

Creative Process of Creating *Srimpi Kawung* Dance by Mila Rosinta's and Its Existence in Yogyakarta and Foreign Countries

Ajeng Auliya Rosida, S.Pd.

Surabaya State University, Post Graduate Education of Art and Culture, Surabaya, Indonesia

Abstract: This study aims to describe the Creative Process of Creating *Srimpi Kawung* Dance by Mila Rosinta's and Its Existence in Yogyakarta and Foreign Countries. This study uses a qualitative approach. The object of this research is *Srimpi Kawung* Dance. The data sources of this study are choreographers, dancers, accompaniment organizers, and fashion dressing crew. Data collection which used are observation, interviews, and documentation. Data analysis techniques are carried out by recording the main points and presenting them in narrative text. The validity of the data using triangulation techniques and sources. The results of this study indicate that: 1) Exploration is carried out by searching for motion techniques among batik craftsmen. 2) Improvement by looking for curved poses according to the basic shapes of batik kawung. 3) Evaluation process by selecting various movements. 4) The process of formation by assembling the movement into a complete dance work. 5) There are seven elements of choreography and some factors that influence the creative process like the environment, equipment, skills, identity, originality, and appreciation. 6) The existence of the *Srimpi Kawung* dance began in 2011 until now.

Keywords: Creative Process, Existence, *Srimpi Kawung* Dance

1. Introduction

Today the attention to dance as a person's experience in creative process is increasing. The evident is the increasing number of works from old artists and highly qualified young artists. A person's first step in creating a dance work is to determine the idea of dance. Dance ideas are created based on certain concepts which contain aesthetic elements. The idea of dance or source of dance creation can be from nature, environment, art, or culture (Suharto, 1985: 23).

One of the dance works from Mila Rosinta Totoatmojo comes from the local culture about batik. The dance was showed by five dancers dressed in the same motif and design of cloth. The title of the dance is *Srimpi Kawung*. The dance has appeared on TV shows like Indonesia Morning Show on Nett TV and Kick Andy on Metro TV, and has even been uploaded on Youtube.

In the dance work, *Srimpi Kawung*, the choreographer presents it with a traditional brown sogan-nuanced traditional dress that is complemented with long *batik kawung* cloth that functions is not only as a garment but also as a property used in dancing. It provides an attraction for further research on his work, especially in the creative process of creating the dance and its existence until now.

2. Research Method

2.1 Research Approach

The type of research which used here is descriptive research with a qualitative approach. Descriptive method with qualitative approach conducted by researcher's who aims to make a systematic description or description of the Creative

Process in Creating *Srimpi Kawung* Dance by Mila Rosinta Totoatmojo.

2.2 Time and Place of Research

This research was carried out for 3 months starting from February until April 2016. The place of this research was conducted at Mila Art Dance School, Jalan Manggis No. 79 Gatun, Condong Catur, Depok Sleman

2.3 Objects and Research Subjects

The object of this research is *Srimpi Kawung* Dance which examines the creative process in the creation aspect which includes some elements of dance composition like themes, motion, accompaniment, makeup, dress, property, and floor patterns. The Research subjects of this study are choreographers, music stylists, dancers, and fashion dressing crew.

2.4 Research Instrument

The research instrument is intended as a data collection tool (Moleong, 2004: 168). This research instrument is the researcher herself. The instruments in this study are observation guidelines, interview guidelines, and documentation from Mila Rosinta and those obtained by the researchers.

2.5 Data Collection Techniques

Data collection techniques are the most strategic step in research, because the main purpose of the research is to obtain data (Sugiyono 2013: 62). Data collection in this study are observation, interview, and documentation methods. Observation activities carried out by the researchers included observing the creation class with the *Srimpi Kawung* dance

Volume 7 Issue 9, September 2018

www.ijsr.net

Licensed Under Creative Commons Attribution CC BY

material before finally joining the class, and observing the *Srimpi Kawung* dance video consisting of motion, makeup, clothing, accompaniment and property.

The speakers were: Mila Rosinta Totoatmojo as dance stylist / dance choreographer of *Srimpi Kawung*, Anon Suneko as *Srimpi Kawung* dance accompanist, Rahmad Fuadi as makeup artist and dance dress *Srimpi Kawung*, Dwi, Dewi Sinta, and Silvia as dancers of *Srimpi Kawung*. Documents obtained from choreographers in the form of performing videos, photos during performances and pre-performances, and recordings of *Srimpi Kawung* dance music instrument. This documentation matches with the data obtained from observations and interviews with the existing data

2.6 Data Analysis Techniques

Qualitative data analysis is an effort relating to data, organizing data, sorting it into manageable units, synthesizing it, finding and finding patterns, and deciding what others can find (Moleong, 2011: 248). The steps are taken to analyse the data are data reduction, data display, and conclusions. In reducing the data the researcher noted the steps taken by the choreographer in his creative process, the elements contained in the *Srimpi Kawung* dance, the factors that influenced the choreographer in his creative process, and the existence of the dance. Miles and Huberman in Sugiyono (2013: 95) stated "the most frequent form of displaying data for qualitative search data in the past has been narrative text". The most frequently used to present data in qualitative research is narrative text. The researcher presents data in the form of sentence descriptions that are supported by the presence of documentation such as photos and accompaniment notation so that the data presented from the information obtained becomes valid.

2.7 Data Validity Test

To test the validity of the data, the researcher used two types of triangulation, they are triangulation of techniques and sources. Triangulation of the author's technique by looking for data from the choreographer who became the resource person with three techniques like conducting participatory observations, conducting in-depth interviews, and looking for

data on existing documentation. Triangulation of the source of the writer did with in-depth interviews to get the same data from different sources, namely choreographers, accompanists, and fashion stylists.

3. Research Results and Discussion

3.1 The Background of *Srimpi Kawung* Dance

Srimpi Kawung dance is a dance work created by artist Mila Rosinta in 2009 which is the result of stylization of the previous work, *Kawung*. Mila Rosinta is a young artist who already has many art works. The art works which she had created including : *Berkaca Pada Rasa*, *Bedhayan Rikma*, *Peksi Eka Kapti*, *Canda Tua* and *Muda Kolaborasi with Didi Nini Towok*, "Aku" Kallam was inspired from a trip in India,

Zodiacos Cyclos, Colossal Dance with 100 Dancers "Jarikan", Flashmob with 100 Dancer "Say Love With Dance", *Kawung*, *Srimpi Kawung*, colossal dance with 1000 dancers "Kartini Adalah Seorang Ibu", and an Award from the Indonesian Ministry of Law and Human Rights Selected in the National Award for Intellectual Property Expression in the Tradition of Cultural Art.

The art work of *Srimpi Kawung* originated from the choreographer's love of batik which has many philosophical values and admiration for the existence of the palace in Yogyakarta. Because of his love to batik, Mila Rosinta began to study batik, she directly come to the batik factory in Bantul and the choreographer was interested and chose the *kawung* motif. The Javanese philosophy contained in the *kawung* motif is *kiblat papat lima pancer*. The philosophy which given has very deep meaning. Indeed every human will have two black and white sides. Furthermore, depending on humans will choose the right path or the wrong path. The lust in human beings must be controlled to reach perfection. Perfection is what the form of *Pancer* is.

It turns out that the meaning in *kawung* has in common with the meaning of *srimpi* in the palace. Besides that the choreographer was interested in taking the composition of the number of dancers in the *Srimpi Renggowati* dance with a total of five dancers.

3.2 Creative Process Creation of *Srimpi Kawung* Dance

The stages in creation are:

1) Exploration

Srimpi Kawung dance exploration is carried out through several stimulation like visual, audio, kinaesthetic stimulation and ideas. The exploration by choreographers began with the search for motion techniques carried out among batik craftsmen and found movements such as making batik patterns and drying ready-made fabrics. In addition, the choreographer was interested in linking a 2 meter long *kawung* cloth wrapped around poles around the *limasan* with a wire like drying cloth (*jereng*).



Figure 1: Motion exploration with using *limasan* from batik factory (Doc. Mila, 2009)

2) Improvisation

Improvisation is the discovery of motion chance or movement by chance. This stage of improvisation starts from

looking for curved poses in accordance with the basic motifs of batik *kawung*. Choreographers also develop the movements of *ngleyek* and *nggurdha* in the various movements of Yogyakarta. In addition to that, the length of batik fabric *kawung* becomes 4 meters to find a balance and exploration of fabric.



Figure 2: Movement's improvisation with cloth around some Batik's maker (Dok. Mila, 2009)

3) Evaluation

Evaluation is an activity to review the movements that have been discovered and planned for use in dance. The evaluation process is carried out by selecting various motives of motion that have been obtained to choose motive motives that are in accordance with the theme is, as the *kawung* batik shape.

4) Forming

At this stage the choreographer starts dividing dance into three parts: opening, middle and closing. a) At the beginning or opening of the chosen movement are a calm, graceful, which uses a lot of hand motion with body curves and equilibrium motion. In this section it starts from the variety of *pancer* motion to the variety of *croditic* motion. b) In the middle part the movement is chosen by symbolizing the anger of the middle dancer who wants to free himself. In this section starting from the unbalanced variety until the various releases motion. c) In the final section, a more attractive, energetic movement with a cloth game is chosen starting from the variety of the tragedy to the various explorations of cloth.



Figure 3: Process in Creating *Srimpi Kawung* dance (Doc. Mila, 2009)

3.3 Choreographic Elements in *Srimpi Kawung* Dance

The elements in the *Srimpi Kawung* dance consist of themes, motion, accompaniment, makeup, dress, property, and floor patterns.

1) Theme

Kawung is one of batik shape which has a spherical motif similar to *kawung* fruit (a type of palm tree, sugar palm, or fruit from the palm tree that is falcon) which is neatly arranged geometrically. Sometimes, this motif is also

interpreted as a lotus flower with four blossoming petals. Lotus is a flower that symbolizes longevity and purity. The word *kawung* itself can be related to the word *kwangwung*, which is a kind of shiny and beautiful brown insect.

According to the Javanese community, "number four" has a deep meaning. The number four is often associated with four directions of the wind that have a symbolic color value, namely the East radiates aura / white light (*mutmainah*), the South emits a red aura (*anger*), the West emits a yellow aura (*supiyah*), and the North emits light black aura (*lauwamah*), another color which is a combination of colors above, is in the middle as the fifth part. Philosophically, this work also tries to reveal the content of Javanese values, especially regarding the concept *kiblat papat lima pancer*.



Figure 4: Picture of kawung shape (left), cloth of batik kawung (right)

2) Motion

The range of motion in the *Srimpi Kawung* Dance is the development and creativity of the contemporary tradition style. Patterns of traditional movements are seen from the adoption of Yogyakarta-style attitudes such as *ngithing* and *ngruji*. Whereas for its development in this dance, it tends to be more contemporary, meaning that it does not really refer to the various movements of Yogyakarta. Motion in *Srimpi Kawung* refers to the basic form or concept of *kawung* which consists of curved, vertical, and horizontal lines.



Figure 5: The development of motion path tradition of *Ngleyek* (image Ajeng 2016)



Figure 6: The development of movement based on cloth exploration (image Ajeng 2016)

3) Music Instrument

The music instrument of the *Srimpi Kawung* dance uses electric music (midi) with live vocal recordings. The instruments used are *bonang*, *kecapi*, *santur* (picking), drum, cymbals, piano, string, violin, flute, electric guitar, trumpet, and *orkes*.

4) Makeup

a) Face

This dance uses stage makeup. Stage makeup is a make-up for a show. In this work using stage makeup with characteristics of princess makeup with brownish eye shadow that resembles the brown concept of *kawung*.

b) Hair

For the hair style, use a bun with a big buckle. The use of this bun is so that the Javanese elements are more visible and elegant, complete with headdresses in the form of *centung*, *sumping emas*, *sariayu*, dan *ceplok jebahan* with red color.



Figure 7: *Rias putri* (image Ajeng 2016)

5) Clothing

Clothes of dance is all clothing and equipment worn by dancers on stage. Clothing at the *Srimpi Kawung* dance uses *kawung* cloth, dark brown color, long skirt with a combination of dark brown / brown *sogan* and gold, gold *obi*, stacking necklaces, earrings and bracelets.



Figure 8: *Srimpi Kawung* dance suit (image Ajeng 2016)

6) Property

Property is a form of motion support equipment as a form of expression. In this case the property used here is *batik kawung* cloth. The function of *Batik Kawung* cloth is not only as equipment in clothing but also as a property that is used in causing meaning to motion.

7) Floor Pattern

Floor pattern is a line passed by a single dancer or group on stage or arena. This floor pattern in the *Srimpi Kawung* dance is the development of curved lines and horizontal lines that exist in the *batik kawung* shape. The use of the development floor pattern form from the basic motif of *kawung* is in addition to representing *kawung*, so that the philosophical value that is in it can also be conveyed to the audience

3.4 Factors Affecting the Creative Process in Creating of *Srimpi Kawung* Dance

1) Environment

The inside Environment, Mila Rosinta is already has a dance talent since her childhood. Spending her talent starts from studying dance in Bali from the age of 6 to high school. At that time the Choreographer had mastered around 20 Balinese dances. The Outer Environment that influences Mila Rosinta in her creative process is 1) inspired by the figure of Mother and Father, 2) Many seniors who inspire, 3) See the conditions at this time, 4) Friendship with people who are consistent in their fields, 5) The amount of support and assistance for MAD, 6) An art work cannot stand alone.

2) Media or Facilities

Media or facilities consist of physical and non-physical factors and determinants of influence in one's creative process. Mila Rosinta is the founder of Mila Art Dance School, which was founded in 2014. Besides that, Mila Rosinta often gets requests to make dances from institutions and outside agencies, such as from the Sleman Regency Office, making *Peksi Eka Kapti* dance which has been named as a creative dance from Sleman and making dances for competitions from elementary, middle, high school, college students, even general.

3) Skill

Skill is a way to be able to work quickly and precisely. Interaction between individual artists and means creates skills that are very important for the success of the process. The skills possessed by Mila Rosinta are: 1) skills for managing dancers, 2) good communication with others, 3) Having a high spirit of art.

4) Identity

Identity is a style and method of someone who is strongly influenced by environmental conditions. The works that have been produced by Mila Rosinta consist of various styles both traditional and modern but more are contemporary. This is what makes *Srimpi Kawung* dance a contemporary genre but there is still an element of tradition.

5) Originality

Originality is the authenticity of a dance work. In this case Mila Rosinta took the concept of dance from one of Indonesian culture, namely batik *kawung*. That way, the *Srimpi Kawung* dance is an original dance because the dance is related to Indonesian culture, especially the *Kawung* Yogyakarta batik and no one else has worked on the dance with the inspiration of *batik kawung* before.

6) Appreciation

Appreciation is actually an encouragement which means encouraging the creative process. In the creative process of dance, *Srimpi Kawung* also received good appreciation from the local government and the community in Indonesia. The evident is the *Srimpi Kawung* dance's existence from 2009 to the present.

3.5 Existence of Srimpi Kawung Dance

Srimpi Kawung dance has been performed since 2011 until now. Starting from the first stage in Thailand (University of Srinakharinwirot) in 2011 at the ASIA Music and Performing Art Festival. Since returning from Thailand, this dance has been widely discussed on social media such as in newspapers and television. Since that time the choreographer began to think about introducing this dance to the community, especially Yogyakarta.

But in a work there must be someone who pro and contrast with us. Traditional artists always value this dance as a work that deviates from tradition. Because *Srimpi* is a dance originating from the palace. Traditional artists disagree with the name of this dance, namely "Srimpi Kawung". But this dance is just *Srimpen* dance that resembles *Srimpi*.

While the Yogyakarta Contemporary artists do not question it as long as they have a strong foundation in their art work. The choreographer himself believes that this is a masterpiece. It is evident from the philosophical meaning raised in this work. So the choreographer still dares to stick to the name "Srimpi Kawung" and even preserve it until now.

An article says *batik kawung* is global through dance. From this statement we can see that Choreographers are able to raise the local culture of *batik kawung* to be known to the public not only in Yogyakarta, but also to Thailand, and other TV shows. Choreographers also begin to teach this dance to students who want to study at Mila Art Dance School without requiring / requiring students to have dance basic.

Srimpi Kawung has been staged at:

- 1) Thailand (University Of Srinakharinwirot) in 2011 during the ASIA Music and Performing Art Festival
- 2) FKI ISI Yogyakarta in 2014
- 3) FKY 2014
- 4) Keptihan Yogyakarta in 2015
- 5) Jogja Artweeks 2015
- 6) Nett TV (Indonesia Morning Show) in 2015
- 7) LPDP Borobudur Hotel Jakarta with Jokowi in 2016
- 8) Metro TV (Kick Andy) in 2016

- 9) Closing the exhibition "Alkisah" by Rio Motivating with the artists in 2016
- 10) Padhang Bulan (Mara Advertising) in 2016
- 11) Quen Of The South Resort 2017
- 12) Single version of Kawung in Singapore, India in 9 cities, one of them (New Delhi, Mumbay, Gayzoabath), Malaysia, Lombok, and other gattering events.



Figure 9: *Srimpi Kawung* dance performance in ASIA Music and Performing Art Festival Thailand (Doc. Mila, 2011)



Figure 10: *Srimpi Kawung* dance performance in FKY 2014 (Doc. Mila 2014)



Figure 11: *Srimpi Kawung* dance performance in Indonesia Morning Show di NET TV (Doc. Mila 2015)

4. Conclusions and Suggestions

4.1 Conclusions

Srimpi Kawung dance is a dance work created by artist Mila Rosinta Totoatmojo in 2009 which was danced by five dancers. This work is inspired by the *kawung* batik motif which has the same meaning as in the Javanese philosophy

which contains elements of *kiblat lima pancer* which have in common with the *srimpi* meaning in the palace that each person has two sides of black and two sides of white, depending on the person it will choose which side to lead to perfection in itself which is called *pancer*.

The steps which taken by Mila Rosinta Totoatmojo in the creative process include the stages of exploration, improvisation, evaluation, and formation. Exploration is carried out by searching for motion techniques among batik craftsmen such as making patterns with canting and *limasan* utilization by relating *kawung* cloth with wire. Improvisation is done by looking for curved poses or body shapes in accordance with the basic motifs of batik *kawung*, extending the fabric to find balance, and improvising the motion with a cloth play. The evaluation process is carried out by selecting various motives of motion that have been obtained. The formation process is carried out by integrating various motives from the chosen movement into a complete dance work.

The choreographic elements in this dance consist of themes, motion, accompaniment, makeup, dress, property, and floor patterns. The theme is taken from the *kawung* shape which has a Javanese philosophy meaning *Kiblat papat lima pancer*. The motion in this dance is a representation of the curved and horizontal lines on the *kawung* shape which still uses the Yogyakarta-style with midi instrument, princess makeup with full buckling bun with *centhung*, *sariayu*, and *jebehan ceplok* and using long and crisp skirts with the basic color which taken from Javanese color "chocolate". Besides that, *batik kawung* functions not only as clothing but also as a property in dancing. The floor pattern used in dance attempts to represent the basic shape of the *batik kawung* motif consisting of curved and horizontal lines.

While some factors that influence the creative process in creating *Srimpi Kawung* dance are environmental factors, facilities, skills, identity, originality, and appreciation. Environmental factors are inspired by parents, seniors, friends, and seeing the current conditions. *Srimpi Kawung* dance has been performed since 2011 until now. Starting from the first stage in Thailand (University of Srinakharinwirot) in 2011 at the ASIA Music and Performing Art Festival. This dance received a good reception from the community. Until it was displayed on many shows and also television which became the spotlight of many people. The appearance of local culture, *batik kawung* is a special plus for art lovers.

In making the art work, Mila Rosinta always wants to raise the concept of what is in tradition. The works that have been produced by Mila Rosinta consist of various styles, both traditional and modern, but some of them are contemporary. This is what makes *Srimpi Kawung* dance a contemporary genre but still presents the values and elements of tradition.

4.2 Suggestions

1) Dance students

For dance students, it is expected to be able to increase knowledge about the creative process in creating dance

through other art works of art and creating it as a sources from their own culture, and are expected to conduct further research with different studies.

2) Choreographer

As a choreographer or artist to further develop the creativity that exists in their mind to create new art works that are certainly more innovative and still rely on culture in Indonesia.

3) Society

For the community, they should always appreciate and preserve dance works from both senior choreographers and young choreographers.

References

- [1] Arikunto, Suharsimi, "Prosedur Penelitian," Rineka Cita, Jakarta, 2013.
- [2] Bahari, Nooryan, "Kritik Seni," Pusataka Pelajar, Yogyakarta, 2009.
- [3] Cheney, Gay, "Konsep-konsep Dasar dalam Modern Dance" Manthili, Yogyakarta, 1999.
- [4] Hadikoesoemo, Soenandar, "Filsafat Kejawaen Ungkapan Lambang Ilmu Ghaib Dalam Seni Budaya Peninggalan Leluhur Jaman Purba" Yudhagama Cooperation, 1985.
- [5] Hadi, *Sumandyo*, "Aspek-Aspek Dasar Koreografi Kelompok, Elkaphi," Yogyakarta, 2003.
- [6] _____, "Koreografi Bentuk-Teknik-Isi," Cipta Media, Yogyakarta, 2012.
- [7] Hawkins, Alma, "Creating through dance," Institut Seni Indonesia, Yogyakarta, 1990.
- [8] Hidayat, Robby, "Koreografi dan Kreativitas," Kendil Media Pustaka Seni Indonesia, Yogyakarta, 2011.
- [9] Meri, La, "Elemen-Elemen Dasar Komposisi Tari," Lagaligo Press, Yogyakarta, 1986.
- [10] Mukminatun. Murtihadi, "Pengetahuan Teknologi Batik," Yogyakarta, 1979.
- [11] Smith, Jacqueline, "Komposisi Tari," Istalasi Yogyakarta, Yogyakarta, 1985.
- [12] Soedarsono. "Misteri Srimpi," Yayasan Untuk Indonesia, Yogyakarta, 2000.
- [13] Sugiyono. "Memahami Penelitian Kualitatif," CV. Alfabeta, Bandung, 2013.
- [14] Wirdayanto, "Kritik Tari," Kelir, Bandung, 2005.

Author Profile



Ajeng Auliya Rosida got a bachelor's degree majoring in Art Dance Education from State University Yogyakarta in 2016. I was born in Madiun on May 16, 1994. My love for art makes me always want to learn dance. I am a dance teacher who loves Indonesian culture. Now I am continuing my post graduate degree majoring in Arts and Culture at the State University Surabaya.