

“Greget” in The Surabaya *Ngrema* Dance Performance Representation of The Value of The Fighting Spirit of *Arek* Surabaya

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In the *Ngrema* Surabayan dance performance there is an expression called *Greget*. *Greget* that the audience felt are in form of vibrations when the dancers make movements. Suspected *Greget* is a dancer's interpretation work to present certain figures as a reflection of dance themes. This research uses a descriptive approach by applying technical and kinesthetic analysis of motion. Ethnographic methods are used as data collectors and compile narratives to realize an understanding of *Greget*. The results of the study explained that the *Greget* in Surabayan *Ngrema* Dance was formed by the quality of technique and kinesthetic. The technique as the application of the basic guidelines for the implementation of the motion presents kinesthetic that is a sense of gallant, agile, and authoritative. Sense of movement is the implication of a deep appreciation of the value of heroism. The value of heroism as a dance theme is represented by dancers from the Cakraningrat figure the regent of Madura. An imaginary expression of the spirit of struggle in the *Ngrema* Surabayan dance embodies the legitimacy of the Surabaya City hero identity.

Keywords: Ngrema surabayan dance, Greget, representation heroism

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INTRODUCTION

The purpose of the *Ngrema* dance, which originated in the Ludruk performance, is to draw in as many spectators as possible. As a result, the *Ngrema* dance performance comes first in the *Ludruk* performance. It holds a significant place in Ludruk, which contributes to the rapid development of both quantity and quality. *Ngrema* dancers are becoming more and more independent as a dance style, both in Ludruk performances and outside of Ludruk. A number of *Ngrema* dance forms, including *Ngrema Surabayan*, *Ngrema Jombangan*, *Ngrema Malangan*, and *Ngrema Maduran*, emerged as its quality improved. The evolution of style demonstrates the uniqueness of the *wilet* technique and appearance to the change in themes. Cultural and political settings and conditions in the region of its development serve as catalysts for development as a reflection of the creativity of *Ngrema* dancers. One of the *Ngrema* dance forms developed by the political climate of struggle in Surabaya is the *Ngrema Surabayan* dance. The heroism motif of the *Ngrema Surabayan* dance was inspired by the historical hero Cakraningrat, who served as the regent of Sampang Madura.

The inclusion of *Greget* is an intriguing aspect of the *Ngrema Surabayan* dance's distinctiveness. When enjoying a performance of the *Ngrema Surabayan* dance, the audience will experience vibrations from the dancer's movements, which will cause them to make the expression *Greget*. The audience's vibrations give the performance "alive" power. It seems as though Cakraningrat, a local hero revered by the neighborhood, is presented in the performance's "life" because of its strength.

The *Ngrema Surabayan* dancers who can portray the figure of Cakraningrat are chosen based on their dancing ability, which can further demonstrate how human gestures can communicate information about a society's culture that is shaped by specific circumstances and conditions. The human body moves when dance is being performed, and this movement serves as the primary medium for a range of technical, kinesthetic, and structured motions. When movement patterns are implemented, technique and kinesthetic integration work together to define the dance's personality and aesthetic. According to [Murgiyanto \(2004, 59\)](#) and [Widyastutieningrum \(2004, 121\)](#), it is the standard of dance demonstrated by dancing competence in interpretation practice.

The *Ngrema Surabayan* Dance can survive, be sustained, and occasionally developed due to the

quality of interpretation. Quality also refers to the ability to identify characteristics of the populace's culture that are expressed aesthetically as heroic principles. The "inner aspects" of the *Ngrema Surabayan* Dance are pencak silat dance components that combine to create a range of movements that might illustrate the characteristics of heroism. The *Ngrema Surabayan* dance features an exterior representation of Javanese nobles who reside as Madura's regents in clothing described as being worn by East Javanese aristocrats in the 18th century (Issatriadi, 1997, 274).

In order to make the performance engaging, this study aims to describe how various *Ngrema Surabayan* Dance media function. The *Ngrema Surabayan* dancer's enjoyment of the dance theme, which is then portrayed in the technique of working on the medium, is said to be the source of *Greget* as the soul of dance. In order to convey the distinctive figure of a Surabaya local hero, the execution of movement techniques takes into account the fundamental technical elements of the *Ngrema Surabayan* dance movement. Therefore, being able to dance is crucial for comprehending, engaging with, using, and expressing cultural topics in performances. In addition to having aesthetic value, the imagined picture of Cakraningrat has deeper cultural significance as a symbol of the city of Surabaya's bravery and a reminder of the fighting spirit. It has the characteristics of a Surabaya hero.

METHODOLOGY

This research employed the ethnographic technique of dance to comprehend the complexity of layers of knowledge, experience, and human behavior from a cultural perspective included in the specific context of dance which entails writing dances in a descriptive manner. The idea that cultural information is incorporated in movement, particularly the highly stylized and regimented movements known as dance, is the foundation of ethnography of dance ([Frosch in Fraleigh 1999, 259](#)). "Language (literary and symbolic), rhetoric (expressions), power (authority), and history" (Clifford 1986, 25 in Ashcroft 2000, 87) are the four categories of data that must be taken into consideration when writing an ethnographic essay. The role of the ethnographer is to create concrete images using words that are organized in a text about the complexity of knowledge and activity from the perspective of local (emic) subjects (Miles in [Rohendy 1992, 15](#); Fardon 1990, 6 in Ashcroft 2000, 87).

Participant observation, which takes place in the "field" as ethnographers immerse themselves in dance scenarios, is the foundation of the ethnographic approach. By studying languages, dancing, listening to native music, taking part, participating in interviews, performing, and other ways, work to create cultural understanding from a "insider" (emic) point of view. While "outsiders" (in terms of ethics) are those who observe, read, examine field notes, and document.

The *Ngrema* Surabayan dance performance, which is a component of the Ludruk show emerging in Surabaya and its surroundings, including Sidoarjo, Mojokerto, and Gresik, served as the source of the data. To better comprehend *Greget*, Maulan Joko Pitono and a number of other dancers performed *Ngrema* Surabayan Munali Patah. As a representative of its people's culture, the *Ngrema* Surabayan dance performance contains a variety of internal references to dance texts and expressions. Dance literature cover topics including dancers and their dancing, different types of movement, movement techniques, visual characteristics of clothes and makeup, and dance karawitan. When it comes to regional terms, some examples include *Greget*, *nyawiji*, *kasalira*, and technical terms like *adeg*, *siku*, *sabet*, *pacak*, *polatan*, *nglaras*, and *ngayati*.

The concept of multicausal causality, which examines the history of a complicated (multicausal) single case generated by multiple causes, is the foundation upon which historical data is based ([Kuntowijoyo 2008, 36–47](#)). Since social interaction in a particular time and place leads the *Ngrema* Dance to evolve in its style, form, and character, historical narration is required to explain the ideas, behavior, and products of the *Ngrema* Dance from historical players and the development of themes. Interviews with selected informants who were deemed to have authority in the *Ngrema* Dance culture yielded expressive data.

According to Hadi, Gardner, Murgiyanto, and Widyastutieningrum, technical and kinesthetic analyses are employed to explain anxiety. The idea of technique and kinesthetic as a dance tool entails the interpretation and expression of all Surabayan *Ngrema* Dance aspects to generate unique traits and particular dancer styles that the audience can feel.

RESULTS

Historical Review of Surabayan *Ngrema* Dance

Understanding the worth of the battling spirit, which is known to replace the preceding theme, is the goal

of the discussion of the historical features of the *Ngrema* Surabayan Dance. The audience internalizes the new theme as the "content" of the *Ngrema* Surabayan dance, which is an interpretation of the significance of the fighting spirit in Surabaya. Another significant aspect is that the creation of a dance with a heroism theme will legitimize the people's culture, namely the City of Surabaya's reputation as the City of Heroes.

Ngrema Ritus Dance Before 1920

The *Ngrema* Dance began with a *Lerok Besut* performance rite. *Lerok Besut* marked the start of the development of Ludruk as a folk art in East Java as a development of Lerok Ngamen (Poerbokoesoemo 1960, 4., [Peacock 2005, 28.](#), [Geertz 2017, 417](#)). *Lerok Besut* is frequently asked to people's celebrations for brides, circumcisions, rituals/taking vows/vows. *Besut*, who plays the lead role, is dressed in a red pigtail hat, black pants, a white cloth wrapped around her body, and a red scarf that hangs long enough to touch her ankles.

The *Lerok Besut* act begins with a salvation that is accompanied by offerings. A player enters the stage by going backwards while carrying a torch when the arena stage is silent. *Besut*, who was in front of the torch bearer, arrived at the performance arena's center and paid respect to the four directions of the Qibla ([Supriyanto 1992, 10](#)). *Besut* performs dance moves in between ballad verses to emphasize the song's meaning (Issatriyadi 1997, 268). The dance that the *Besut* persona performs, which is a component of the artists' rituals for expressing their belief in "*Sangkan Paraning Dumadi*" (the causes and purposes of human life), is intended to be a prayer for everyone taking part in the performance's safety (Sartono 1982, 8). The dance has a religious concept; yet, the characters are less distinct, merely displaying motions that are typically composed (Hidajat 2001, 115). The primary focus on *gela-gelo* and *gedrag-gedrug* is brought on by the employment of *gongseng*, which is a musical instrument used to provide sound effects and control tempo and rhythm. According to Sartono, this *Lerok Besut* started to evolve between 1911 and 1920.

"Rena-Rena" Ngrema in 1921-1930

The spontaneous quality of motion was more apparent in the 1920s. Some creative dancers exhibit more filling moves that they have learned from other dancers as well as their own original creations (Wibisono, 1982, 10–11). The Mask Dance, People's Puppet Dance, Ketoprak Dance, and Sandur Dance are among the different dance motions that make up the *Ngrema* dance, which is characterized as a joyful dance. The "Rena-rena"

dance is a choreography made up of a variety of motions (Sartono 1982, 11.; Hidajat 2001, 116). [Supriyanto \(1992, 11\)](#) described this "Rena-rena" dance as follows.

- a. The dancers wear black dance pants (black sateen cloth)
- b. Dancers in white, sometimes in black tie,
- c. The dancers wear a red headband (*udheng*),
- d. On the dancer's left ear is a stud, (*earrings*)
- e. The dancer's right foot uses a gongseng (*gendhing* rhythm controller).

Ludruk Besutan oversaw Ludruk plays in 1920 and 1922. The western theater known as *Dardanela*, which reached Indonesia, had an impact that led to the alterations. According to Kasemin ([Kasemin 1999, 15](#)), the birth of the *Ludruk Sandiwara* was aided by the appearance of the young *Ludruk Stambul Jawi*. The religious context in the story represented by *Ludruk Stambul Jawi* provides *Ngrema* its own hue, which is an intriguing development in the growth of Ludruk between *Lerok Besutan* and *Ludruk Sandiwara*.

A distinctive element of the *Ngrema* dance costume is the black skull cap that the dancers wear. When performing religious rites (prayer), people often wear a distinctive feature known as a songkok. The following development is well known; the Indonesian people's traditional clothing includes the songkok. *Wayang Orang Sriwedari Surakarta*, which was formerly a form of royal performance, was transformed into a contemporary theater by the fusion of *Dardanela*, which is well-liked in the west ([Kusumo 2003, VII–XI](#)).

Perjuangan Ngrema in 1931-1950

The *Ludruk Organization*, also known as the *Cak Gondo Durasim Association*, was established in 1933. This Ludruk has tales about the resistance against the colonizers such as "*Pak Sakerah*," "*Sarip Tambakayasa*," "*Hardjo Tani*," "*Maling Caluring*," "*Sawunggaling*," and "*Untung Surapati*." Even if the story's warrior character ultimately perishes at the hands of the invaders, at least he openly resists them. Ludruk was referred to as *Ludruk Perjuangan* during this Durasim time (Hendrowinoto 1987, 8). The following is a description of the *Ngrema* dance from the *Ludruk Cak Durasim* era. *Iket* is worn on the head, plain decker is worn on the hands, a bow tie is worn, pennji pants (*panjen*), cloth (*jarik*) with shining parang motifs embellished with garuda, and

fabric (*jarik*) are all fastened with dark colored belts (*stagen*). The ends of the *sampur*, which are knotted around the waist, hang down by the right and left legs. Just below the knee, white socks are worn on both lower legs, and a *gongseng* is worn on the right ankle.

The right arm appears to have dropped to the right side, the body is straight (*boyok ndegeg*), the right palm is open and facing slightly forward toward the side of the right chest. The left elbow is bent, the left palm is plainly visible from the front, and the left palm is oriented to the upper left side. Looking ahead. The left and right legs are spread apart. (Right climb) Both knees a little inwards bent. The left knee angle appears to be deeper than the right knee angle because the body weight is frequently distributed to support the left leg. The *Ngrema* dance in the Durasim period underwent a process of change in the aspects of clothing and the development of body movements.

Ngrema Surabayan in 1951 – nowadays

When the Malang-born *Ngrema* dancer *Cak Subur* performed a *Ludruk Nusantara* performance in Surabaya in 1950 as part of a ceremony welcoming President Soekarno, there was an incident. The President joyfully declared: "*Ngrema* Dance must always move forward" as he shook hands with the audience following the *Cak Subur* performance. That embodies the youthful patriotism of East Java (Hidajat, 2001, 117). As the figure of the Priyayi (a noble man), *Cakraningrat*, who is dashing, dignified, firm, and agile, introduced the *Ngrema* Dance in the early 1960s. This can be accomplished by donning a classic *Cakraningrat* outfit. At that time, the *Cakraningrat* figure became the focus of the *Ngrema* Dance's motif. The ritual *Ngrema* dance's theme can change, as can the technique, form, and look. It can also change from serving as entertainment to serving as a struggle and back again.

Following his victory in the *Ngrema* dancing competition in 1963, Munali Patah was hired as a civil servant by Ludruk RRI Surabaya. He created apparel with Ludruk RRI Surabaya to bolster *Cakraningrat*'s personality. "*Ron wimba*" is the name of the distinctive garment pattern created by Munali Patah. The *parang barong* motive (Central Java) basic batik cloth is altered with leaf-shaped batik motifs that flourish in Madura's natural surroundings. The same leafy batik motif is embroidered onto the black velvet shirt and slacks. Eyes meaning *pandangan* offers a metaphorical justification for why *pandangan* is the source of the *Ngrema* Surabayan Dance's potency. The *Ngrema*

Surabayan Munali Patah dance, which refers to the features of Cakraningrat leaving from the aspects of movement, make-up, clothes, and dance music, emerged quickly in the Ludruk performance and was continued by peNgreman in the following time till now (2020).

Movement Technique of Ngrema Surabayan Dance

The technique in this discussion is as suggested by [Murgiyanto \(2004, 59\)](#) which explains:

Movement techniques or skills are necessary for advancing ideas rather than merely serving as a showcase for acrobatic physical prowess. Methods for incorporating experience into dance forms and fostering dance's own creative expression.

Technique is a manner of performing or expressing quality movements to develop unique dance features, according to Hadi ([2017.a, 57](#)). Hadi spoke more explicitly on medium and instrument approaches. The medium technique is described as a dance expression style that uses the complete human body to move. The instrument technique is a motion technique used to specific human body parts that have a significant role in the expression of dance ([Hadi 2017.a, 49](#)). The concepts that direct the fundamental attitudes of dance movements are strongly tied to the medium techniques and instrument techniques used in the application of dance studies, particularly Javanese dance studies. The application of the rules is meant to result in top-notch motion techniques. It can be stated that the body is split into four segments based on the description of body movement techniques. Legs and feet come first, followed by the body (specifically the torso or body), arms and hands, and finally the face and head. The Javanese dance style can be used as an example to explain the fundamental technical elements of traditional dance.

For instance, the Surakarta Javanese dance tradition has a broad concept that serves as the basis for panindaking beksa, namely how to do the Javanese dance "sampurno" known as wiraga, wirama, and wirasa. Technically translated as "Hasta Sawanda" (eight postures of the dancer's body motions), they are: 1) *pacak*, 2) *pancat*, 3) *ulet*, 4) *lulut*, 5) *supple*, 6) *wilet*, 7) rhythm, and 8) Gendhing ([Hadi 2017.a, 36](#); [Prihatini 2007, 45–46](#); Widyastutieninrum 2004, 123–124). Wiraga and Hastasawanda are body process concept, meanwhile wirama and wirasa are the sense concept.

The Javanese dance of Yogyakarta follows the same general guidelines as the Javanese dance of

Surakarta, which are known as the four (4) concepts of taste. These guidelines are to unite physically and mentally in accordance with the dance's meaning and include the following: 1) sawiji (round concentration), 2) *Greget* (dynamics in the soul that are channeled into motion), 3) *seguh* (confidence in one's dancing abilities), and 4) *ora meekkuh* (In Javanese Yogyakarta dance, the concept of body and feeling is faithfully executed by the dancers in order to accomplish miraga and mirasa (Soeryobrongto, 1981, 14). The seven (7) main technical achievements, namely; 1) *panngan*, 2) *pacak gulu*, 3) *deg*, 4) *cethik*, 5) *mlumahing pupu*, 6) *nylekithing*, and 7) *mendhak* ([Hadi 2013, 16](#), Soeryobrongto in Wibowo 1981, 60–65).

Javanese dance, in particular, requires performing moving techniques correctly and skillfully in order to acquire the shape and qualities that distinguish the dance in question, according to [Sedyawati \(1986:13\)](#). Special characteristics give rise to distinct names, such as Yogyakarta dance and Surakarta dance. The designations of individual traits, such as the *Ngrema* Surabayan Munali Patah dance and the Surakarta S. Ngaliman alus dance.

The main attitude principles for motion techniques in Javanese-Surabaya dance, particularly the *Ngrema* dance, are known as "*asisapaponglati*" (*adeg, siku, sabet, pacak, polatan, nglaras, and ngayati*). The accomplishments of body (*wiraga*) and sense (*wirasa*) are the seven (7) fundamental attitudes of the *Ngrema* dance. Body processing, specifically body movements that melt (merge) with the mind, are the consequence of sports techniques, which call for the dancer's skills in the quality of body motions. The ability to animate or appreciate the movements associated with rhythm produces *seleh irama*, or the compatibility of movements with rhythm, which is a technique of feeling. The consequence is *seleh rasa*, which is rhythmic movement that can give character. It is the capacity to inspire or enjoy the movements related to the dance's theme. According to [Wibisono \(2015\)](#), "Achieving skills and abilities in bodies and senses is; *seleh raga, seleh irama, and seleh rasa*."

The relationship between movement and movement is represented by the five (5) fundamental gestures of movement (*adeg, siku, sabet, pacak, polatan*), whereas the relationship between movement and rhythm is represented by *nklaras* and the relationship between movement and feeling is represented by *ngayati*. The following explanation explains the fundamental attitude of the *Ngrema* Surabayan dance, which is directly tied to the separation of the dancer's body into four (4) parts.

Legs and Feet Movement

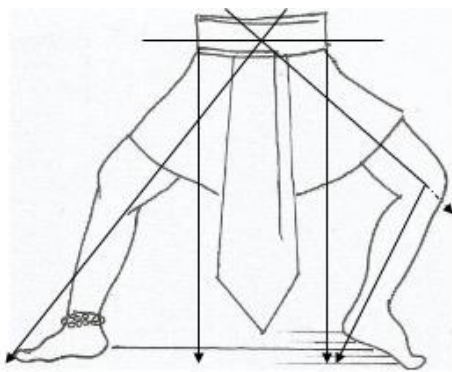


Figure 1. Footwork position in attitude *adeq right tanjak normal*
(Sketch by: Syamsuddin 2018)



Figure 2. *Dlamakan* position in *adeq right tanjak normal*
(Sketch by: Syamsuddin 2018)

All body movements, as shown in *pencak silat*, are built on the basis of the legs and feet, as seen in Figures 1 and 2. Given that the movement of the head, body, arms, and hands depends on the power and agility of the legs and feet, it is clear that the movement of the stance is a fundamental component of *pencak silat* movement. As a result, the action of the stance necessitates precise and proper technique. The qualities of beauty and character take on greater significance when the movement of the stance is turned into the *adeq tanjak* dance of the Surabayan *Ngrema* Dance, without sacrificing the aspects of strength and agility. The right *adeq tanjak* motion technique is carried out in the following way.

Mendhak

Mendhak is lowering down the body. It is performed as follows:

The middle limbs (torso) are pressed down to form a position;

- Upper and lower limbs open to the side, right foot to the right side, left leg oblique to the front left.
- Both legs (right and left) bend.
- Maintained body balance by controlling the hip joint (*cethik*).
- The size of the high and low *mendhak* positions for dancers with normal body

condition is determined by the ability of the fingertips to touch the knees.

- The structure of the *adeq tanjak* resembles the stances in the movements of *pencak silat*

Lutut miyak

The knee must be in an open position to the right and left. For general body resistance and balance, the movement of opening the knees is performed steadily and continuously.

Dlamakan nyilang

The basic foot position (*dlamakan*), which is open to both the right and left at all times, modifies the climbing posture. The right leg crosses straight to the right side as the left foot is opened to the left side, with the toes moving to the front left oblique. The right foot's heel will be parallel to the middle of the left foot's sole if the right foot is positioned in a straight line with the left foot (see figure 6). To keep the footwork balanced in the pedestal position, one adopts a *dlamakan nyilang* posture.

Driji Sikil nyokot

It is gripping or pressing, stretching the toes (*nyokot*) to the floor. The finger sticking is intended to gather strength while holding the right foot from moving forward when the heel makes a *nggedrug* movement (sounds a loud *gongseng*). The need for the left toe to stick is to hold back the unsteady leg when doing the right leg jump.

Junjungan

A *junjungan* is a lifting movement made with the right leg. A leg lift is known as a *junjungan* in the sweeping *iket* motion. To achieve this, lift your right leg and bend your right knee while standing to the right. The fingers rise to the upper right front oblique, the toes point to the right front oblique, and the right heel is placed facing the left knee at a distance of roughly two to three adult fists.

The right leg's *gejug-gajul* and *gedrug-gedrug* are played after the *gongseng*, which is fastened to the ankle, to sound it. This is the instruction for altering the rhythm's tempo in the *Ngrema* Surabayan Dance's variation of *iket* stroke movements. (see figure 3).

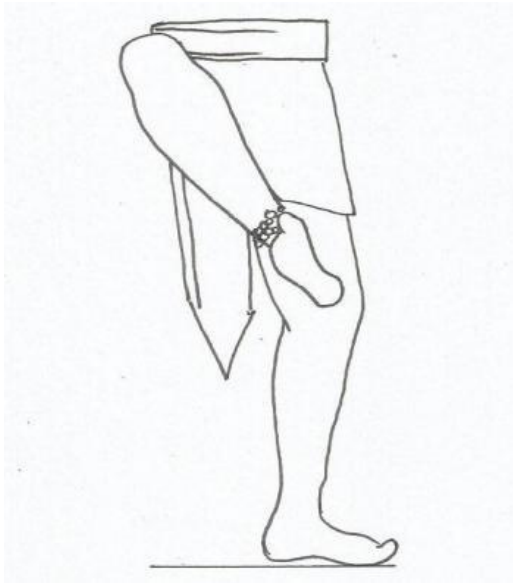


Figure 3. Legs position in *junjungan*
(Sketch by: Syamsuddin 2018)

Labas

The movement of the foot when moving is known as *labas* or *jangkahan*. To perform it, move your right foot forward in the direction of your body, bend your left elbow slightly, and move your right elbow into a crooked position. The stepping technique involves stomping the foot that is stepping and then releasing (*kicat-style lifting*) the other leg from the ground. The lifted leg is then advanced. the alignment of the heel, which moves parallel to the toe tip directly behind it. Figure (4) depicts the shape of the *diamakan* stepping on the floor in the form of *mager timun*.

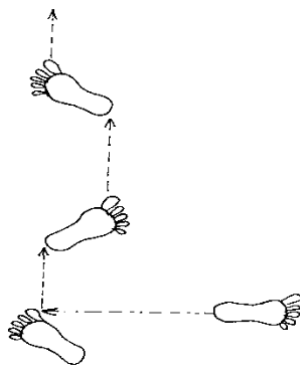


Figure 4. *diamakan* position in the form of *mager timun* in *labas* movement
(Sketch by: Syamsuddin 2018)

Body Movement (torso)

The basic posture of body movement specifically talks about the body and the joints that connect it to the legs, namely the hip joint (groin - *cethik*). The hip joint has the task of dividing and regulating body movements and leg movements connected by the hip

joint. Strength, endurance, and agility in braking the *Ngrema Surabayan* dance are strongly influenced by the ability of the hip joint to regulate body movements. The function of the hip joint is to provide a balance between body movements and leg movements. Strong and healthy joints balance the regulation of flexibility, plasticity, tempo and rhythm of body movements

Adeg tubuh (adeg body)

Adeg tubuh is very important as a means of expression of *wiraga* in achieving the characteristics of the *Ngrema Surabayan* dance which are dashing, graceful and dignified. In an effort to realize a good and correct body image, several basic provisions have been required as follows.

- a. *dhadha mongal*
- b. *Weteng mlempet*
- c. *Enthong-enthong rata*
- d. *Geger ndoyong* (see figure 5).

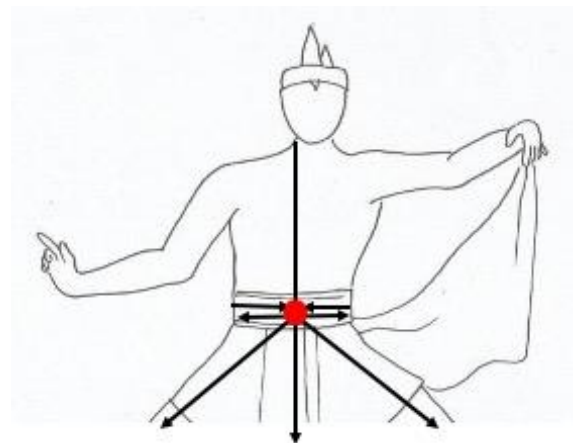


Figure 5. Hip joint (*cethik*) which divides the movement of the upper body and lower body
(Sketch by: Syamsuddin 2018)

Using a steady body position allows the strength and balance of the body as a whole to be maintained. This is due to the right leg wearing the *gongseng* which is moved continuously requires more energy. If the body is upright, the body's balance is not strong enough.

Sendi panggul (cethik)

The hip joint connects the middle (torso) and lower (leg) bodies in the anatomy of the human body. The hip joint's crucial function is to control and distribute the movement of the two body components. As a result, the hip joint's health and strength must be excellent. The *pencak silat* tradition makes clear

how crucial the hip joint is. The forms of movement of the legs and feet are strongly tied to the dynamic movements of pencak silat in the body, arms, and hands. The state of the groin joints determines how the dynamics of the two movements are divided. Only if both legs are always open can these dynamic movement combinations be formed.

The *Ngrema* Surabayan dance uses an action pattern resembling pencak silat to move the body and limbs. The condition of the groin joints, which must constantly be alive, determines how the dynamics of body and leg movements are split and controlled. Leg motions must constantly be open in order to maintain the hip joint's health since a closed leg cannot divide and balance the movements of the body and the legs. The function of the hip joint is clearly visible, especially in the movements of the *ogek lambung*, *ogek seblak sampur*, and *iket sabetan*. The center of motion for *ogek lambung*, *ogek seblak sampur*, and *iket sabetan* is the hip joint (see figure 5), which is then balanced by leg movements and *jengklok* bending.

Arm and Hand Movement

The dynamic movement of the arms and hands, known as *sabet*, is what gives the *Ngrema* Surabayan dance its energy. When the arm always moves in lockstep with the hand, the arm's position need not be horizontal or sideways, especially when the inner arm is always visible from the front, which makes the arm's position more of a synchronizer of hand movements. The following rules must be taken into account in relation to the arms and hands movement (*sabet*) of the *Ngrema* Surabayan dance:

- a. *Semeleh* shoulder
- b. The arm and hand are not in *ngecenceng position*
- c. Movement centered on the wrist (*ugel-ugel*)
- d. Arm is on *siku* position.

Head Movement

The basic head movement consists of; *pandangan*, *polatan*, and *pacak gulu*. There is an ongoing relationship between *pandangan*, *polatan*, and *pacak gulu* as follows;

Pandangan

Pandangan is a Surabayan *Ngrema* dance technique in processing eyesight. It is related to facial expressions. The *Ngrema* Surabayan dance with the theme of valiant knights requires vigilance, vigilance and alertness. The view must be sharp,

because the view reflects confidence and concentration on a focused point of view.

Polatan

Polatan can be said to be a facial expression, namely an inspiration or appreciation to the depths of the heart to be channeled to the face. The *Ngrema* Surabayan dance and dances that grow from cultural areas in East Java usually express dance through the gaze to be poured out and directed to the viewer's gaze, but still controlled in the pattern. The nature of outward expression can be seen in the eyes (eyeballs) that are sharp and sparkling. *Polatan* in the *Ngrema* Surabayan dance is dynamic, that is, it always follows every movement of the head and the direction the face is facing, and the *polatan* in which the direction is facing always manifests or adapts to the content of the dance. The movement of the head and the direction of the face facing creates a head movement called *pacak gulu*.

Pacak gulu

Pacak gulu or head movement is a continuation of *polatan*. *Polatan* which functions to change the direction of the *pandangan* can be more beautiful and flexible if the change in the direction of the *pandangan* is formed specifically through head movements called *pacak gulu*. There are several types of *pacak gulu*, including; a. *Sendal pancing*, b. *Godhegan*, c. *Nglewas*, d. *Keter*, dan e. *Punjer bumi*.

Kinesthetic of *Ngrema* Surabaya Dance

When a dancer can move with perfect strength, flexibility, balance, and coordination, the audience can feel the motions created, which is one of the elements that can let us feel the beauty of a dance move. Erin Misda, et al. (2018: 308) mentioned that inspiration produces kinesthetic (*Greget*) as a sense of movement (beautiful), which later becomes "content". According to Hadi (2017, 42 and 2013, 20), Gardner (2003, 7-8), Murgiyanto (2004, 59), and Widyastutieningrum (2004, 121), kinesthetic comprises concepts, interpretations of or creations of dance characters, and expressions. The creation of the *Ngrema* Surabayan dance movement is based on the interpretation and deep appreciation of the braking of Cakraningrat's figure, whose heroic character can be felt through the expressive activities of the braking gestures, it can be understood if kinesthetic is presupposed by a sense of the beautiful movement of the *Ngrema* Surabayan dance.

The *Ngrema* Surabayan dance has a kinesthetic connection to or sense of movement with the dancing style of the *Ngrema* Surabayan dancers. This is because the process of realizing the

kinesthetic of the *Ngrema Surabayan* dance is heavily influenced by the ability to record and comprehend the fundamental technical principles of sorting, selecting, and composing movements, by appreciation or inspiration of all those working on the medium (interpretation), and by the capacity to manifest (expression). It is crucial to investigate and clarify the kinesthetic process associated with the dancing quality of the *Ngrema Surabayan* Dance in order to demonstrate that the process by which the *Ngrema Surabayan* dancers become a recording is not one that is straightforward, easy, or disorganized. The quality of dancing in this case serves as the key word as the foundation for this claim.

DISCUSSION

Several inspired techniques, such as movements that flow with mental energy and a sense of dance music, facial make-up, and outfit designs, are used to realize the embodiment of the figure of Cakraningrat with a heroic character. Movement is an inspiration for kinesthetic art, thus the debate is concentrated on the movement that is made in it to make it appear intense. Munali Patah's first recording, which used movement to create the *Ngrema Surabayan* dance, is the reason why the kinesthetic process began with the creation of Munali Patah's *Ngrema Surabayan* Dance character.

Munali Patah is arguably the best and most indispensable Cakraningrat character actor in the history of Ludruk Radio Republik Indonesia (RRI) Surabaya (Hengki, interview, 24 July 2018). When he played the role of Cakraningrat in Ludruk, Munali Patah was so animated that the audience believed he was Cakraningrat himself, or Cakraningrat ya Munali Patah. Since the public enthusiastically accepts the format of his presentation, Munali Patah's understanding of Cakraningrat's traits is a successful process of interpretation or interpretation. The capital used to depict it in the *Ngrema* Dance is Munali Patah's effective version.

Munali Patah uses movement to portray himself in the *Ngrema* dance, or to transform the Cakraningrat character from the Ludruk play into Cakraningrat in the *Ngrema* dance. Munali Patah first employed components of the pencak silat movements, specifically the stances, as the foundation for the skid dance of the *Ngrema* dance. The remaining movements are alterations of the many existing *Ngrema* Dance movements that include parrying, attacking, defending, and dodging. By taking into account the line of motion, volume of movement,

tempo, rhythm, and the usage of mental energy in movement, one can do this by developing new, more intricate movement patterns. The desire to construct forms, situations, skills, characters, and strategies for executing motions in order to adapt to new concepts is what drives the development of new movement patterns.

A new choreographic framework for the *Ngrema* dance is created by the re-patterned motions, which take the form of fresh, organized variations on existing moves. The *Ngrema* dance movements are performed while pretending to be Cakraningrat in the new choreographic framework by Munali Patah. When doing dance movements, pretending to be Cakraningrat is an interpretation technique. The Cakraningrat character appears in the *Ngrema* Surabayan dance because movement can be powerfully felt (kinesthetically). The kinesthetic stages can be simply represented by the following chart.

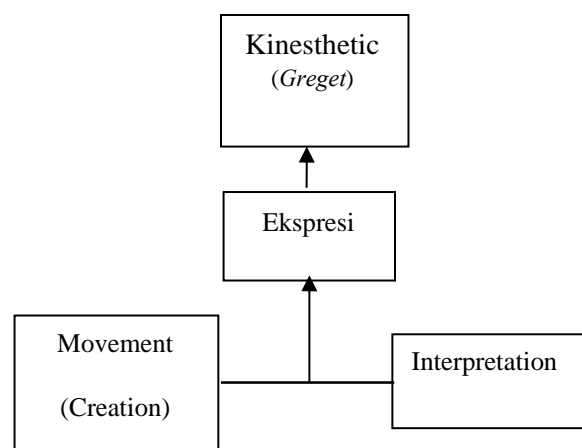


Chart. The process of *Greget* (kinesthetic)

(Arrow sign → means direct relation)

In order to create a choreographic framework for the *Ngrema Surabayan* dance that makes it appear as though Cakraningrat's figure is present in his motions, its character might be interpreted by adopting a more dynamic tempo of movement. The *Ngrema Surabayan* dance, also known as the aristocratic satriya dance, is the name of the *Ngrema* dance that Munali Patah moves or performs. The necessities of presenting the persona of a noble warrior are taken into consideration while calculating the motion's many components (material, energy, space, and time). Makeup and attire are then worn to depict the character of Cakraningrat in a specific way. A song and the development of the tempo and rhythm of the *karawitan* dance's musical piece are then performed to further convey the heroism of the character. The

Ngrema Surabaya dance's use of the concept of heroism as a symbol lends credibility to the *Ngrema Surabaya* dance's expanding geographic area, namely Surabaya's reputation as a city of heroes.

CONCLUSION

Dance has a history of existing, thriving, and developing at the center of society, therefore it is more than just a display of motions on stage when it is expressed in a performance. Its existence may be determined to have a variety of knowledge that can narrate the cultural values of society that are expressed in the conduct of religious, cultural, social, and even political rituals.

The *Ngrema Surabaya* dance is a specific illustration of dance that reveals a variety of information through the display of its people's ideals. The struggle for freedom endured by the Surabaya and the surrounding areas gave the population the impetus to decide to fight for independence with their lives. This is captured by the artist *Ngrema* Dance as an ideational symptom that needs to be transmitted as an artistic performance. The dancers from *Ngrema* in *Ludruk* saw the young people of Surabaya's blazing independence battle as the conclusion of their struggle and what made Surabaya the City of Heroes. Not to the frenetic applause after winning independence, but the echoes of the struggle and the figures of Surabaya's past warriors have embodied, patterned into the movements of the *Ngrema* dance.

The *Ngrema* dance, also known as the *Ngrema Surabaya* dance, represents Cakraningrat, a local warrior who is persistent, dashing, agile, and authoritative. The *Ngrema* dancer's interpretation of the value of struggle and the ideal warrior figure fills the aesthetic space of the *Ngrema* dance. When the *Ngrema Surabaya* dance was performed to a high standard, the figure of Cakraningrat then appeared to be able to sense his presence once more. Kinesthetic quality in the use of skills that shines through in expressiveness. The *Ngrema Surabaya* dance is positioned as a true dance entity as a cultural product as well as a means of legitimacy in its growth and development area, especially Surabaya as the City of Heroes, by the implied power of expression that incorporates the values of its people. Local culture has a favorable influence on political strategy by serving as a moral instruction and reminder for its residents about the patriotic spirit.

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