

THE CREATIVE PROCESS OF THE *SI KENYA KENA LENA* DANCE WORK

Rahayu Rahmadani¹, Didik Bambang Wahyudi²

^{1,2} Institut Seni Indonesia (ISI) Surakarta, Indonesia
E-mail: rahayur@std.isi-ska.ac.id

ABSTRACT

Teenage problems and traditional arts are attracting themes of the creation of dance works. This creative research explores the issue of dance compositions, specifically focusing on the process involved in developing the dance work *Si Kenya Kena Lena*. The dance work incorporates a synthesis of notions derived from Alma Hawkins and Sumandyo Hadi. The implementation of this theory was conducted in four distinct steps, specifically preparation, organization, arrangement, and presentation. The process of creating a dance piece involves five distinct stages: sensing, valuing, envisioning, embodying, and shaping. This artistic research generates innovative dance pieces that effectively showcase the emotional upheaval experienced by teenagers in their quest for self-discovery, skillfully incorporating *Sandur* traditional art and East Javanese dances. The use of traditional art aspects in the creative process can generate choreography that imparts a fresh and nuanced perspective.

Keywords: creation, choreography, youth, *Sandur*, and East Javanese style

ABSTRAK

*Problematika remaja dan khasanah kesenian tradisional menarik diangkat dan dijadikan tema dalam penciptaan karya tari. Penelitian artistik ini membahas permasalahan karya tari, yaitu bagaimana proses penciptaan karya tari *Si Kenya Kena Lena*? Perancangan karya tari menggunakan kombinasi teori dari Alma Hawkins dan Sumandyo Hadi. Implementasi teori tersebut dilakukan dalam 4 tahapan, yaitu persiapan, pengarapan, penyusunan dan penyajian. Penyusunan karya tari melalui 5 langkah, yaitu merasakan, menghayati, mengkhayalkan, mengejawantahkan, dan memberi bentuk. Penelitian artistik ini menghasilkan karya tari kreasi baru yang mengangkat gejolak emosi remaja yang mencari jati dirinya yang disusun dengan berbijak pada kesenian tradisional *Sandur* dan gerak-gerak Jawa Timuran. Proses kreasi yang berlandaskan unsur-unsur kesenian tradisional dapat menghasilkan suatu koreografi yang memberi nuansa baru.*

Kata kunci: kreasi, koreografi, remaja, *Sandur*, dan Jawa Timuran

1. Introduction

It is urgent that traditional dances and performing art groups need to be

preserved (Indrayuda, 2015), one of them is by creating new choreography. The dance work *Si Kenya Kena Lena* is a new choreography presented by five female dancers with different styles (*wiled*) but still presenting the same feeling. The clothing worn in this dance piece is dressed in shades of dark green, bright yellow and gold, using corrective make-up depicting a teenage girl, the bottom suit or what is usually called a skirt worn by dancers combined with light green Tuban typical Gedog batik. As a new choreography, the elements used in the dance work *Si Kenya Kena Lena* tend to be strong in the nuances of folk traditions.

The dance work *Si Kenya Kena Lena* was inspired by the empirical experience of Rahayu Rahmadani (author), namely when she experienced the transition from adolescence to adulthood. The movements in the *Si Kenya Kena Lena* dance work are based on Sandur Tuban art and are elaborated with a variety of East Javanese movements, namely *selotan* and *egolan*, which are conical to the movement of the hips, giving the impression of tregel.

The dance work *Si Kenya Kena Lena* was presented on January 12, 2023 at the Grand Theater of the Indonesian Arts Institute, Surakarta, with a duration of 10 minutes and accompanied by musical works dominated by *tembang* and *senggakan* works and collaborated with drums (*kendhang*) and bamboo gongs (*gong bumbung*). This dance work has its own uniqueness when seen from the form of the choreography which uses many elements found in Sandur art from Tuban. This dance work provides a new touch and color in its presentation.

This artistic research aims to formulate a problem, namely how the creative process is in composing the dance work *Si Kenya Kena Lena*. The results achieved are a description of the process of creating the dance work *Si Kenya Kena Lena*. Furthermore, it is hoped that the spirit of Sandur art can spread to other new forms of art.

2. Literature Review

This artistic research uses theory which is the basis for the creative process and

preparation of the choreographic form of the *Si Kenya Kena Lena* dance work. The creative process is based on the book entitled *Moving from Within: A New Method for Dance Making [Bergerak Menurut Kata Hati]* written by Alma M. Hawkins and translated by I Wayan Dibia. Several phases of the creativity process include: (1) feeling, (2) appreciating, (3) imagining, (4) embodying, and (5) giving shape (Hawkins, 2003).

Apart from using theory from Alma M. Hawkins, this artistic research also uses theory from Sumandyo Hadi in the book *Aspects of Group Choreography [Aspek Aspek Koreografi Kelompok]*, which explains the factors contained in the form of choreography which include movement, space, musical accompaniment, title, theme, type dance, mode of presentation, number of dancers, make-up and clothing, lighting, and props (Hadi, 2003). These theories are the basis for formulating problems, designing, creative processes, and forms of presentation in the dance work *Si Kenya Kena Lena*.

3. Method

This artistic research places the author directly involved in the creative process as a choreographer. As a choreographer, in this research the author is the research subject. According to Lexy J. Moleong, qualitative research aims to understand the phenomena experienced by research subjects in depth (Moleong, 2018). The subject of this artistic research is a phenomenon that occurs and is experienced by writers who have composed dance works.

The production of this new creative dance work is carried out in four steps, namely preparation (*persiapan*), working (*penggarapan*), formation (*pembentukan*) and performance (*penyajian*). The working stage is carried out through phases: (1) feeling (*merasakan*), (2) appreciating (*menghayati*), (3) imagining (*mengkhayalkan*), (4) embodying (*mengejawantahkan*), and (5) giving shape (*memberi bentuk*). The formation stage is carried out in several sub steps, namely exploration, improvisation and composition.

4. DISCUSSION

4.1. Dance Work Concept

a. Dance title

The title chosen for this dance work is *Si Kenya Kena Lena*. This title was chosen in relation to the chosen theme. Consisting of the words Si Kenya and Kena Lena. The choice of words is very appropriate to the theme. The word Si Kenya means woman, Kena means hit and Lena means lulled or seduced. So, *Si Kenya Kena Lena* means a woman who is lulled. On the other hand, the title also contains the value of the dance theme. The value contained in the dance work *Si Kenya Kena Lena* is the value of a woman's struggle to save herself from a bad environment.

b. Themes and types of dance

The dance work *Si Kenya Kena Lena* has the theme of the struggle to save oneself from a bad environment. This dance work tells the story of the turbulent heart of a teenager who is experiencing a transition period and tries to save himself from a bad environment. The theme of the dance work *Si Kenya Kena Lena* is a non-literal theme because this dance work is created from an individual theme that is separate from the story play.

The dance work *Si Kenya Kena Lena* is a dance work that is a new type of creation, due to the development of tradition. Both in terms of creating the movements and also from working on the accompanying music. The choice of accompaniment has a strong folk feel, but is collaborated with East Javanese *Jula Juli kendhangan* and *kembangan*, giving rise to new choreography or what is usually called a new creation.

c. Dance movement concept

The composition of the *Si Kenyan Kena Lena* dance is heavily influenced by elements contained in folk traditions with East Javanese nuances, namely Sandur Tuban art. The various Sandur movements used include *kenseran*, *ukelan*, *srisigan*, and *sindetan* and are combined with East Javanese movements, namely the *egolan*

and *selotan* movements.

The various types of movements that are produced tend to process the elements of movement in terms of tempo, volume and dynamics. Through the development of these elements, it produces differences from the basic movements of Sandur traditional art. The dance work was also based on the needs of the dance work *Si Kenya Kena Lena* in expressing the character of young women who tend to be *kenes* and *tregel*. Apart from that, to strengthen the character of dance which reveals dynamic young women.

d. Dance accompaniment concept

The dance work *Si Kenya Kena Lena* uses sandur musical accompaniment to accompany this dance work to illustrate the storyline, and the atmosphere builders tend to use *tembang* and *senggakan* and collaborate with *kendhang* and *gong bumbung* that are interconnected with each other. The musical accompaniment used in the dance work *Si Kenya Kena Lena* is a development of the sandur vocabulary. By playing tempo, dynamics and timbre, it gives a unique impression and creates new notes. The composer of the dance work *Si Kenya Kena Lena*, Purwo Suleksono, said that the *senggakan* and songs (*tembangan*) in the dance work *Si Kenya Kena Lena* were adapted to the concept of Rahayu. In the final scene of the dance work *Si Kenya Kena Lena* the *senggakan* is collaborated with the East Javanese song *Jula Juli* (Suleksono, interview, 2023)

The musical accompaniment of the dance work *Si Kenya Kena Lena* is divided into two, namely musical accompaniment as an illustration to build the atmosphere and musical accompaniment as accompaniment. Musical accompaniment is said to be an atmosphere-building illustration if in a certain part the music goes first and is followed by movement. However, the movements carried out are separated from the beat or are contrasting. For example, in scene one, when the dancer performs the *laku dhodhok* from the right wing seat, it begins with the *silir-silir* song performed by a single vocal followed by the *gong bumbung*. In this scene, the atmosphere created is a peaceful rural atmosphere. Shows a teenager who comes from the

countryside. There is also in the third scene. Namely a conflict scene, in the third scene the tense atmosphere is created by the fast-paced *kendhang* beats followed by the *senggakan* " *jo diteruso cah ayu kena godha* ". This *senggakan* means that we have to fight against things that are not good. The movement is slow, while the *kendhang* beats are fast. This shows that in the third scene, music is an illustration of creating atmosphere. Meanwhile, musical accompaniment as accompaniment is that in certain parts the music runs simultaneously with the movement count. For example, in the second scene of the dance work *Si Kenya Kena Lena*, the song " *brambang dibongkoki angger lawing dienggoki* " the beats are performed to the beat of the *kendhang* and the song.

4.2. Creative Process

Skill has an important role in choreography, but without initial material that flows from the imaginative and intuitive process, the final result loses its authentic impression (Hawkins, 2003). According to Alma M. Hawkins's statement, skill is the main provision for creating a work. Each creator has their own characteristics in their creative abilities, this is influenced by the movement vocabularies they master. According to Alma M. Hawkins, creativity develops best in an environment that allows a person to discover and explore his unique responses and the drive towards creativity must be nurtured in a unique way (Hawkins, 1990). Creativity can be developed through exploration of movement materials and also through movement organization which leads to the formation of dance.

The stage of creating this dance work is carried out in four steps, namely preparation (*persiapan*), working (*garap*), formation (*pembentukan*) and performance (*penyajian*), with the following explanation:

4.2.1. Preparation Step

The preparation stage includes selecting material to be used as a concept, selecting composers, and selecting dancers, with the following explanation.

a. Material selection

The creation of the dance work *Si Kenya Kena Lena* was based on Rahayu's experience of experiencing QLC (Quarter Life Crisis), which is defined as uncertainty in finding one's identity, starting from life problems, relationships, friendships, and even love affairs.

b. Selection of music composer

The success of the dance work *Si Kenya Kena Lena* is also determined by the music composer, because music is a very important supporting element in dance works. The musical accompaniment to the dance work *Si Kenya Kena Lena* was composed by Purwo Suleksono and Sumardi who are skilled composers and experienced in composing accompanying music, especially those based on Sandur art. Both of them have experience creating musical accompaniment for several dance works to represent Tuban Regency in arts events at both regional and national levels.

The process of creating dance music accompaniment begins with communicating with the composer, conveying the concept, then conducting research by directly and indirectly observing the Sandur performance, and arranging a rehearsal schedule, including group practice.

c. Selection of dancers

The selection of dancers is carried out by contacting several juniors who meet the criteria, starting from height, body posture, character and emotional attitude which are almost the same. This is done because they want to bring out the taste and character of teenagers in the dance, and the dancers can also convey the character well.

4.2.2. Working Step

Working is a stage of creative work starting from determining ideas to forming concepts. The concept of creation is based on Alma Hawkins' theory of creation that the creation process has 5 stages, namely (a) feeling, (b) appreciating, (c) imagining, (d) embodying, and (e) giving shape. The working of the dance concept can be described as follows.

a. Feeling

Feeling is defined as seeing, absorbing and feeling deeply. Becoming aware of internal sensations related to sensory impressions (Hawkins, 2003). This feeling process is the initial spearhead in creating his work. Several folk art performances and dance performances are the background for composing works based on folk traditions. The creation process is carried out by researching yourself so that some of your life experiences become an inspiration.

The feeling stage is also called the contemplation stage. This dance work is based on what Rahayu Rahmadani (author) experienced when he was 21 years old who experienced QLC (Quarter Life Crisis) which is defined as uncertainty in finding one's identity, starting from life problems, relationships, friendships and even love affairs. At that time, life felt very difficult. Sumandyo Hadi stated that dance as a work of art can be described as an expression of feelings within humans which are changed by imagination and given shape through the medium of movement (Hawkins, 1990).

The problems he faced almost made freedom his outlet. However, with all the efforts he made, such as getting closer to God, having more confidence in himself, limiting his social interactions, filtering whatever he received and opening his mind more, he succeeded in convincing himself. The belief that these are all trials and temptations given by God, which is nothing more than to make him a strong human being who adheres to principles.

b. Appreciating

Appreciating feelings related to findings in life, becoming aware of sensations in the body (Hawkins, 2003). The process of creating the dance work *Si Kenya Kena Lena* cannot be separated from the imagination of what was felt deeply during the QLC (Quarter Life Crisis).

The process of appreciation is carried out by trying to understand what is happening within him. Rahayu Rahmadani (author) tries to share her experiences and some of her life problems with her peers and older people. Life's problems,

especially those that talk about heart turmoil, are used as inspiration, so that in this process of appreciation, solutions to the problems are found. In the end, the idea of emotional turmoil that was felt became a concept depicting good and bad characters.

c. Imagining

Using imagination and imagination as a tool of discovery (Hawkins, 2003). The dance work of *Si Kenya Kena Lena* cannot be separated from imagination, namely imagining that the fluctuation of the heart between choosing a good action or a bad action is the 2 characters that exist within him. How to save yourself from this condition.

The imagination also reaches the local wisdom of the city of Tuban, namely, the typical drink is palm wine which is associated with the Majapahit era where palm wine was used as a weapon by Raden Wijaya to trick the Tar-Tar troops who wanted to attack the Majapahit kingdom. After the Tar-Tar troops were drunk and unconscious, Raden Wijaya attacked the Tar-Tar troops until most of them were destroyed. However, that fantasy seems less relevant. Therefore, try to imagine again with existing resources.

This process of imagination finds a red line and ultimately takes on its value, but is packaged into a group dance form that has similar values. The value of being self-aware in all things, and limiting yourself so that you don't easily fall into a bad environment. This process is in line with the opinion of Anya Peterson Royce in the book entitled Anthropology of Dance, translated by F.X. Widaryanto. Royce states that a person tends to bring out his own cultural biases in his movements and postures which ultimately color a person in performing a dance (Peterson, 1980).

d. Embody

Allow brainstorming to arise from a sense of understanding and imaginary imagination to be realized into ideas that go beyond initial experience (Hawkins, 2003). Aesthetic elements are building feelings that want to be expressed through the elements that make up the dance so that an abstraction of the dance work *Si Kenya Kena Lena* is created. The process of feeling, appreciating, and imagining, and

finally formulating ideas. This idea emerges and is expressed in the form of movement elements which are elaborated with feeling, energy, space, rhythm which are intended to evoke responses which result in the achievement of combining elements imaginatively (Hawkins, 2003).

e. Giving shape

In the process of its manifestation, the dance work *Si Kenya Kena Lena* has adapted to what was previously felt. The expression of movement, feeling and rhythm is adjusted to what is conveyed in the dance work *Si Kenya Kena Lena*. The dance work was inspired by Rahayu's personal experience, so Rahayu composed it with an interpretation of a teenage character who is experiencing doubts in finding her identity.

Dance grooves are ideas that emerge from the process of feeling, appreciating and imagining. So, a plot and scenes are formed per part. Scene one shows the character of Si Kenya, scene two depicts teenagers going through a transition period, trying new things. The third scene depicts a conflict that gives rise to a character as a picture of heart turmoil. The fourth scene is a way of how the teenager can limit himself, then the last part is a depiction of gratitude that the teenager can limit himself well.

4.2.3. Formation Step

Combining aesthetic elements in such a way that the final form of the dance creates the desired illusion and metaphorically displays inner dreams (Hawkins, 2003). The feelings used in the formation of the dance work *Si Kenya Kena Lena* are feelings of happiness, tension, *manembah marah Gusti*, and gratitude.

The formation of the *Si Kenya Kena Lena* dance work was carried out in 3 stages, namely exploration, improvisation and composition (Hawkins, 1990) which can be described as follows.

a. Exploration

Exploration is the initial stage of searching and discovering movement in working on visual dance works. Exploration is part of the response activity process

that must be self-directed. The exploration process also influences the stage of composing a dance work (Hawkins, 1990). The resulting movements are a manifestation of the exploration process of expressing feelings in the heart. According to Sri Rochana Widyastutieningrum and Wahyudiarto, movement in dance is movement produced by the human body as the medium or main raw material for a dance work (Widyastutieningrum & Wahyudiarto, 2018). Of course, not all movements produced by the body are dance. However, it is more about expressive movements or expressing something.

The exploration stage starts with getting to know the various Sandur movements, observing and compiling them. The arrangement of the movements is adjusted to what the choreographer wants and designs, so that the visualization will be correct. This is in line with the statement of Suzane K. Langer who philosophically suggests that dance as a spectator art is an outward manifestation of human inner processes to be seen by oneself and others (Langer, 1986).

The movements of *kenseran*, *ukelan*, *selotan* and *srisigan* are explored by increasing the volume, adding dynamics and speeding up the tempo. The *ukelan* movement is emphasized in the process of turning the wrist and increasing the volume of movement, so that the *ukelan* in this dance work produces movements that have large pressure and volume. Next, the movement of the *srisigan* is explored by accelerating the movement, so that this movement is used for movement transfer which gives the impression of *tregel*. What was done was in line with Alma M. Hawkins' opinion that "An exploration of the material and using it creatively" (Hawkins, 1981).

b. Improvisation

Improvisation is a stage where a dancer's body is required to respond more, resulting in a unique response. Improvisation is defined as the accidental discovery of movement, in which the characteristic of spontaneity is the mark (Yulianti, 2022). Movements originating from improvisation are characterized by the emergence of new movements (Hawkins, 1990). In the process of creating the dance work *Si*

Kenya Kena Lena, the dancer tries to respond to the stimuli he receives. Rahayu Rahmadani, as the choreographer, fostered a feeling of East Java in the four dancers, because in fact the four dancers had the style (wiled) of Surakarta. Rahayu Rahmadani started by showing videos of dance performances based on the traditional art of Sandur and videos of dance festivals at the East Java level, then invited the dancers to respond to these movements, until the feeling that was present was the character of a teenager who had the impression of *tregel*, the dancer's demeanor. who tries to show off his eroticism (Sosodoro, 2014).

The evaluation process is a process of grouping movements resulting from a process of exploration and improvisation. These movements are arranged to form a new variety of sequences. The movements in the dance work *Si Kenya Kena Lena* are grouped according to volume, tempo and pressure. The part that depicts the joy of teenagers, the movements used are fast tempo movements. When there is a conflict scene, the movements that appear are opposing movements, for example parrying and attacking. This improvisation is in line with Alma M. Hawkins' statement that "I would begin to have some kind of improvisation using the movement, so it became functional" (Hawkins, 1981). The creativity grows and develops best in an environment that allows a person to discover and explore their unique responses (Hawkins, 1990).

c. Composition

The need to make compositions grows from the human desire to give shape to something he has discovered (Hawkins, 1990). The arrangement of movements obtained from this exploration stage is adjusted to the plot and concept, so that the dramatic plot can be read. The exploration of Sandur produces conical movements at a fast tempo, while the *tregel* character is obtained from the exploration of East Javanese dance movements.

These movements are arranged using tempo and dynamics to produce movements that do not seem monotonous. The first series of movements is the *laku dhodhok* movement first and the scene where the dancer enters the stage is

dominated by flowing movements, after that the teenage character appears, and continues with the cheerful teenage character.

The dance work *Si Kenya Kena Lena* in the next scene is that the dancer feels he has entered a bad environment, feels uncomfortable. This scene also uses expression play, namely an expression of confusion when feeling uncomfortable. The musical accompaniment used in this section is an illustration where the song (*tembangan*) has a slow tempo, but the dancers move quickly, indicating that something contrasting is happening. Furthermore, in the third scene, an inner conflict occurs with the appearance of a character wearing red. This scene contains attack and parry movements. The attack movement symbolizes that a teenager wants to fight so that he does not fall into a bad environment. The dynamics in the third scene are worked out in a variety of ways, performed in a duet by two dancers.

The fourth scene is a scene of *manembah marang Gusti* or getting closer to God Almighty, so that you are protected from an unfavorable environment. This scene is illustrated with a song which means that in life you must always remember Him and be alert (*eling lan waspada*). *Eling lan waspada* is a Javanese philosophy of life that teaches you to always remember Allah and be alert to every behavior, words and deeds (Siswayanti, 2013). The atmosphere that is created is a solemn atmosphere and the final scene is the fifth scene which expresses gratitude for being able to get through it all, as well as an invitation to remain in harmony (*guyub rukun*) and remain self-limited.

4.2.4. Performance Step

The staging/performance stage is the end of the creative process of creating dance to be shown to the audience. Consideration of staging techniques related to scenographic needs is very important, especially the lighting and sound system used.

Before the dance work *Si Kenya Kena Lena* is staged, there are several stages carried out, starting from dirty rehearsal, clean rehearsal, to staging. This stage begins with a dirty rehearsal before entering the performance. If the cohesiveness that is desired has not been achieved, then the exercise is repeated from the

beginning until the resulting movement is completely clear. This is done so that all dancers really have the same feeling as each other. Group dancers move with unity in one taste and one form (Rustiyanti & Listiani, 2017).

The second rehearsal is a clean rehearsal with a focus on getting the dancers used to using dance costumes and props, even though only some parts of the dance costume are worn. The dress rehearsal was held at the Grand Theater performance building of the Indonesian Arts Institute in Surakarta. The rehearsal process is carried out in accordance with the technical aspects of the performance, namely starting with the MC, opening and closing the screen and lighting. Adjusting the dancer's blocking is also a concern, so that the dancer can control the space well.



Figure 1. Rehearsal of the dance work *Si Kenya Kena Lena*
(Photo: Anisa Yuni, 2023)

The performance of the dance work *Si Kenya Kena Lena* will be held on January 12 2023, starting with the closing of the screen. Then the MC reads the synopsis and continues with the screen opening, then the music is turned on. Shine the lights from the right and left corners, wings in the middle of the stage, so that when viewed from the front you can give the impression of a silhouette. After that, the dancers enter, followed by lighting that is adjusted per scene.

Lighting really supports the form of dance performance which can explain the concepts of lighting or illumination used in dance performances (Hadi, 2003).

The dance work *Si Kenya Kena Lena* uses lighting that is adjusted per scene. The dramatic (*rampak*) movements in this dance work are dominated by general lighting. General lighting means light that radiates, like everyday light which is generally used as ordinary lighting. When performed, warm yellow lights are usually used (Padmodarmaya, 1998).



Figure 2. The squat walk is highlighted from behind to give the impression of a silhouette (Photo: Fauzi, 2023)



Figure 3. Scenes of heart turmoil as a form of inner resistance
(Photo: Fauzi, 2023)

The final part of the performance of this dance work is a pose on the center stage with a scene of carrying a *sampur* covering the face. This scene illustrates that we have to be clever in limiting ourselves. After that the lighting goes off and the screen is closed.

This presentation shows the creative process that has been carried out in designing the dance work *Si Kenya Kena Lena*. Many of the technical things expressed are based on the author's artistic experience as a choreographer in this dance work. This is in line with Alma M. Hawkins' statement that "Granted, we're looking at dance as a performing art, and you must have technique, and you must have choreography" (Hawkins, 1981).

5. Conclusion

The dance work *Si Kenya Kena Lena* is a new choreography inspired by the folk art of Sandur and typical East Javanese movements. This dance work highlights Rahayu Rahmadani's personal experience when she experienced QLC (Quarter Life Crisis) or confusion in finding her identity and trying to save herself from bad relationships.

The choreographic form of the *Si Kenya Kena Lena* dance work is composed of movements produced from processing Sandur and East Javanese movements which focus on fast tempo and *tregel* movements. The musical accompaniment is also based on Sandur traditional art, *senggakan* and *tembang* which are collaborated with the East Javanese *Jula Juli kendhangan* to give a new color to this dance work.

Creating new chorography can be based on things that already exist, for example folk art. Designing a dance work is a long journey starting from the process of collecting data, processing creative ideas, composing the dance work, to presenting it. The creative process includes efforts to foster an East Javanese feeling in the four dancers, arranging the dramatic plot, developing floor patterns, and collaborating on movements, so that they can present a dance performance with a new nuance.

From the creation of the dance work *Si Kenya Kena Lena*, it is hoped that the

younger generation will not be afraid to develop things that exist around them so that they can create new things. The younger generation should love the arts around them more so that their existence is maintained. Furthermore, it is hoped that the younger generation will not be afraid to take part in the process, because the process will not deny the results. Hopefully the spirit in this article can be an inspiration in creating art.

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