

CREATIVE PROCESS OF HALANG DANCE

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ABSTRACT

Halang dance is a choreographic work that departs from a folk tale, namely the love story of Raden Inu Kertapati with Galuh Candra Kirana who faces many obstacles. The formulation of the research problem, namely: How is the creative process of creating Halang dance? This study uses a practice-based research methodology. The creative process in creating this dance uses the 3R theory. The result shows that the artistic process gives freedom of interpretation and creativity to anyone to realize ideas in the form of works. Halang dance is a work of art that is done through a creative process by going through the steps of Re-Visiting, Re-Questioning, and Re-Interpreting. Then through the steps of the creation process, namely exploration, improvisation, composition, evaluation, rehearsal, and performing. Halang dance is performed by four scenes as a literal dramatic choreography. The elements in Halang dance are able to convey the atmosphere and message to the audience that in truth life will never be separated from all problems and love will continue to grow and develop in souls who have sincerity.

Keywords: Panji, creativity, choreography, and Javanese

ABSTRAK

Tari Halang merupakan sebuah karya koreografi yang berangkat dari sebuah cerita rakyat yaitu kisah asmara Raden Inu Kertapati dengan Galuh Candra Kirana yang menghadapi banyak rintangan. Rumusan masalah penelitian ini, yaitu: Bagaimana proses kreatif penciptaan karya Tari Halang? Penelitian ini menggunakan metodologi penelitian berbasis praktik. Proses kreatif dalam penciptaan tari ini menggunakan teori 3R. Hasil penelitian menunjukkan bahwa proses artistik memberikan kebebasan penafsiran dan kreativitas kepada siapapun untuk mewujudkan ide-ide dalam bentuk karya. Tari Halang ini merupakan karya seni yang dikerjakan melalui proses kreatif dengan melalui tahapan Re-Visiting, Re-Questioning, dan Re-Interpreting. Kemudian melalui tahap proses penciptaan yaitu eksplorasi, improvisasi, komposisi, evaluasi, rehearsal, dan pementasan. Tari Halang dipentaskan oleh empat adegan sebagai sebuah koreografi dramatik yang bersifat literal. Elemen-elemen dalam Tari Halang mampu menyampaikan suasana maupun pesan kepada penonton bahwa sejatinya kehidupan tidak akan pernah lepas dari segala permasalahan dan cinta kasih akan terus tumbuh dan berkembang pada jiwa-jiwa yang memiliki ketulusan hati.

Kata kunci: Panji, kreativitas, koreografi, dan Jawa

1. Introduction

Indonesia has many folklores, one of which is folklore related to around the time of the Kediri Kingdom in 1041 AD, which is about the love story of Galuh Candra Kirana with her lover, Raden Inu Kertapati that has passed many problems and obstacles. The folklore tells of the romance between Galuh Candra Kirana and Raden Inu Kertapati, who had previously been engaged, then separated because of the chaos that occurred in the Dhaha Kingdom.

The story begins with Galuh Ajeng who actually also loves Raden Inu Kertapati who is a handsome, dashing, and intelligent face. Galuh Ajeng is jealous or envy of the luck that her step sister (Galuh Candra Kirana) gets. From that feeling of envy then develops into a feeling of hatred. Galuh Ajeng then plotted evil and planned how to get rid of Galuh Candra Kirana from the kingdom.

Galuh Candra Kirana, who was a daughter of Dhaha, was finally made to lose her memory and was expelled from the kingdom by her biological father (Prabu Amiluhur) for the slander of her stepmother (Paduka Liku). Paduka Liku wants to match her biological daughter (Galuh Ajeng) with Raden Inu Kertapati, the prince of the Jenggala Kingdom.

After being away from Dhaha Kingdom for a long time, Galuh Candra Kirana's memory finally recovered, she felt very sad and disappointed over the treatment of her step-mother and stepsister. Finally, Galuh Candra Kirana decided to look for her vionce Raden Inu Kertapati by disguise and changing her appearance as a man named Panji Semirang. Hearing the news that Galuh Candra Kirana was expelled from the Dhaha Kingdom, Raden Inu Kertapati was also very sad. Raden Inu Kertapati finally went to look for Galuh Candra Kirana, the lover he loved by looking for clues to his aunt, Dewi Kilisuci (Sastrawinata, 2000).

The story about the figure of Raden Inu Kertapati from Jenggala who tries to meet his true love Galuh Candra Kirana has different versions, then develops in the regions and then adapts and integrates with the local culture. The writer and choreographer (Ninik Putri Yulianti) is a native girl from Kediri who is familiar with

and understands the folklore better. For this reason, she wants to create a new form of choreography based on folklore from Kediri, namely the romance of Galuh Candra Kirana and Raden Inu Kertapati. The choreography is done by highlighting the traditional movements of the East Javanese style which are collaborated with daily movements and calling it the "Halang" dance.

Halang dance was created as a form of interpretation of the phenomenon of love that is not conveyed, because of an obstacle. In the Big Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*) it is explained that, “halang” (obstacle) has another meaning, namely “rintang” (obstacle) or “lintang” (obstacle) (KBBI, 2022). From some of these definition, try to deepen the understanding and finally find some main problems, namely an imaginary space in the form of a partition or boundary, a dream or hope, sadness, restrained and tangible (there are), but difficult. From some of these ideas, they are then translated and implemented through imagination games with body exploration, character arrangement, atmosphere and expression in a new vocabulary of movement. Therefore, the formulation of the problem in this discussion is how is the creative process in creating Halang dance?

2. Literature Review

This artistic research uses several perspectives to be used to find and finalize creative ideas in producing dance work. The 3R theory created by Eko Supriyanto in his book entitled *Ikat Kait Impulsif Sarira, Gagasan yang Mewujud Era 1990-2010* is used as a reference in the creative process of creating this dance work. The 3R theory used is Re-Visiting, Re-Questioning, and Re-Interpreting (Supriyanto, 2018).

The result of Alma Hawkins' idea is also used, namely about the steps of the process of creating choreography in a book entitled *Creating Through Dance* which was translated by Y. Sumandiyo Hadi. The steps of choreography creation include exploration, improvisation and forming (composition).

Exploration is the initial step of the choreography process, which is an exploration of the object or phenomenon within itself; an experience to get a stimulus,

so that it can strengthen the power of creativity. Exploration includes thinking, imagining, contemplating, feeling and responding to existing natural objects or phenomena (Hawkins, 1990).

Improvisation is the development step of the results of the exploration that has been carried out. Improvisation is also defined as the accidental discovery of movement or movement by chance, although certain movements arise from movements that have been studied or discovered before, the characteristic of spontaneity marks the presence of the improvisation step. Alma Hawkins' opinion in his book *Creating Trough Dance* is that:

The improvisation step, as a choreographic process, is one stage of another dance experience (exploration, composition) to strengthen creativity. Creativity through improvisation is often defined as “flying into the unknown”. The meaning of free, namely freeing the body to spontaneously move, as if without a purpose, so it is hoped that through the experience of the improvisation stage there will be a new expressive consciousness, namely movement (Hawkins, 1990).

The composition or forming step is the last step of the choreography process, meaning that a choreographer and dancer after carrying out the previous stages, namely exploration and improvisation, start trying to form or transform the form of movement into a choreographic work with a unified whole. Therefore, this stage includes selecting, compiling, assembling, or arranging movement motifs into a single unit called choreography (Hawkins, 1990). Through composition, new forms will emerge, namely dance works that have expressive and unique characteristics from their creators (Trisnawan & Rokhim, 2021).

The theories above become the basis for the creative process in creating this Halang dance. This creative process is also based on Utami Munandar's theory that creativity is the ability to create something new, as the ability to provide new ideas that can be applied in problem solving, or as the ability to see new relationships between pre-existing elements (Munandar, 2012). Meanwhile, creation is a gradual process that begins with the emergence of an impulse experienced by an artist (Djelantik, 1999). In addition, Mel Rhodes said that the driving force or motivation in

doing the creation consists of two factors, namely the internal factors themselves in the form of the desire and willingness to create or busy themselves creatively, and external factors from the environment and psychological, such as from daily events about human life, animals, nature, social life and historical events that occur in society (Rhodes, 1961).

3. Creation Methodology

Artistic research is the production of new knowledge developed by curiosity. The method used in artistic research is practice-based research, because an original investigation is carried out in an effort to obtain new knowledge where the knowledge is obtained through practical means and through the results of that practice (Guntur & Sugihartono, 2015). This study raises the story of Panji, especially the romance story of Galuh Candra Kirana with her lover, namely Raden Inu Kertapati during the era of Dhaha kingdom and the Kediri kingdom into a dance work.

This artistic research uses the 3R approach (Re-Visiting, Re-Questioning, and Re-Interpreting) developed by Eko Supriyanto to formulate the idea of creating Halang dance. In addition, Alma Hawkins' theory of the stages of exploration, improvisation and formation (composition) is used for the creation process of creating Halang dance.

4. Discussion

4.1. Ideas for Creating

Art is a human effort to reinterpret the experience of life, with a different form of birth (result of works). The process of creation is an important thing in the formation of a dance work that starts from the emergence of an idea or subject matter until it is formed into a unity dance work and is ready to be performed. The idea becomes very important for the creation of an art work, because it is related to the theme of dance which will be expressed as a message or meaning in dance. The idea of a dance can come from what is seen, heard, thought, and felt. Ideas for creating dances can also be drawn from life experiences, music, drama, legends, history, psychology, literature, religious ceremonies, folk tales, social conditions, fantasies, moods, and impressions

(Murgiyanto, 1983).

The activity of finding and developing creative ideas in the creation of this dance uses the 3R theory, namely: Re-Visiting, Re-Questioning, and Re-Interpreting with the following explanation.

1) Re-Visiting

Re-Visiting is govisiting cultural sites, conducting research, and inviting them to preserve the original Indonesian culture (Supriyanto, 2018). The visit was made to data sources which are evidence of the life of the Kediri Kingdom in the past related to the journey of the romance of Raden Inu Kertapati (Panji Asmarabangun) with Galuh Candra Kirana (Dewi Sekartaji). First, the Panji Gambyok site is located in Grogol District, Kediri Regency, East Java. The result of the identification from Willem Frederik Stutterheim in 1953 stated that the relief was a relief scene taken from the story of Panji Kuda Semirang. The relief depicts six figures facing each other, two on the right and four on the left, namely Raden Panji Asmarabangun, Prasanta (Semar), Prince Anom (Raden Panji's brother), Brajanata (Raden Panji's other mother), Punta and Kertala.



Figure 1. Panji relief panels in Gambyok Village, Kediri
(Photo: Ninik Putri, 2022)

Second, a visit to the *petilasan* (shrine) Dewi Sekartaji, which is one of the relics of the Kediri Kingdom, is located in Wates District, Kediri Regency, East Java. This shrine is believed to be a stopover place, Dewi Sekartaji's resting place during her

wanderings and the meeting place of Dewi Sekartaji and Panji Asmarabangun (Slamet, 2022).



Figure 2. The shrine of Dewi Sekartaji
(Photo: Ninik Putri, 2022)

Finally, reading the manuscript "Hikayat Panji Kuda Semirang", is one of the Malay literary story in the form of prose which is very well known among the various versions of the Panji story. This story tells the odyssey (the wandering) and romance of Galuh Candra Kirana, the daughter of Queen Dhaha with Raden Inu Kertapati, the son of Kahuripan / Jenggala.



Figure 3. Manuscript ML 177 A, page 1-2
(Photo: Collection of Perpustakaan Nasional Sastra Betawi, 2014)

2) Re-Questioning

Re-Questioning is asking again the origin of Indonesian culture. By knowing and understanding the history of culture, the maintenance process will be easier and more conducive to doing (Supriyanto, 2018). Several Re-Questioning activities were carried out by interviewing sources related to the two sites in Kediri. Local residents believe that the Panji Gambyok site is a sacred place and has historical value, so many residents visit it to make pilgrimages every Friday night, asking for permission and having a *kenduri* before do celebrating, praying for healing, and annual rituals. Every 1 Suro (Javanese one month in a year), all villagers perform the *tumpengan* tradition as a form of gratitude (Janah, 2022). The people of Janti Village also believe in Dewi Sekartaji Petilasan (shrine) as a sacred place. Every Friday night on Legi, many residents of Janti Village come for pilgrimage purposes (Slamet, 2022). In addition, Re-Questioning was also carried out on the Hikayat Panji Kuda Semirang script which tells the love story of Galuh Candra Kirana with Raden Inu Kertapati. The first part (ML 177a) tells more about the story of Galuh Candra Kirana's life from childhood to being a teenage girl. The second part (ML 177b) tells about Raden Inu Kertapati's marriage to Galuh Ajeng in Dhaha Kingdom.

3) Re-Interpreting

Re-Interpreting is re-translating with elements of novelty, without completely eliminating the original tradition. This is also a form of cultural maintenance that is conditioned with the times (Supriyanto, 2018). From the result of a study about the love story of Raden Inu Kertapati with Galuh Candra Kirana, try to reveal the meaning of the obstacles or problems they experienced. There is inner friction or feelings of anxiety, disappointment, sadness, strength, toughness, concern and patience of Galuh Candra Kirana when she wants to marry her lover (Raden Inu Kertapati). They both have to go through various kinds of life obstacles that always come their way. The story reflects the value of sincere love, loyalty to someone must have patience, and humility to face of obstacles that come.

Then, those values are correlated with the lives of teenagers today, and interpreted into a dance with the basic movement motifs of the East Javanese style

tradition, and daily body movements that have been varied into new forms. This re-interpretation is in line with the opinion that the process of Indonesian contemporary dance choreographers is to re-examine the culture, re-examine its genealogy and re-translate it into a newer body form. Thus, contemporary Indonesian dance will never be separated from tradition, and will always return to its roots (Supriyanto, 2018).

4.2. Creation Process

The process in creating a work is very important, because it requires serious work with the aim of being able to provide maximum results so that it gives a distinct impression to the audience. The process of creating this Halang dance lasts approximately four months. The first month is a process of searching and maturation of ideas that form the basis for the creation of Halang dance. The second month, the independent process is the process of exploring the body and searching for movement vocabularies. The third month, began to divide the dance moves into several scenes with the vocabulary of the movement obtained from the previous results. The fourth month, arranging the movement into a unified whole and starting to combine them with the accompaniment music that has been prepared. In addition, strengthening and deepening with a series of dance movements and accompaniment so that there is a sense of harmony.

The process of creating dance uses the thoughts of Alma M. Hawkins in his book translated by Y. Sumandiyo Hadi that dance experiences that provide opportunities for self-directed activities and contribute to creative development can be classified into three main parts: exploration, improvisation and composition (Hawkins, 1990). An explanation of creation process of this dance can be described as follows.

1) Exploration

Exploration in the creation of the Halang dance is a joint cooperative process between the writer as a choreographer and the dancers. This is done by the writer who acts as the subject who is responsible for knowing the extent of the skills of the dancers. This process is carried out after the dance concepts have matured. From this exploration, it is hoped that the dancers' ideas will emerge as interpreting artists in a

unified understanding of the cooperative relationship between choreographers and dancers. The choreographer and the dancers will be able to influence each other in the process of creating this dance.

In this exploration step, an assessment of the form and technique of the dancers is carried out, including the skills and quality of movement, aspects of taste, content or dance meaning to be conveyed in this Halang dance. The skill and quality of movement as preparation of a dancer's body to be able to perform movements in choreography.



Figure 5. The process of exploring dance moves in the East Javanese style with the basic hand movements of *nyempurit*
(Foto: Ninik Putri, 2021)

The movement pattern used in this Halang dance is a basic movement vocabulary motif of the East Javanese style tradition that has been developed and combined with daily body movements. The motifs of the East Javanese style of movement are the basic body movements in the Remo dance, such as the *tanjak* movement and the *adeg* position, which was started originally with a square foot position like the surface water level, now the space is explored to make the right leg wider and the left leg bent to inward direction, and both legs firmly closed tightly. The position of the hands that were originally *penhangan* or *ceklekan* also experienced development in the space and volume of movement, but the fingers remained (*nyempurit*) position so as not to leave their characteristics. In addition, there are also

motifs of *iket*, *sabetan*, *ayam alas*, and *tebah bumi* movement which are combined with level, volume and facing games. The portion of the movement used is of course adjusted to the motivation of the movement to be conveyed.

The exploration step regarding the aspects of form and technique is made aware (concentrated) through several exercises, including starting with awareness of the movements of all limbs, such as foot movement, arms, hands, body, head, and so on. Then aware or concentrate on spatial influences such as direction, level, dimension, movement in place (stationary) and locomotor movement. In addition, it is being aware to the influence of time with rhythm, tempo, and duration, such as ritme *ajeg* (steady rhythm) and unsteady rhythms (*tidak ajeg*), fast and slow tempos, and various of other time dynamics. Furthermore, it is also being aware of the use of energy with variations in its changes in intensity, quality, and light or heavy pressure. It is hoped that the dancer will be able to divide when she needs a lot of energy to move and when she doesn't need to use a lot of energy. Because the use of energy is directly related to the use of breathing that needs to be made aware. Breathing in dance is a certain arrangement that has to do with movement so that in carrying out the movement it is not disturbed, especially for a dancer who needs a lot of energy because of the long duration of the dance.

In addition, the next exercise is to explore aspects of form and technique related to group composition, by being aware of the group's motives such as unison, canon, alternate, balance, pause and broken, as well as grouping dancers into the centers of attention (point of interest) such as focus on two points, focus on three points and so on.

Exploration of aspects of content to realize/made aware that technique and form can be realized well, however if a dance is empty or poor with content or meaning it becomes useless. Content is the essence of a dance. Content can be identified verbally, but it may also be too difficult to express it in words. The most important thing is that the effects of the content must be displayed by the choreographer and the dancers through the selection of movement, organizing, forming and arranging their actions.

The authors as choreographers try to motivate the dancers such as the direct perception of feeling when someone they love is left behind, the experience of irritation and regret, a sense of loyalty, sacrifice, a spontaneous reaction when meeting someone they like, and so on.

Exploration is also related to the sense of movement style that underlies the presence of dance forms and techniques, namely personal or individual characteristics and cultural backgrounds. In the creation of this Halang dance, the motifs or vocabulary movements used are more in the forms of East Javanese dance styles which have a variety of movements that tend to be firm, dignity, sharp eyes, strong footsteps, cheerful, hard and erotic.



Figure 6. Exploration process with strong, firm footsteps and sharp eyes
(Photo: Ninik Putri, 2021)

2) Improvisation

Improvisation is defined as the accidental discovery of movement, in which the characteristic of spontaneity is the mark. The writer as the choreographer explained to the dancers that they should not have feelings of fear, awkwardness and shame in doing improvisation. When those feeling can be handled, the imaginative power will appear so that the movement will look beautiful and easy. The improvisation process in the creation of the Halang dance is structured, or the pattern or motif of movement is arranged in such a way. This technic aims to frame and make dancers aware of working within the limitations of choreography. By continually searching for originals, the

dancers' abilities as interpretive artists will experience a great depth of structured movement and valuable creativity will emerge.

In addition, it is also done to give certain types of movement motifs as the basic concept of the dance plans for the dancers to be improvised. With a variety of approaches and interpretations in improvisation, a new awareness and vocabulary of new movements will emerge in dancers.



Figure 7. Improvisation with the motif of the *penthangan* hand movement with the level game
(Photo: Ninik Putri, 2021)

3) Composition (*Forming*)

The composition step in the creation of this dance begins with the formation of the scene. At this step, efforts are made to produce a scene arrangement that is in accordance with the interpretation of the storyline. Consultations with several artists and lecturers were also carried out at this step. The consultation discussed the flow of movement used in each of these dance scenes. This dance development is divided into one intro scene and three story scenes. The flow of movement is also adjusted to the meaning and purpose that will be conveyed to the audience. The composition of the scene in this Halang dance is:

a. Intro

The intro scene is manifested by paired movements between dancer Raden Inu

Kertapati and dancer Galuh Ajeng who express their problems in a tense (uncomfort) atmosphere. The tempo of movement used is fast tempo, dense movement vocabularies and large volume of movement dominant. In addition, the support of lively noisy music, lighting that changes colors that add to the atmosphere looks even more tense.

b. First Scene

This first scene begins with a contemplation scene by the female dancer character Galuh Candra Kirana who reveals a self-introspection, wondering why she was expelled from the kingdom, sincerity, acceptance, determination, surrender to God and also gratitude. In this scene, the musical atmosphere changes from tense to calmer and more peaceful. The movement motifs shown tend to be intense motion motifs with slow dynamics and exploration of both hands and fingers. Then, followed by the appearance of a shadow by the dancer Raden Inu Kertapati.

c. Second Scene

The second scene shows a pair movement between dancer Galuh Candra Kirana and dancer Raden Inu Kertapati which is an expression of a longing by Galuh Candra Kirana to Raden Inu Kertapati. The motivation for the movement that is built is like a pair of lovers in togetherness, chatting, and full of affection. The atmosphere depicted in this scene is passionate, romantic, wanting to be together and not wanting to be apart.

d. Third Scene

This scene is the last scene which is the climax in this dance. This scene depicts the emergence of inner conflict or the peak of the problem in Galuh Candra Kirana, namely the presence of a dancer, Galuh Ajeng, as a form of a woman who is a barrier in Raden Inu Kertapati's romance with Galuh Candra Kirana. The atmosphere describes feelings of sadness, disappointment, anger, and irritation. Finally, Raden Inu Kertapati realized and left Galuh Ajeng because her presence could not replace Galuh Candra Kirana, his lover whom he loved.

The following is an analysis of the dramatic structure contained in this Halang

dance.

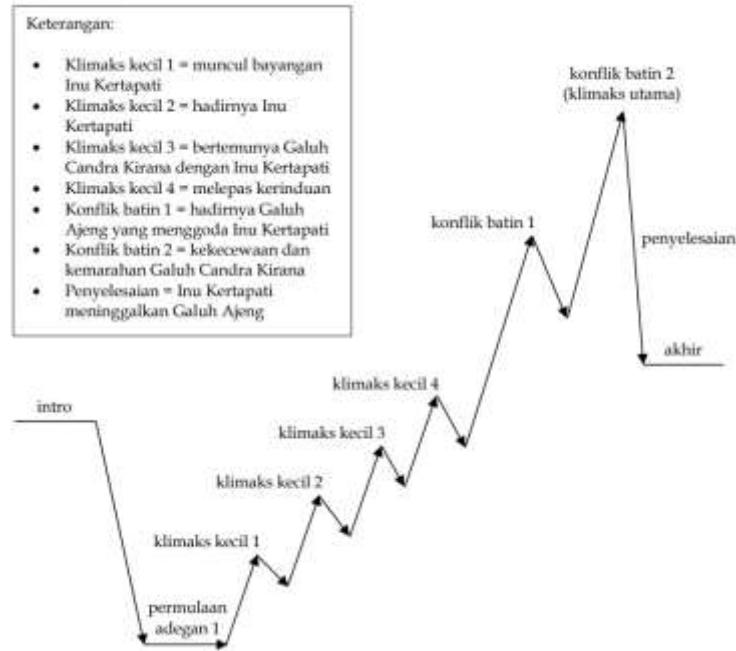


Figure 8. Schematic of the dramatic structure of Halang dance
(Design: Ninik Putri, 2022)

The arrangement of the whole scene is then presented to the dancers with the aim of making it easier to understand and easily get the image and motivation of movement. In addition, the choreographers also communicate to the music stylist and the person in charge of the artistic scene about the atmosphere that he wants to build in the series of scenes. Based on these materials and explanations, the music stylist began to compose the dance accompaniment.

4.3. Evaluation and Deepening

At this evaluation step, consultations were carried out with Srihadi and Eko Supriyanto as supervisor lecturer and R. Danang Cahyo as assistant lecturer at Institut Seni Indonesia Surakarta and several other artists. The following are some of the evaluation results provided:

- The sequence or plot of the scene was able to convey the story that was raised,

but working on the choreography did not provide physical stimulation to the audience and paid less attention to and took advantage of the moment.

- b. In the second scene, alternate movements are made because it is very possible to add vocabulary variations.
- c. Vocals sung by male dancers can be varied by means of one stanza in the form of a prologue and one verse in the form of poetry.

Evaluation is also carried out independently by the authors (choreographers) by observing the video documentation of each exercises from beginning to end or in certain parts which they think are still lacking. This self-evaluation is also carried out with the dancers.

After conducting an evaluation, then exercises are carried out regularly and continuously. This activity is carried out to increase sensitivity, unity, resilience, strength between a series of movement and body with dance music, so that the intended atmosphere, taste and meaning can be conveyed to the audience.

In addition, so that dancers can master the pattern of working on music and musicians are also more aware to the series of movement materials that have been arranged by the choreographer. In addition to daily practice, there is also sharing related to the dance moves that are danced, inviting dancers to come directly to Kediri where the Panji story originates, and doing joint exercises imitating movements such as stated in the reliefs.

4.4. Rehearsal

Rehearsal is a closing exercise or a complete and thorough exercise. All dancers and all technical support were involved in this step of rehearsal. Rehearsal aims to give a real feel of the stage to all who will be involved in performing the Halang dance. Through rehearsal, it is hoped that all shortcomings from all aspects can be known, to be studied and then corrected, adjusted, or anticipated. In the preparation process for the presentation of the Halang dance, the rehearsal was carried out twice, namely *gladi kotor* (pre-rehearsal) and *gladi bersih* (final rehearsal).

At this pre-rehearsal step, stage preparations related to things that support the

work are carried out, such as lighting arrangements by lighting designers, sound system arrangements by technicians, dance music arrangements by composers, and installation of a condenser placed in front of the proscenium stage.

In addition, the dancers also perform blocking or stage orientation related to all stage settings and lighting. Stage orientation is carried out in order to adjust the movement to elements such as the stage setting that will be used for the performance. The adjustment is also an adjustment to energy, space and time. Costume preparation is also carried out at this step, namely by means of the dancers wearing clothes with materials and shapes that are almost the same as the original costumes used during the performance. This is done to check the movement comfort of all Halang dance dancers. At this step, evaluation and correction of the pre-rehearsal video was also carried out.



Figure 9. The implementation of the final rehearsal by paying attention to the point of the floor pattern
(Photo: Ifan Ardiansyah, 2022)

The final rehearsal is a full-scale rehearsal before the crews/performance where all of the dancers and all Halang dance supporters present every detail of the performance from reading the synopsis to the end of the entire performance. Rehearsals are carried out as a form of exercise to ensure that all details of the performance are prepared and coordinated properly and adequately. In this rehearsal, technical correction are no longer being carried out, but rather reminding what has

been the previous correction and small things related to understanding and the spirit and sense of togetherness of the dancers and supporters of the Halang dance can be strengthened.

4.5. Performing

Performing is an advanced step to present Halang dance from the exploration process to dress rehearsal. The Halang dance was performed on Tuesday, January 12, 2022, at the Gedung Teater Besar Institut Seni Indonesia (ISI) Surakarta. This dance performance is also held online, namely through live streaming on the Youtube account of UPT Audio Visual ISI Surakarta, so it can be watched from anywhere and anytime.



Figure 10. Online performance of Halang dance works at live streaming UPT Audio Visual ISI Surakarta (Photo: Ninik Putri, 2022)

5. Conclusion

Halang dance work is a new choreographic work that raises folklore about the love story of Galuh Candra Kirana, daughter of the Dhaha Kingdom and her lover,

Raden Inu Kertapati, son of the Jenggala Kingdom, who faced many obstacles. The values that can be expressed in this dance are about love, sincerity, loyalty, and sincerity.

The creation of Halang dance begins with the search and maturation of the idea of its creation by going through several steps, namely Re-Visiting, Re-Questioning, and Re-Interpreting. Some sources are artifacts related to the romance of Raden Inu Kertapati (Panji Asmarabangun) with Galuh Candra Kirana (Dewi Sekartaji), namely the site Panji Gambyok and *petilasan* (shrine) Dewi Sekartaji. Apart from that source, there is also a Malay manuscript entitled Hikayat Panji Kuda Semirang. After the ideas and concepts of the work are created, they are then poured into movement by going through several steps of creation, namely exploration, improvisation, composition, evaluation and deepening, dress rehearsal, and performing. The exploration step focuses on aspects of dance form and technique. The improvisation step works on developing vocabuler dance moves, while the composition step organizes the flow of dance performances.

Halang dance is a literal dramatic choreography. The interrelated elements in Halang dance are able to convey the atmosphere and message to the audience that in fact life will never be free from all problems, and sincerity will be a source of light that will eliminate all obstacles. Love will continue to grow and develop in souls who have sincerity of heart. No matter how far love goes, it will still understand when and where to return.

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