the Rampog dance work becomes better overall.

f. Selection

Selection and refinement is the stage after the evaluation is carried out and then enters the next stage. The movement at the starting point

is the first part of the dance composition. It has been selected, evaluated, and refined. Furthermore, it has become the beginning of power with motivation in the next dance (Smith, 1985: 32). Choreographers perform motion processing or motion selection to match the concept of dance work. The selection of motion aims to make the motion used effective so that it has good quality for the dance work created.

g. Motif

Motifs are simple motion patterns that make the starting point of strength in motion until it becomes a coherent movement (Smith, 1985: 32). The choreographer uses simple motion motifs that will be developed according to the needs of the dance concept. The motion motifs used by the choreographer are the development of the mataraman and arek styles.

The Rampog dance work carries the phenomenon of injustice, the choreographer's initial stimuli in this work are visual and auditive stimuli. Visual stimuli are obtained through video discussions about the tiger rampogan tradition in Blitar on social media, auditive stimuli are obtained by choreographers through stories or media through sources and also people who know the history of traditions in Blitar, especially the tiger rampogan tradition. The choreographer took this theme because there is an element of injustice behind the tiger robbery tradition, where the tiger robbery tradition makes more executions than amnesties. This phenomenon is used by the choreographer as a reminder that the selfishness of the rulers in this tradition has caused the small people to always get injustice from the colonial era to the current independence era.

Injustice means unequal treatment of the rights of a person or group in society. Arbitrary actions taken by one party create unrest and threaten human rights. Injustice causes suffering and misery, creates poverty and prolonged conflict. In the dance work Rampog, the choreographer describes the forms and consequences of injustice that occur in the tiger robbery tradition in Blitar in each scene. The introduction section has a flashback sub-theme of injustice experienced by the robbers, natives who do forced labor and tigers whose habitat is threatened. Scene I has a sub-theme of rebellious spirit that illustrates the emergence of a sense of rebellion within the robbers for the injustice that has been experienced. Scene II has a sub-theme of robbery where the choreographer depicts the robbers starting their action for freedom and survival, the natives who loot the ruler's property and the tigers who start entering the settlements to look for prey for their survival. Scene III has the sub-theme of arrest which depicts the arrest of the robbers by the ruler. Scene IV has a sub-theme of intimidation depicted by the torture of the robbers by the ruler before undergoing punishment. Scene V has a conclusive sub-theme where the choreographer depicts the culmination of the tiger robbery tradition, where the robbers compete with each other and are shown in public. The message that the choreographer wants to convey by raising the theme of injustice is that the impact of injustice in the tiger robbery tradition makes us lose one of the fauna species, the Javan tiger and also marks that this tradition is more of an execution than an amnesty.

3. RESULTS AND DISCUSSION

3.1 Results

The focus of the work is important in choreography because it is the direction of how the work can be planned and structured. The focus is divided into two: content focus and form focus.

The focus of the content in this work is injustice, with the work Rampog, the choreographer conveys that the value of injustice is still very much happening. For the small people, welfare is still unequal, making them commit crimes that should not be done for their needs. On the other hand, people who have positions and wealth always oppress the little people, are arrogant and also always win alone and as if they are the ones who hold the power of law in this country.

The focus of the form in this work is a dramatic dance form which does not present a story or characterization, but rather on strengthening the atmosphere and emotional upswings so that it will form a dynamic in a dance work.

1. Theme

Murgiyanto stated that the theme of a dance work can come from what is seen, heard, thought, and felt by the choreographer. Dance themes can also be taken from life experiences, music, drama, legends, history, psychology, literature, religious ceremonies, fairy tales, folklore, social conditions, fantasies, moods, and impressions of the choreographer himself (Murgiyanto, 1983:37). In this dance work, the choreographer uses the theme of injustice. Injustice is defined as unequal treatment of the distribution of rights of a person or group in community life. Injustice that has occurred can cause various suffering and misery, give rise to poverty, disease and ignorance, prolonged conflict, debt, and unemployment. The choreographer chose this theme because the choreographer felt that in the current era of independence, a sense of injustice still exists and is still a problem for the lives of Indonesian people, not much different from the Dutch colonial era.

2. Title

A title must be made concise, clear, and original so that the devotees can grasp it at a glance (Murgiyanto, 1983:92). The name of a dance must help the audience to find the right key as a provision to interpret what they see. In order to be good, a title should not be too specific or too long because it will make the title difficult to recognize. It would be better if the title was general to allow for various interpretations. The choreographer chose the title Rampog which is taken from Javanese and means taking by force with violence carried out by more than one person with the aim of fulfilling the needs of himself or his group. Because of the sense of injustice that is felt, becoming a rampog is the last choice to support life, even though severe punishment until death awaits him in the end, it is not an obstacle to the determination to become a rampog.

3. Synopsis

This synopsis was created by the choreographer to provide a summary or outline of the contents of the rampog dance story, here is the synopsis:

Rampogan Macan is one of the traditions in Blitar. The match between tigers and humans or called Javanese gladiators. rampog as a form of rebellion to gain true independence. However, as long as this body is still colonized, true independence is just a dream. Javanese gladiators or the rampogan macan tradition are the determinants of who will get justice, between humans or Javanese tigers, because in reality they are just bodies oppressed by the rulers.

"adil kanggo anguripi sejatine luwih migunani tumrap gesang ing alam donya, nanging yen urip kanggo ngadili yekti bakal nuwuhake kacintrakan sapadhaning urip."

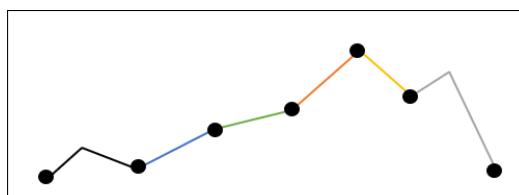
4. Rampog Dance Work Scenario

NO	ADEGAN	SUB TEMA	MOTIVASI	SUASANA	DURASI
1	INTRODUKSI	INTRODUKSI – FLASHBACK ADEGAN KONFLIK KETIDAKADILAN	Penggambaran kesengsaraan akibat ketidakadilan yang didapat dari para penindas	Ramai	2 menit
2	ADEGAN I	SEMANGAT BERONTAK	Penggambaran rasa berontak atas ketidakadilan	Semangat - tegang	3 menit
3	ADEGAN II	MERAMPOG	Penggambaran melakukan rampok untuk menunjang kehidupan	Tegang	2 menit
4	ADEGAN III	PENANGKAPAN	Penggambaran rampok ditangkap atas tindakannya	Tegang	1 menit

5	ADEGAN IV	INTIMIDASI	Penggambaran intimidasi dalam bentuk <i>bullying</i>	Senang	2 menit
6	ADEGAN V	KONKLUSI	Penggambaran perlawanan antar rampok macan untuk meringankan hukuman dan hidup	Tegang – sedih	2 menit

5. Type/Type of Work

The choreographer uses a type of dramatic work in this dance work. Dramatic dance is a performance that does not present a story but focuses more attention on an event and atmosphere, so that in a work it can create dynamics that can create a strong atmosphere and can build communication with the audience. In connection with the dramatic design, this dance uses a double cone dramatic dance design.



6. Presentation Mode

The choreographer uses a representative-symbolic presentation mode in this dance work, representative meaning the expression of dance movements clearly allows the audience to understand the intent or message to be conveyed, and symbolic meaning the expression of messages through dance movements through symbols so that they have a certain meaning. The reason the choreographer chose this presentation mode is because dance with a representative presentation mode in its initial form contains many realistic elements that are easily captured by the mind and make it easy for the audience to understand (Murgiyanto, 1983:35). Representative movements appear in the activities of people who do forced labor, robbery, fighting, and so on. Symbolic movements appear in movements related to the misery and suffering of people when they feel injustice.

7. Movement Technique

Technique is a way or step used to do or complete something. In the Rampog dance work, the choreographer uses the traditional dance technique of development, the dancer presents how to bring

a character who suffers and lives full of misery due to injustice that is developed and according to the choreographer's motivation.

8. Style

In the Rampog dance work, the choreographer uses the Mataraman style because the origin of the tiger robbery tradition itself is from Central Java and the spread of this tradition is in the Mataraman area.

9. Dancers

The choreographer uses 5 male dancers in the Rampog dance work, the five dancers portray indigenous people who are miserable and suffering from the injustice they experience. The reason the choreographer chose 5 male dancers is because the real role of the tiger robbery event, both those who are robbed and those who become tigers, is male. The choreographer chose to use 5 dancers because the number 5 has a philosophy of body balance where each part has an important function for both humans and tigers, each has 2 hands, 2 legs and 1 head, although tigers have 4 legs, the choreographer believes that the 2 front legs of the tiger are also the tiger's hands.

A dance accompaniment must be chosen with the aim of supporting the dance being accompanied both rhythmically and emotionally (Murgiyanto, 1983:44). In the Rampog dance work, the accompaniment is a mixed ensemble of diatonic and pentatonic tones. In the diatonic tones, the choreographer uses saxophone and trumpet to strengthen the colonial atmosphere. In the pentatonic tones, the choreographer uses Javanese gamelan in the pelog scale to create a sense of tradition, and the pelog scale is chosen to build various atmospheres such as sad, enthusiastic, funny, and tense. Ethnic musical instruments are also chosen to build the atmosphere such as didgeridoo, Hulusi flute, orok-orok.

10. Makeup and Costume

Makeup in Rampog dance aims to emphasize the facial lines, meaning by using red and black colors on eyeshadow, blush on, and lipstick. The base powder used includes foundation, loose powder, and compact powder. And to emphasize the nose line, use light brown shading.



Dance costumes are not only as a cover for a dancer's body, but also as a supporter of spatial design attached to the dancer's body (Murgiyanto, 1983:98). And the clothes used in this dance work have a brown-black nuance to strengthen the character of the indigenous people. The brown color means simplicity while the black color means strength and concentration so that it provides strengthening lines to the brown color.



11. Properties

The choreographer uses spear properties in this Rampog dance work. Spear properties are used as tools used by criminals to kill tigers. In the Rampog dance work, the choreographer uses spear properties to support the concept of this work. In general, the choreographer uses spears as the main property in killing tigers. But the choreographer also uses this property as a symbol of oppression and cruelty of the rulers.



12. Stage and Lighting Techniques

Stage arrangements can be made with the aim of supporting dance movement design, storytelling, creating an atmosphere (Murgianto, 1983:105). The choreographer uses a proscenium stage in the Rampog dance work, the proscenium stage will benefit the choreographer to convey the intent because the audience sees from one direction of view and also supports the dramatic design. Lighting is used not only as a lighting tool, but as a support for dance composition and atmosphere creation (Murgiyanto, 1983:109). The use of lighting in this work, the choreographer needs Fresnel lamps and parlet lamps, additional smoke or smoke is also needed to strengthen the atmosphere.

3.2 Discussion

The Rampog dance work carries the phenomenon of injustice, the choreographer's initial stimulus in this work is visual and auditory stimulation. Visual stimuli were obtained through videos discussing the rampogan macan tradition in Blitar on social media, auditory stimuli were obtained by the choreographer through stories or spoken media through sources and also people who know the history of traditions in Blitar, especially the rampogan macan tradition. The choreographer took this theme because of the element of injustice behind the rampogan macan tradition, where the rampogan macan tradition makes more executions than amnesties. This phenomenon is used by the choreographer as a reminder that the selfishness of the rulers in this tradition has caused the common people to always experience injustice, both from the colonial era to the current era of independence. Injustice means unequal treatment of the distribution of rights for an individual or group in community life. Arbitrary actions carried out by one party to create unrest and threaten human rights.

Injustice causes various suffering and misery, gives rise to poverty, and prolonged conflict. In the Rampog dance work, the choreographer describes the form and consequences of injustice that occurs in the rampokan macan tradition in Blitar in each scene. The introduction section has a flashback sub theme of injustice experienced by the robbers, the natives who do forced labor and the tiger whose habitat is threatened. Scene I has a rebellious spirit sub theme which describes the emergence of a sense of rebellion within the robbers over the injustice they have experienced. Scene II has a robbery sub theme where the choreographer depicts the robbers starting their action for freedom and survival, the natives who plunder the ruler's property and the tigers who begin to enter the settlement to look for prey for their survival. Scene III has a capture sub theme which depicts the capture of the robbers by the ruler. Scene IV has a intimidation sub theme depicted by the torture of the robbers by the ruler before serving their sentence. Scene V has a conclusion sub theme where the choreographer depicts the peak of the tiger robbery tradition, where the robbers compete with each other and are displayed in public. The message that the choreographer wants to convey by raising this injustice theme is the impact of acts of injustice on the tiger robbery tradition makes us lose one of the fauna species, namely the Javan tiger and also marks that this tradition is more of an execution than an amnesty.

4. CONCLUSION

The Rampog dance work takes the theme of injustice, the choreographer feels that injustice is a fitting theme to visualize the tiger raid tradition in Blitar because the sense of injustice in the tiger raid tradition gives rise to more forms of execution than amnesty. The choreographer finds that the Rampok dance work is a form of expression of rebellion against existing injustice. In the description of the form, the choreographer uses large-volume movement qualities as a depiction of rebellion and small volumes as a depiction of oppression. The use of low levels and jumps is used by the choreographer as a visualization of the tiger movement symbol, with movement symbols that are close to the personification of the tiger not only making it easier for the choreographer to convey the message, but also enriching the variety of movement forms presented. The choreographer uses balanced variations in making floor patterns, because there are many floor patterns where each group has a different movement motivation. However, other variations are also used in this work such as simultaneous, alternating and also sequential or canon. The choreographer uses more asymmetrical patterns for the symbols of injustice that he wants to convey. The make-up and costumes used by the choreographer use tiger motif elements as a reinforcement of the tiger symbol and the costumes used are simple models as security for the dancer's movements. The choreographer uses spear properties as a symbol of oppression. In the performance, a proscenium stage and lighting are used to support the atmosphere of the work's concept. This dance work uses a mixed ensemble of Javanese gamelan in the pelog scale, ethnic instruments, and western instruments. Western instruments are used to strengthen the colonial atmosphere. All the elements that have been combined by the choreographer in this dance work have created a visualization of the sense of injustice of the tiger robbery tradition in Blitar.

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