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SUKO'S CREATIVITY IN THE CREATION OF BRATA ADI KARA DANCE WORKS IN PRODUCT DIMENSIONS

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Abstract: Brata Adi Kara dance work is a dance work created by Suko in the FLS2N (National Art Student Festival and competition) national level which won 1st place and won a gold medal in 2022. The purpose of this study are : 1) to describe the background of the creation of Dance Works Brata Adi Kara by Suko. 2) to describe the form of Brata Adi Kara's work as a creative product of Suko. Teori yang digunakan adalah kreativitas (4P) person, press, process, dan product (Supriadi). The theory used in this study is creativity (Supriadi), and the form of work as a creative product using theory (Soedarsono and Munandar). Researchers used qualitative descriptive method with data collection using observation, interview, and documentation techniques. Data analysis techniques use periods of data collection, data reduction, data presentation, and conclusions. Data Validation using source triangulation and method triangulation. The results showed that the creation of dance works Brata Adi Kara can not be separated from the creative idea of Suko and the purpose of its creation, the festival. The invention of the idea was inspired by craft workers in the city of Blitar. The focus of Brata Adi Kara's dance work is the activity of making handicrafts in the form of barong kucingan masks. This Barongan kucingan mask is the inspiration for Suko as a choreographer who is also part of the jaranan artists in Blitar City in the creation of his work. The expression of Brata Adi Kara's dance work is realized through dance elements such as movement, music, floor patterns, makeup and clothing, and property. All these elements combine to form a harmonious unity, so as to produce a harmonious and intact Brata Adi Kara dance work, so that it has the value of novelty and usefulness.

Keywords: creativity, creation of Dance Works, creative products, Brata Adi Kara



1. INTRODUCTION

Humans are creative people. Humans as God's creation have always had their advantages. Man is given the advantages of each of the other creatures because man has a sense. The center of creativity is the emergence of a healthy sense. As Stenberg has said, Kaufman and Pretz (2002) states that creativity is the ability used to produce a new product, worthy of high quality. Humans are creative, but human creativity is different. So diverse are these definitions, that it can be concluded that the notion of creativity depends on the person who defines it. In essence, creativity is the ability possessed by a person to give birth or create something new, Be it in the form of ideas or real works that are relatively different from what has existed before. With the opening of creative thinking so as to develop the power of his imagination.

Blitar also has several artists or people who have creativity. Many young and old artists are creative and successful in the field of art. The figures of these artists include Suko with various works including: Dong Tapen dance, Lidi Eko Kapti dance, Dhodhog One Dance, and many others as well as the latest dance work with the title Brata Adi Kara. In addition to being a very popular artist in the city of Blitar, Suko is actually an educator engaged in the Arts in one of the most famous and favorite schools in Blitar, namely SMP Negeri 1 Blitar City. However, Suko has a high product of his work, both related to education and work in the arts. Because the works produced by Suko are more directed to the realm of education and directly involve students in the process of making the dance work. Thanks to the efforts of his love in the field of art which has then been handed down and passed on to the younger generation as a buffer for Indonesian culture.

Suko's name has skyrocketed with a wide variety of works, especially works he has created recently. The name of the dance is Brata Adi Kara. Karya Tari Brata Adi Kara won the East Java provincial championship in FLS2N by taking home the gold medal. In the work of Brata Adi Kara dance there is a story as the process of community crafts ranging from preparing rough raw materials in the form of wood, then the process of chiseling and shaping up to the form of goods in the form of carving masks that will be used in dance properties.

Related to the performance of the community is described as hard work but done sincerely, cheerful and has a burning spirit. So that the jokes and the atmosphere of mutual cooperation color the work of Brata Adi Kara dance. Therefore, a person can then produce a work product, meaning that the person is classified as a creative person. This shows that Suko deserves to be investigated for his creativity.

Speaking of creativity, that there are 4 dimensions of creativity that include person, process, press, and product. Personal (*person*) emphasizes the interaction that arises from the individual himself with his environment. The process (*process*) leads to a series of actions and deeds until it produces the desired product. Product (*product*) more emphasis on what results from the process of creativity. Pusher (*press*) embodiment that requires internal or external pressure or push from the environment (Supriyadi 1997). From the description of the four dimensions, researchers are interested in Suko creativity that focuses on the dimension of *product*.

In this case the position of Brata Adi Kara dance work is certainly

inseparable from the emergence of a creative ideas that have been owned by Suko. This is because that Suko has a very extraordinary learning method in working, especially for children. Something useful should not be left and forgotten, because if left alone without the spread, the benefits will be in vain.

When this research is accessed by many people then it can be a useful guide to create a work and with a wide dissemination, people can make inspiration from the creativity that has been displayed. Not only is it useful for the development of the choreographer's work, but it can be a very important reference in the educational sphere.

2. METHOD

The research on "Suko's creativity in the creation of Brata Adi Kara Karya dance works in the product dimension" uses qualitative research with descriptive description. qualitative research approach. This research is narrative and not concerned with numbers. The results of this study will be explained descriptively by using words or sentences that will answer the questions contained in the formulation of the problem.

Sources of data obtained in this study using 2 sources of data, namely data primary data and data secondary data. Primary Data in this study is divided into 2, namely people and objects of research. The person referred to in this study is Suko as a key or main speaker, Ilham and Vasty as a composer and one of the dancers of Brata Adi Kara dance. While the object of this study is the creativity of dance work Brata Adi Kara.

The secondary data comes from documentation such as books, theses, photos, videos related to the research topic. Data collection was done through observation, interview, and documentation techniques. As for the video from the YouTube platform with the link https://youtu.be/hpxJWjv8URM?si=Je_JXNTLsy0AY8Mi. to maintain the validity of the data used triangulation techniques sources, methods, and time so that the results have a high level of confidence.

Data analysis was carried out from the beginning of the study to the end, with the stages of data reduction, data presentation, and conclusion. Data reduction makes it easier for researchers to find complementary research data, while the presentation of data is done in a descriptive manner supported by photos and documents. Conclusions are drawn to understand the meaning of the data collected.

In this study, researchers are trying to get the right or valid data. A study can be said to be valid if there are similarities between the data obtained with the actual data in the field against the object under study. Therefore, researchers must use the validity test so that the data obtained is true and can be said to be valid. In this study researchers used data validity techniques with source triangulation and trinagulation methods

3. RESULTS AND DISCUSSION

3.1 Results

A. Background Creativity Creation Of Dance Works Brata Adi Kara

1. Suko profile in education and art

Suko is an art activist, educator, and renowned choreographer in the city of Blitar with a graduate of IKIP Surabaya (now Surabaya State

University) in 1987 with a Diploma of Education Level 3, then continued his undergraduate education level 1 in 1998. Not only as an educator, Suko also greatly contributed to the development of dance works in the city of Blitar, especially dance works that functioned for school education. Among them are Lidi Eko Kapti dance works, Dong Tapen dance, Dhodhog one dance works to Brata Adi Kara dance works that won the FLS2N Championship (National Student Art Festival and competition) to obtain a gold medal in 2022.

Many products of his work are high both in the field of education and in the field of performing arts, because the works created by Suko are more focused on education, namely works that are functioned for students and provide moral messages to students. In addition to being an educator and choreographer, Suko is a close person very close to some traditional artists, such as artisans.



**Figure 1. Suko with children at Aryo Blitar Art building
(Doc. Sweep The World)**

2. Karya Tari Brata Adi Kara

Brata Adi Kara dance work is a dance work created by Suko in the FLS2N Competition (National Student Art Festival and competition) in 2022. A dance work that has a craft theme or describes the activities of working people, which means that this dance work is deliberately made and intended for students as a competition. Because it is included in the framework of the festival, the work of Brata Adi Kara dance certainly has ties and objective criteria. The objectives of the FLS2N (National Student Art Festival and competition) dance creativity branch in 2022 include :

Raising the spirit of the younger generation to remain active and creative, preserve and develop the potential of the region, encourage the rise of the regional economy, explore the potential talents of the younger generation, increase solidarity, cooperation, discipline, responsibility, and motivate the younger generation to be sensitive to nature and the environment.

Incidentally, in the technical instructions FLS2N (National Student Art Festival and competition) branch of dance creativity determines the theme of "natural charm" and "craft". So Suko as a choreographer in this dance takes the theme "the potential of Folk Crafts" with the process of making barongan kucingan. In this context, what is worked on is the work of making handicrafts in the form of Barongan kucingan masks.

This barong mask is usually used in jaranan art. In Blitar barongan in jaranan art has experienced several developments, especially in the type of Barongan kucingan. Barongan kucingan who originally wore

dadak (Crown) has developed and modified by the community called Barongan semi, which is now developed with a blend of spring and sada. For which the crown is replaced with palm leaf skewers. As a society Blitar automatically become a part that must participate in developing and popularizing barongan kucingan.

The basis of the FLS2N guide (National Student Art Festival and competition) is Suko's reference in working on dance works. In connection with this, the property of Barongan kucingan mask is the inspiration of a Suko as a choreographer who is part of the community of jaranan artists in Blitar City in the process of working. Therefore, in the context of this work, the Barongan kucingan mask is used as inspiration in the manufacturing process. Thus the theme of this work is the manufacture of Barongan kucingan mask crafts in the hope that the results of this dance work can be used to support the recognition and determination of Barongan Kucingan as one of the intangible cultures belonging to the city of Blitar.

B. Brata Adi Kara dance form as a creative product of Suko

In the dimension of dance work, the creative product of art does not forget to involve the main elements such as gestures, rhythm, and expressions that serve to convey messages and evoke emotions. In this case, creative Suko reflected through a new dance work with the title Brata Adi Kara quality in product dimensions. On these indicators appear that the quality of creative products is determined by the extent to which the product has a novelty (newness, novelty) or original and usefulness (Munandar, 2014:41).

In its presentation there are elements or elements, including the title and theme of dance, synopsis, motion, floor pattern or commonly called floor design, music, , makeup and clothing, property, to the layout of the stage.

In this context, the position of Brata Adi Kara dance work is very closely related to the birth of gasasan-creative ideas that have been owned by Suko. According to him, a work of art that comes from nature and back to nature, what is seen, felt, known and captured, then processed in the self that will bring up the message and meaning in a work of dance to the audience or art lovers. Based on the theory of the form of dance work Soedarsono (2004) there are several elements or elements of dance that can be explained including:

1. Title and theme

On the occasion of the cultivation of Brata Adi Kara dance work, Suko as a choreographer took the theme "craft " with the intention of making the process of Barongan kucingan craft. The word " Brata Adi Kara " comes from Sanskrit which can defined as a way of life or habits carried out by a particular society. "Adi " can be danced as the first or best, while " Kara " is also a Sanskrit word meaning the hand or finger of the doer. In this context, the choreographer means that Brata Adi Kara is a behavior or habit of the people of Blitar City (Barongan kucingan craftsmen) starting their creative hands that are able to produce works in the form of Barongan Kucingan.

2. Synopsis

Synopsis Brata Adi Kara dance work is a dance work describes the process of making crafts Barongan kucingan in Blitar. Preparing raw materials, forming processes, painting to the form of Barongan handicrafts that can be used as property in the Barongan kucingan dance. Hard work but sincere, carefree and enthusiastic, serious but relaxed, even jokes and the atmosphere of rural-style mutual aid color this dance.

3. Motion

Dance movement is an important and main element that can form and animate a dance. Dance movement is an expression of the human body that has been structured and rhythmic by considering several elements including space, energy, and time. The variety of movements in Brata Adi Kara dance works certainly has its own level of difficulty because of the special emphasis that lies on certain parts. In the work of Dance Brata Adi Kara has been mentioned has its own motion that can be seen as follows.



Figure 2. Scene 1, Scene 2, and ending

4. Floor Pattern

In dance, the floor pattern is not only aesthetic, but Suko also explains the function of the floor pattern is to regulate the movement of dancers, show the relationship between dancers, adjustments to the room or performance venue, strengthen the story or message in the dance, and the last can show the floor pattern that can speak. Here are the forms of floor patterns in the work of Brata Adi Kara dance :

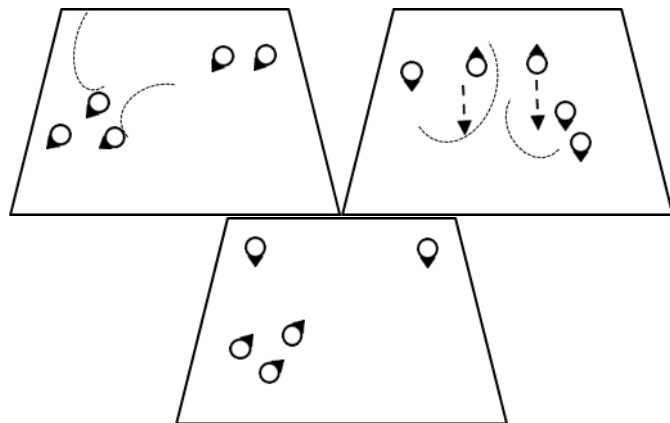


Figure 3. Floor pattern movement towards the road process, hangdho barong, until the beach cover pattern

5. Musical Accompaniment

It is important to understand that the concepts of music and dance are a harmonious blend, where they must complement each other without anyone being more dominant. Musical accompaniment is the main supporting element in a dance that is used to accompany as well as add to the expression of dance movements. Musical accompaniment provides rhythm, atmosphere, and emotion in a dance performance, so that the audience can better feel the purpose and message of a dance performed.

E. NOTASI DRUMS TARI "BRATA ADI KARA"	
<p>Drum: 2 3 5 6 1 4 1 5 4 3 2 ... 1 2 3 4</p> <p>Snare: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Clarin: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Almar: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Vibral: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Chord: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Chord: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p>	<p>Drum: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Snare: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Clarin: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Almar: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Vibral: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Chord: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p> <p>Chord: 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8 ... 2 4 6 8</p>

Figure 4. Brata Adi Kara dance music notation

6. Makeup and Fashion

Every dance work must have elements of clothing that is still maintained in accordance with its function. The difference in costumes between dances can be seen from the placement of certain clothing patterns that the choreographer wants to highlight. Similarly, the work of Brata Adi Kara dance, which has a distinctive makeup and costumes as the identity of the dance.



Figure 5. Examples of images of make up and dance fashion Brata Adi Kara

7. Properties

In the work of Brata Adi Kara dance, this property is used in the form of wooden blocks (glondongan) as the main raw material for barongan kucingan and a large mask which is often known as barongan kucingan. The wooden beams (glondongan) used as the property of Brata Adi Kara dance are made from a combination of heart foam and Dhadhak semi combined with Sada aren.



Figure 5. Examples of dance property images Brata Adi Kara

8. Staging

The beginning of the creation of this Brata Adi Kara dance work was for the FLS2N Competition (National Student Art Festival and competition) in 2022. The event was held at the Bung Karno Tomb Amphitheater in Blitar City. Because it is outdoors, there are several adjustments such as, activities carried out in the afternoon, adjustment of the number of dancers because it is included in the competition criteria, property placement, and the use of dark and light lighting.



Figure 6. Location Amphitheater Tomb Of Bung Karno Blitar City

Different is the case with the staging of Brata Adi Kara dance works presented in the Blitar Menari II competition in 2024. Brata Adi Kara dance works are staged in the building and adjusted to the conditions of the room that has been available, such as setting the position of the dancers, the number of dancers who are useful to fill the stage area, and most importantly the placement of the position of the property to the optimal setting of the lighting or lighting.



Figure 7. Aryo Blitar Art Building Location

3.2 Discussion

Brata Adi Kara dance work is a dance work created by Suko in the FLS2N Competition (National Student Art Festival and competition) in 2022 and won a gold medal. Not only as a choreographer, Suko works as an educator at SMP Negeri 1 Blitar. The background of the creation of this Brata Adi Kara dance work raises the theme of craft and focuses on handicrafts and human work activities. This work was created to participate in the festival, then in the process of its creation to follow some criteria or *kententuan*, such as the title of the work was inseparable from these criteria. Thus, the main purpose of the creation of Brata Adi Kara dance works is for competition. The focus of this dance work is the activity of making handicrafts in the form of *Barongan kucingan* masks. This *barong kucingan* mask later became an inspiration for Suko as a choreographer who is also part of the community of *jaranan* artists in Blitar City in the creation of the work.

In the embodiment of Brata Adi Kara dance work is expressed or expressed through dance elements, namely motion, musical accompaniment, floor patterns, makeup and clothing and property. These elements are a unified whole so that the work of Brata Adi Kara dance has a good unity. Brata Adi Kara dance works have variations of *repetisi* movements or repetition of accents in certain parts and climax movements, namely the emphasis on emotion, energy and tempo. By paying attention to the balance between the initial motion to the end, motion with musical accompaniment, motion with makeup and clothing, and balance among others. A dance work can be considered eligible for creativity if it is able to display novelty, originality, and convey ideas creatively. All of these components combine and complement each other harmoniously, and produce a complete and quality dance work.

4. CONCLUSION

Based on the results of the study, it can be concluded that the Brata Adi Kara dance work was created by Suko with the initial purpose of

being a competition event, more precisely FLS2N (National Student Art Festival and competition) in 2022. In the competition, Brata Adi Kara's dance work won a gold medal. Then the work focuses on making handicrafts in the form of Barongan kucingan masks. This barong kucingan mask later became the inspiration for Suko as a choreographer who is also part of the jaranan art community in Blitar City in creating the work. From the work of Brata Adi Kara, it is hoped that it can be used as a support for the process of recognition and determination of barongan kucingan as one of the intangible cultures belonging to the city of Blitar.

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