



E-ISSN 2338-6770

Submitted date :-

Revised date :-

Accepted date :-

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DANCE WORK “KAWENG” VISUALIZATION OF SARONG PROPERTY TENGGER COMMUNITY IN DRAMATIC DANCE FORM

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Abstract: Kaweng dance work departs from one of the traditions of the Tengger people, namely the use of sarong as the main weapon to fight the cold of the Mount Bromo area. The sarong is used by both women and men, but the sarong used by women has its own meaning in each knot or tie on the shoulder, if the knot or tie of the sarong is at the back then the woman is a sign of being married, then the knot in front indicates a pregnant woman, and the last knot is on the right or left shoulder indicating that the woman is still a girl or unmarried. Meanwhile, the sarong used by men does not have a meaning in each tie or knot. There are two focuses in this dance work, namely the focus of content that describes the use of sarongs by women, especially teenagers, in daily activities that have been applied from generation to generation that must be preserved so as not to fade, and the focus of the form of this dance work is worked on with a dramatic type. The creation method used for this choreographic process uses Jacqueline Smith's Construction Method I starting from initial stimulation, improvisation, evaluation, selection and refinement, and motifs. Then there are other supporting elements such as musical accompaniment, props, makeup and clothing, and stage techniques in accordance with the theme needed.

Keywords: kaweng, visualization, dramatic.

1. INTRODUCTION

East Java is one of the provinces in Indonesia located in the eastern part of Java Island, bordering Central Java and Bali Island. In the northern part of East Java there is one area namely Pasuruan Regency, the area is surrounded by several mountains in the area of Mount Bromo, Mount Semeru, and Mount Penanggungan. . Mount Bromo is one of the active mountains that has natural beauty, traditions, arts, and culture, the Mount Bromo area is also surrounded by several regions, one of which is Tengger.

The Tengger community has many arts and traditions that are still being carried out from generation to generation such as the tradition of wearing sarongs, the Yadnya Kasada Ceremony, the Karo ceremony, the ritual of calling rain or Ojung, and others. The tradition of wearing sarong has become a distinctive feature or identity for the local community, because it has been applied from an early age for both women and men. Sarong is a piece of batik cloth that has several functions, namely being the main weapon to fight the cold temperature of Mount Bromo, used for jarik for subordinate clothes, as a means of carrying goods, and others.

The Tengger sarong is used by all local people, both women and men. For the Tengger people, sarong has its own meaning, namely as a form of humility and simplicity. Sarong ties or knots are also considered by the Tengger community, especially in women, because each knot has a different meaning - different, namely if the knot or sarong ties are on the back neck then the woman is a sign of being married or pregnant, then there is a knot on the right shoulder indicating that the woman is still single or a girl, and the knot on the left



indicates that the woman does not have a husband. While the use of sarongs on men does not have its own meaning.

The tradition of using sarong has its own uniqueness, especially for women who have meaning in each knot because not every place has the same tradition. However, the tradition of wearing sarongs has gradually begun to fade among the younger generation, they prefer to dress in simple clothes that lead to modern models such as jackets, sweaters, and others. Seeing this phenomenon, the choreographer is interested in expressing his ideas in the form of a dramatic dance work that focuses on the use of sarongs, especially teenage women. This dance work is packaged interestingly as informative choreography so that the Tengger community, especially the younger generation, will continue to preserve the tradition of wearing sarongs as a characteristic of the local community, besides that it is intended for the general public that the use of sarongs in the Tengger community has its uniqueness and meaning.

2. METHOD

The approach to the choreographic process used by the Kaweng dance work is to use the construction method I by Jacqueline Smith because the stages are more detailed so that they can be used in the choreographic process in the creation of this dance work. . According to Jacqueline Smith, construction method I is a method of creating a work that has several planning stages, starting from the initial stimulus that motivates the dance, determining the type of dance used, determining the mode of presentation, improvisation, evaluation, selection and motif (Smith, 1985: 32). This method has the stages of the work, starting from :

a) initial stimuli

An stimulus can be defined as something that arouses thought, or passion, or encourages activity. Stimuli for dance composition can be auditive, visual, ideas, sensory or kinesthetic (Smith, 1985:20). In creating a dance work, the choreographer must first find the initial stimulus based on experiences or events that occur in an environment. In this Kaweng dance work, the choreographer finds ideas through visual stimuli that occur in the Tengger area of Mount Bromo, namely the Tengger sarong tradition.

b) dance types

In this Kaweng dance work, the choreographer chose the dramatic dance type. Dramatic dance will focus on an event or atmosphere that does not tell a story (Smith, 1985: 27). To describe this type of dramatic dance requires several elements, including dynamics, rhythm, and tempo in order to achieve the atmosphere and emphasize the dramatic patterns that appear. This dramatic type does not give rise to characters in a dance work.

c) presentation modes

The mode of presentation is about the content of the movement to be presented, by pouring a certain symbol or sign in detail and originality and from other aspects such as its uniqueness (Smith 1985: 29). In this dance work, it will use a representational presentation mode that presents back as in

real life, because the movements created come from human activities and symbols with the hope that the audience can imagine. These activities are the same as those carried out by the Tengger people, namely doing daily activities such as working using sarongs.

d) **Improvisation**

Improvisation is a movement that is done spontaneously. The freedom that occurs due to experimentation with movement and trying to realize the shadow of the imagined movement into real movement expressions (Smith, 1985:31). Improvisation will be done by the choreographer after finding the stimulus, type and presentation, so that an imagination will emerge and the body will spontaneously move with creativity and freedom to create a movement.

e) **Evaluation**

This evaluation will be a correction of choices after improvisation, both in the form of material and form obtained through experience by feeling, knowing and choosing the movements obtained according to imagination or expectations. This evaluation is more precisely aimed at perfecting (Smith, 1985: 31). This stage is used to review a dance work from beginning to end to find out the shortcomings or incompatibilities in the work so that this stage aims to perfect.

f) **selection and refinement**

Selection and refinement is the stage after evaluation is done 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 the power with motivation in the next dance (Smith, 1985: 32). After evaluating this stage, it is used for motion selection and refinement in the *Kaweng* dance work.

g) **motifs**

Motifs are simple movement patterns that make the starting point of strength in movement until it becomes a coherent movement (Smith, 1985: 32). This pattern is formed during the motion experimentation stage, namely improvisation and exploration. When it has gone through several stages, the choreographer will choose a motion motif so that it becomes a strength or characteristic for the *Kaweng* dance work.

3. RESULTS AND DISCUSSION

3.1 Results

1. **Theme**

According to Sal Murgianto (1983:87) themes are born spontaneously from the total experience of a dance stylist, which must then be carefully scrutinized for its possibilities to be revealed in motion and its compatibility with the decision. In this *Kaweng* dance work, the choreographer uses a type of social

theme, namely the sarong tradition taken from one of the traditions of the Tengger people.

2. Title

A title is a name used as an identity that implies the content of a work of art. The title should be concise, clear and original, so that it can help the audience to get the right indication to interpret what they see (Murgianto, 1983:93). In this dance work, the choreographer uses the title Kaweng. The word kaweng is a term for the Tengger people to mean a cloth or sarong that is used daily on the body to fight the cold temperature of the Mount Bromo area. (Interview Monday / 05 / February / 2024)

3. Synopsis

A synopsis is a short summary that gives an overview to the audience or reader. It gives an overview of the storyline or main points. Here is the synopsis of this Kaweng dance work:

"Kaweng is not just a piece of cloth used as the main weapon against the cold temperature of the Mount Bromo area. Kaweng has a meaning in every knot used by Tengger women. However, the use of sarongs has begun to fade due to erosion by modern times, as Tengger people, especially teenagers, should continue to preserve the use of these sarongs as a characteristic and identity of the local community"

4. Scenario

Dance works have scenarios to describe each scene to make it easier to understand the description or description of each scene. The following is a table of scenarios for Kaweng dance works:

Table 1. Scenario of Kaweng Dance

No.	SCENE	THEME	MOTIVATION	ATMOSPHERE	DURATION
1.	INTRODUCTION	Togetherness	Depiction of the spirit of the Tengger people in their daily activities by using sarongs to fight the cold of Mount Bromo.	Firm and Joyful	3,5 Minutes
2.	SCENE 1	Simplicity	Depiction of the simplicity of Tengger girls in wearing sarongs with the right knot	Majestic and joyful	2 Minutes

3.	SCENE 2	Majesty	Depiction of the function of the sarong as a characteristic of the local community and the main weapon against the cold temperature of Mount Bromo	Majestic	1,5 Minutes
4.	SCENE 3	Sadness	Depiction of the sadness of the Tengger people when they see the fading of the use of sarongs in the current era	Sad and tense	1, 5 Minutes
5	SCENE 4	Awakening and togetherness	Depiction of the invitation of the Tengger people to return to preserving the use of sarongs	Joyful	2 Minutes

5. Type

The choreographer has determined the type of dance in this Kaweng dance work, namely using the dramatic dance type, this type is used because it is considered in accordance with the concept that is used as the main focus, namely not bringing up the main character and not staging a story.

6. Mode of presentation

According to Jaqueline Smith translated by Ben Suharto, the mode of presentation has been divided into two, namely representative and symbolic (Suharto, 1985: 29). In this dance work, the choreographer uses a symbolic representative presentation mode. Representative is describing the activities of the Tengger people. While the symbolic is not only a sarong, but conveys a picture through motion. The symbol system is not merely silent or mute, but shows a content in the work that will be conveyed (Hadi, 2003: 23).

7. Movement technique

Technique is an effort to organize and carry out the entire process both physically and mentally that can be realized by dancers who must also recognize several skills, form techniques, medium techniques and instrument techniques (Hadi, 2014: 49). In the *Kaweng* dance work, the choreographer explores and improvises traditional East Javanese movements that are developed to get and find the right movement techniques. In addition, the choreographer processes the dancers' bodies, properties, and floor patterns so that creative ideas can be conveyed.

8. Style

A dance work is born influenced by manifestations either from the environment or the creator's personal area. The manifestations inherent in the dance work are style and style (Lilik, 2016: 29). In this dance work, the choreographer uses exploration and improvisation to find its own characteristics of movement by linking the East Javanese style developed especially in the feminine genre. The dance style that emerges is a compact, soft, and firm dance style according to the needs of the scene and the choreographer's exploration

9. Dancers

In this *Kaweng* dance work, seven teenage female dancers are involved, because it adapts to the theme and concept worked on by the choreographer, namely the use of sarongs on teenage women using sarongs with the right knot symbol.

10. Make-up and Costume

The makeup in this dance work is choreographed using a community approach, especially teenagers or village girls. The makeup used is to emphasize facial lines in the sense of using a mature brown color and a little gold on the eyeshadow, natural red blush, and maroon lipstick to make it look simpler like a village girl in general.

The costume is arranged in such a way as to illustrate the approach between the Tengger community and the dance work, namely the simplicity in dressing the Tengger community. Using kebaya with a type of dark red (maroon) brocade fabric and black camisole inside the kebaya, black pants that are slightly widened at the bottom, then using a sembong on the oval-shaped circular hip, and the dancer also uses ilat - ilat on the front and a small belt on the stomach.

11. Accompaniment

According to Sumandiyo Hadi (2003:51), dance and music must complement each other to build an atmosphere. As a dance accompaniment there are ways that must be understood, namely as a rhythmic accompaniment to dance movements, as a supporting illustration of dance movements, and a harmonious combination of the two. The accompaniment of *Kaweng* dance works uses accompaniment with pentatonic tonal patterns in pelog,

namely East Javanese gamelan and combined with diatonic tonal patterns using saxophone.

12. Properties

Properties in Kaweng dance works must be properly considered, and their presence must support the achievement of the message, meaning, and impression in the dance work by the audience. Property itself is a medium that is played to dance during the performance, because of its identity as a tool or medium, the meaning of its presence is functional (Hidajat, 2017: 89). In this Kaweng dance work, the choreographer chose to use a Tengger sarong in the form of a cloth sheet like a jarik as the main property and Bromo-an as a symbol of the beauty of Mount Bromo which is still active.

13. stage technique

Properties in dance works must be properly considered, and their presence must support the achievement of the message, meaning, and impression in the dance work by the audience. Property itself is a medium that is played to dance during the performance, because of its identity as a tool or medium, the meaning of its presence is functional (Hidajat, 2017: 89). Kaweng Dance uses a proscenium stage with one trap that has a setwing on the right and left of the stage, using lighting as a supporting element for each scene.

3.2 Discussion

Kaweng dance work is a dramatic dance work that describes one of the traditions in the Mount Bromo area, namely Tengger. The tradition is the tradition of using sarongs that have been applied for generations by the local community. The use of sarongs is also considered by the Tengger community seeing from the location of the knot or ties used also affects the views of the local community. this work focuses on women who are still teenagers, therefore in this work all female dancers use sarongs that are tied on the right. In addition, this dance work is also supported by several elements in it, namely motion, makeup and clothing, accompaniment, stage technique or panggung, and lighting in order to create dance works in accordance with the concept. Here are the other supporting elements:

1. Description of Movement

Motion is the main element that is very important in a dance work, motion is created from exploration and improvisation of the body which is formed and assembled then combined with music according to the required theme. The Kaweng dance work uses exploration and improvisation of movements from the choreographer's body which focuses on traditional East Javanese movements that are developed, not only body movements, the choreographer also explores the properties included in this work, namely sarongs and Bromo-an.

2. Floor Patterns

Floor Pattern is the location of the dancer's position in a dance work which aims to determine the formation or position and line of each dancer that has been adjusted by the

choreographer to make it look neat and have aesthetic value. Kaweng dance works use more simple floor patterns and are not much divided between dancers, it's just that there are quite a lot of differences in the direction of face and level in the floor pattern of this work.

3. Make-up and Costume

Makeup plays a very important role in a performance as a supporting element, its use is to emphasize facial lines and shape characters according to the needs of the show. The Kaweng dance work uses beautiful makeup because it depicts a simple girl. The following is the makeup for Kaweng Dance:

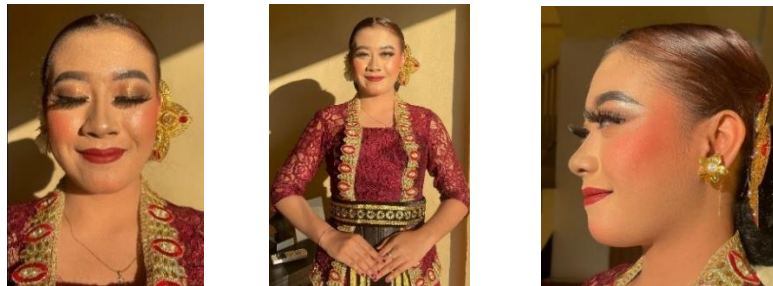


Figure 1. Kaweng Dance Make-up
(Figure 1: Photo Fella 2024)

Not only makeup, fashion also plays an important role in the performance to give its own impression and meaning in it to support a performance through the clothing or clothing used. In this work, dancers use costumes that are designed in accordance with the concept of the work to illustrate the simplicity of the Tengger community. The following is the fashion for Kaweng dance:

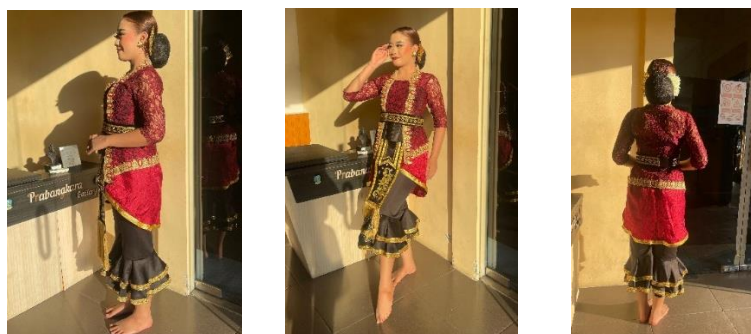


Figure 2. Kaweng Dance Costume
(Figure 2 : Photo Fella 2024)

Hairstyling is also considered by the choreographer to make it look more alive and show the meaning and character of the dancer. The dancer's head is decorated according to the concept of the work, which is the depiction of a village girl. The following is the hairstyle for Kaweng dance:

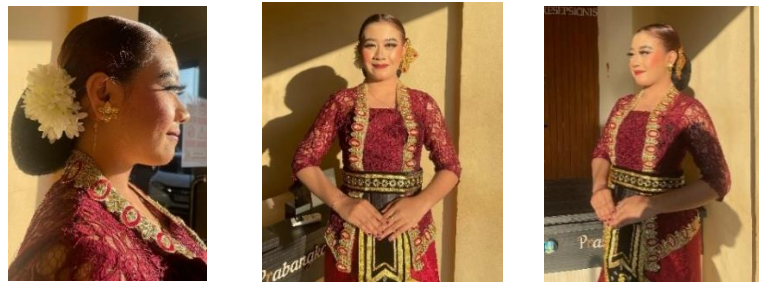


Figure 3. Kaweng Dance Hairstyling
(Figure 3 : Photo Fella 2024)

4. Properties

Objects that are used in a dance and have certain meanings or symbols can be interpreted as a property. Properties in a dance work play an important role in supporting a work to make it look more alive and meaningful. In this dance work, the choreographer uses two properties, namely sarong or Kaweng and Brom-an as below:



Figure 4. Kaweng Dance Properties
(Figure 4 : Photo Fella 2024)

5. Stage Techniques

In the Kaweng dance work, the choreographer used a proscenium stage to create an artistic impression in it. However, the choreographer did not put excessive decorations using only one trap and black backdrop. This aims to support the dancers' movements and floor patterns in this dance work to be seen more clearly from the audience's point of view. In addition, there are setwings on the right and left of the stage to determine the position of the dancers' exit and entry.

6. Lighting

Lighting or lighting is used to support each scene and looks different in each scene. In this dance work using ParLED lighting in red, blue, and green. Then the focal point uses Boom and fresnell.

7. Musical Accompaniment

Kaweng dance works use traditional music and of course use traditional musical instruments or East Javanese

gamelan and a little touch of saxophone in it. The following is a description of the musical accompaniment for Kaweng dance:

Table 2. Description of Kaweng Dance's Musical Accompaniment

No.	Scene	Gending	Atmosphere	Music
1.	Introduction	Gending Kaweng	Joyful and Strong	Illustration of non-rhythmic and rhythmic patterns on balungan
2.	Scene 1	Gending Gadis Tengger	Majestic and Joyful	Rampak in 4/4 time, choir and sinden vocals
3.	Scene 2	Gending Sarung	Majestic	Smooth vocal ompak with fast to slow and slow to fast tempo
4.	Adegan 3	Gending Lunturan Sarung	Sadness and Emotions	Solo vocal combination of balungan and wind instruments with slow to fast music tempo
5.	Adegan 4	Gending Sarung Lestari	Joyful	Vocal choir illustrating gangsaran pattern, lancar

4. CONCLUSION

Kaweng dance work is a dance work that departs from one of the phenomena in the Tengger area of Mount Bromo, namely the tradition of using sarongs that are used daily and applied for generations, this has become a characteristic or identity of the local community. Tengger sarong has a humble value and simplicity in every use. In addition, the sarong has several functions such as the main weapon against the cold of the Mount Bromo area, as a jarik or subordinate clothing, carrying goods, and others. The use of sarong has a meaning in every knot or tie used by women. Due to the development of the times that continues to advance, the tradition is slowly diminishing, which means that local people, especially teenagers, prefer to use more practical warm clothes such as jackets, sweaters, hats, and others. From this phenomenon, the choreographer expresses his ideas through dance works presented in the form of dramatic dance, especially teenage women who must continue to preserve the tradition of using sarongs.

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