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Correspondence Address:

Thai Studies, Faculty of Arts,  
Chulalongkorn University 254 Phaya  
Thai Rd, Wang Mai, Pathum Wan,  
Bangkok 10330. Email:  
[6688031022@student.chula.ac.th](mailto:6688031022@student.chula.ac.th)

# "NGGADUNG" VISUALIZATION OF THE DEDICATION OF THE NGAGLIK COMMUNITY THROUGH DRAMATIC DANCE IN THE PROCESSING OF GADUNG TUBERS

Oby Amadenta<sup>1</sup>, Dra. Jajuk Dwi Sasanadjati, M.hum<sup>2</sup>.

State University of Surabaya, Surabaya, Indonesia

Email: [obyamadenta.21041@mhs.unesa.ac.id](mailto:obyamadenta.21041@mhs.unesa.ac.id), [jajuksasanadjati@unesa.ac.id](mailto:jajuksasanadjati@unesa.ac.id).

**Abstract:** *The dance work "Nggadung" was inspired by the dedication of the people of Ngaglik Hamlet, Kediri, in processing gadung tubers into chips. Gadung tubers, which contain natural toxins, require special skills and careful processing stages to be safe to consume. Through the choreographer's empirical experience and direct observation of the processing process, this work presents a visualization of cultural values in the form of precision, hard work, and mutual cooperation of the Ngaglik community in the form of dramatic dance. The process of creating works uses Jacqueline Smith's construction method approach I I, with stages of exploration, improvisation, evaluation, and the formation of motion motifs that describe the process of "nggadung" in a representative-symbolic manner. This work involves 7 dancers with the use of distinctive properties, natural makeup, and clothing in shades of gray and white as a symbol of the gadung processing process. The results show that the transformation of the process of processing gadung tubers into a form of performing art is able to become an educational and reflective medium for local wisdom. In conclusion, the "Nggadung" dance not only displays aesthetic beauty, but also functions as an effort to preserve culture and strengthen community identity through visualization of the value of dedication in daily life practices.*

**Keywords:** *Dramatic Dance, Tubi Gadung, Dedication, Visualization, Culture Local.*

## 1. INTRODUCTION

Ngaglik Hamlet, located in Kandangan Village, Kandangan District, Kediri Regency, is a strategic area on the border of Kediri Regency and Malang Regency. The majority of the population works as traders due to the existence of large markets that are the center of cross-district trade. In addition to trading, Ngaglik residents also work as farmers, breeders, and gadung tuber processors. Ahead of Eid al-Fitr, processing gadung tubers into chips has become a routine activity that generates great profits and is used as a side job by the community.

Gadung chips from Ngaglik are famous for high quality and are even marketed outside the island. However, the processing process requires special expertise because gadung tubers contain toxic substances such as dioscorin and diosgenin that must be neutralized to be safe for consumption. Processing is carried out through various complicated stages, such as lubrication with kitchen ash, soaking, boiling, and drying. This technique not only guarantees the safety of the product, but also becomes a legacy of knowledge that has been



acquired for generations, including by choreographers whose families also produce gadung chips.

The long and complicated process in processing gadung chips requires patience, precision, and discipline, so that it reflects the cultural values and character of the processing community. From an artistic perspective, these stages then inspire the choreographer to create dance works that depict philosophy and perseverance in processing gadung. This dance work is a representation of efforts to preserve local culture and respect for traditional wisdom inherent in the life of the people of Ngaglik Hamlet.

## 2. METHOD

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

### a) Early Stimulation

An stimulus can be defined as something that arouses thoughts, or enthusiasm, or encourages activity. Stimulation for dance compositions can be auditory, visual, imaginative, palpable or kinesthetic (Smith, 1985:20). In creating dance works, choreographers must first find the initial rhythm based on experiences or events that occur in an environment. In dance works *Düsseldorf* This choreographer finds an idea or idea through visual stimulation that occurs in Ngaglik hamlet, Kandangan village, Kandangan district, Kediri regency. Where most of the residents routinely process gadung tubers to be used as chips.

### b) Office Type

In dance works *Düsseldorf* This choreographer chooses a type of dramatic dance. 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 to achieve atmosphere and emphasis on the dramatic patterns that appear. This dramatic type does not give rise to a character in a dance work.

### c) Presentation Mode

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 as well as from other aspects such as its uniqueness (Smith 1985:29). In this dance work, a representational presentation mode will be used that represents it as in real life, because the movements created come from human activities and symbols in the hope that they can be imagined by the audience. This activity is the same as what was carried out by the Ngaglik community during the process of processing gadung tubers.

### d) Improvised

Improvisation is a movement that is carried out spontaneously. The freedom that occurs due to experimentation with motion and trying to realize the shadow of the motion of his image to the expression of real motion (Smith, 1985:-31). Improvisation will be carried out by the choreographer after finding the stimulus, type and also its presentation, so that an imagination will emerge that will unconsciously move the body will spontaneously move with creativity and freedom to create a movement.

e) Evaluation

This evaluation will be a correction of choice 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 improving (Smith, 1985:31). This stage is used to review a dance work from beginning to end to find out the shortcomings or inconsistencies in the work so that this stage aims to improve.

f) Selection and Refinement

Selection and refinement are the stages after the evaluation is carried out and then enter the next stage. The movement at the starting point is the first part of the dance composition. The movement has been selected, evaluated, and refined. Furthermore, it has become the beginning of strength with motivation in the next dance (Smith, 1985, : 32). After evaluating these stages, they are used for movement selection and refinement in dance works *Düsseldorf*.

g) Motif

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

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

1. Theme

According to Sal Murgianto (1983:87) the theme is born spontaneously from the total experience of a dancer, which must then be carefully examined the possibilities – the possibility of being revealed in the movement and its compatibility with the decision. In *this Nggadung dance work*, the choreographer uses a type of dedication theme, namely the dedication of the ngaglik community in processing gadung tubers to be used as chips.

2. Heading

Title is a name used as an identity that implies the content of a work of art. The title must be composed concisely, clearly and originally, so that the title can help the audience to get the right indication as a capital to interpret something seen (Murgianto, 1983:93). In this dance work, the choreographer uses the title *Nggadung*. According to KBBI Gadung (*Dioscorea hispida*) is a coiled plant whose tubers are intoxicating if eaten directly, but if soaked first in wet ash, the poison will disappear or become reduced, while the suffix *Ng-* is a verb in Javanese. If combined, the suffix *Ng-* + *gadung* = *Nggadung* which means the activity of processing gadung tubers (*Dioscorea hispida*) to be used as chips.

### 3. Synopsis

A synopsis is a brief summary that gives an overview to the audience or reader. The synopsis provides an overview of the storyline or main points. The following is a synopsis of the *Nggadung* dance work :

"Gadung tuber processing activities (*Dioscorea Hispida*) to be used as chips. Where the processing process requires special skills and high dedication so that toxic gadung tubers are safe to consume. So that the meaning of *nggadung* can be interpreted as a form of dedication to gadung processors to produce quality gadung chips."

### 4. Scenario

Dance works have a scenario to describe each scene to make it easier to understand the description or description in each scene. The following is a table of the scenario of the *Nggadung* dance work:

**Table 1.** Scenario of Nggadung Dance Work

No.	SCENE	MOTIVATION	ATMOSPHERE	DURATION
1.	INTRODUCTION	Depiction of the effects of the body experiencing poisoning after consuming inappropriately processed gadung	Tense	2 Minutes
2.	SCENE 1	Depiction of preparation activities for processing gadung. Starting from reading recipe books, rolling out a tarp to use as a base to sharpening knives	Spirit	2.5 Minutes
3.	SCENE 2	Description of the process of peeling and thinly slicing gadung tubers.	Happy	2.5 Minutes
4.	SCENE 3	Depiction of the process of smearing ash on gadung tubers, the reaction of gadung tubers affected by ash tubers and the drying process of gadung <i>awonan</i> .	Excited Happy Tense	3 Minutes

5.	SCENE 4	Depiction of the process of washing and boiling gadung.	Spirit Tense	1 Minute
6.	SCENE 5	Depiction of drying a mature gadung.	Happy Sad Tense	3 Minutes
7.	END	Description of the hard work of gadung processors.	Sad Quiet	2 Minutes

#### 5. Office Type

The choreographer has determined the type of dance in this *Nggadung dance work*, namely using a 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 to give rise to the main character and not to tell a story.

#### 6. Presentation Mode

According to Jaqueline Smith translated by Ben Suharto, the mode of presentation has been divided into 2, namely representative and symbolic (Suharto, 1985:29). In this dance work, the choreographer uses a symbolic representative presentation mode. Representative is to re-describe the activities of the Ngaglik community. Meanwhile, the symbolism is conveyed through movement. The symbol system is not merely silent or silent, but shows a content in the work to be conveyed (Hadi, 2003:23)

#### 7. Motion Techniques

Technique is an effort to regulate and carry out the entire process both physically and mentally which can be realized by the dancer also has to recognize several skills, form techniques, medium techniques and instrument techniques (Hadi, 2014:49). In the *Nggadung dance work*, the choreographer explores and improvises the traditional East Javanese dance movements of the Malangan ethnic group which was developed to obtain and find the right movement technique. In addition, the choreographer processes the dancer's body, 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 person of its creator. The manifestations inherent in the dance work are style and style (Lilik, 2016:29). Because the choreographer's body departs from the malangan ethnicity, the style used as a foothold departs from the form, technique, and character of the women's beskalan dance movements, malangan masks and malang style bantengan which are then developed in accordance with the concept of dance work and the individual character or style of the choreographer.

#### 9. Dancer

In this dance work, the choreographer chose 2 male dancers and 5 female dancers, because in accordance with the concept of the idea of the work that has been prepared,

the male and female dancers will play the role of gadung processors performed by men and women.

#### 10. Makeup and Fashion

The makeup in this dance work is choreographed using *bold makeup*. The makeup used is to emphasize the facial line in the sense of using dark brown eyeshadow on the eyelids and black in the middle, slightly orange red blush, and nude lipstick to look simpler like village people in general.

The fashion is arranged in such a way as to illustrate the approach between the daily clothes of the nganglik residents at the time of *the wedding*. Female dancers wear kebaya with a type of gray brocade fabric, white ink on the inside of the kebaya, gray batik pants with a white combination that is slightly widened at the bottom, and a triangular-shaped head covering. While male dancers wear gray brocade vests and the same pants as female dancers.

#### 11. Accompaniment

According to Sumandiyo Hadi (2003:51), dance and music must complement each other to build an atmosphere. As a dance accompaniment, there is a way that must be understood, namely as a rhythmic accompaniment to dance movements, as an illustration to support dance movements, and there is a harmonious combination of the two. The accompaniment of *the Nggadung* dance works uses accompaniment with pentatonic and diatonic tone patterns and then combined with sounds produced by surrounding objects such as plastic tubs, crackers, tiles, iron zinc, beverage cans, kentongan, pots, spoons, bowls, glasses and washing boards solely to create the impression of "Everyday" sounds which are very suitable for the choreographer's ideas.

#### 12. Property

The property in *the Nggadung* dance work must be really considered, and its 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 its identity as a tool or medium, the meaning of its presence is functional (Hidajat, 2017:89). In this *Nggadung* dance work, the choreographer chose to use a rectangular tarpaulin with a layer of liver sponge, jars, *widhik* and *solet*.

#### 13. Stage Technique

Stage technique means a way of making or arranging a stage (stage or performance venue). In other words, stage technique is a way of arranging a stage or stage that is tailored to the needs of the work. Kawang Dance uses a proscenium stage with a *setwing* on the right and left of the stage, using lighting and *gunsmoke* as supporting elements for each scene.

### 3.2 Discussion

Dance works *Düsseldorf* is a performance artwork that is drastically arranged and arranged to express the dedication of the people of Ngaglik Hamlet in processing gadung tubers into chips. Through this work, the hard work and perseverance of the community in processing gadung tubers which naturally contain toxins into a safe and delicious snack to consume is explicitly displayed. It is hoped that this dance work can convey the message that humans have moral and spiritual responsibilities in responding to and utilizing God's creation wisely.

#### 1. Motion Description

Movement is a very important main element in a dance work, movement is created from the exploration and improvisation of the body which is formed and assembled and then combined with music according to the theme needed. The *Nggadung dance works* use the exploration and improvisation of movements from the choreographer's body which focuses on the traditional movements of the East Java Malangan ethnic that are developed, not only the gestures, the choreographer also explores the properties included in this work, namely tarpaulins, *widhik*, *solet* and jars

#### 2. Floor Pattern

The Floor Pattern is the location of the dancer's position in a dance work which aims to find out the formation or position and line of each dancer that has been adjusted by the choreographer so that it looks neat and has aesthetic value. The *Nggadung dance works* use many variations of floor patterns and there are breaks of movement between dancers.

#### 3. Makeup and Fashion

Makeup plays a very important role in a performance as a supporting utensil, useful for defining the facial line and shaping the character according to the needs of the performance. The dancer's *Nggadung dance works* use *bold makeup* for performance needs that require the lines of the dancers' faces to be clearly visible to the audience even though the lights are on. Natural Color Selection. Here is the makeup of the *Nggadung Dance Works*:



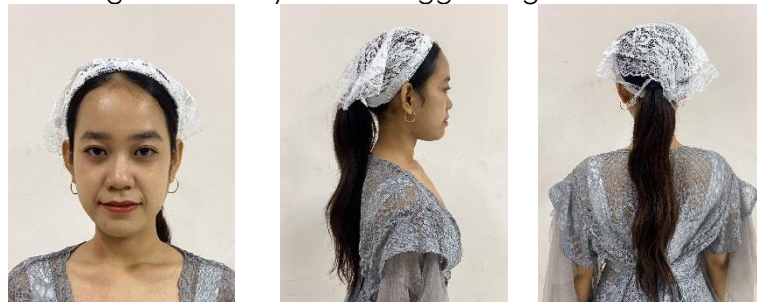
**Figure 1. Makeup of Nggadung Dance Works**  
(Figure 1: Photo of Memey 2025)

Not only makeup, fashion also plays an important role in the show to give its own impression and meaning in it to support a performance through the clothes or clothes used. In this work, the dancers use clothes that are designed in such a way that they are in accordance with the concept of the work to depict the simplicity of the Ngaglik community. The following is the fashion of the *Nggadung* dance work :



**Figure 2. Dance Work Fashion Düsseldorf**  
(Figure 2: Photo of Oby 2025)

The choreographer also pays attention to hairstyle to look more lively and show the meaning and character of the dancers. The dancer's head is decorated according to the concept of the work, namely the depiction of a village girl. The following is the hairstyle of the *Nggadung* dance :



**Figure 3. Hairdressing Works of Dance Düsseldorf**  
(Figure 3: Photo of Oby 2025)

#### 4. Property

Objects that are used in a dance and have a certain meaning or symbol can be interpreted as a property. Property in a dance work plays a very important role in supporting a work to look more lively and meaningful. In this dance work, the choreographer uses four properties, namely *widhik*, *jar*, *tarpaulin* and *solet* as below:





**Figure 4. Property of Nggadung Dance Work  
(Figure 4: Photo of Oby 2025)**

#### 5. Stage Technique

In the *Nggadung dance work*, the choreographer uses a *proscenium stage* to create an artistic impression in it. This stage was chosen because it has a division of strong performance areas and weak performance areas that can support the strengthening of the atmosphere and dynamics that can affect the performance to the audience.

#### 6. Lighting System

Lighting or lighting arrangements are used to support each scene and you can see the difference in each scene. In this dance work, a red, blue, and green ParLED lighting system is used. Then the focal point uses Boom and fresnell.

#### 7. Musical accompaniment

The musical accompaniment in the *nggadung dance* combines the idiom of sound typical of East Java, especially the Malangan style, with an experimental approach through the use of everyday objects such as plastic tubs, pots, zinc, and washing boards to create a "everyday" sound feel that is in harmony with the choreographer's ideas. The musical references used include local traditions such as Tayub, Sindenan Malang, Macapat, and Bantengan, to contemporary works from Stravinsky, Ravel, and I Wayan Sadra. The composition also features a variety of musical instruments, from gamelan to distortion guitars and flutes of various barrels, as well as combining techniques such as *interlocking*, *contrapung*, and mixed barrels (*slendro*, *pelog*, Javanese *minir*, and *diatonistic*). Through sound imitation and sonorification techniques, the composer represents various processes of processing *gadung* and the accompanying physical sensations, such as the sound of *kriuk*, boiling, washing, to toxic effects such as dizziness and fever, producing works with sound characters that are unique, honest, and reflect the typical rural atmosphere.

## 4. CONCLUSION

Ngaglik Hamlet in Kandangan Village, Kediri Regency, is known for its typical activities in processing *gadung* tubers into chips that are safe, delicious, and have a high selling value. The

process of processing gadung is complex and full of risks due to its natural toxic content so it requires high skill, precision, and patience, which is inherited from generation to generation by the local community. Gadung chips are not only a leading commodity ahead of Eid al-Fitr, but also reflect the dedication, local wisdom, and work culture of the Ngaglik people. The uniqueness of this production process then became an inspiration for choreographers, who have direct experience in gadung processing, to create dance works that reflect cultural values, perseverance, and traditional heritage in meaningful artistic forms.

## AUTHOR CONTRIBUTIONS

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