

The Form and Creative Process of Nyi Pandanaran as a Female Warrior Dance

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ABSTRACT

The dance work *Nyi Pandanaran Prajurit Perempuan* is a traditional solo performance inspired by the historical figure Nyi Pandanaran, who accompanied her husband in developing the Kadipaten Semarang during the 16th century. This study aims to explore the form and creative process behind the choreography, highlighting the representation of women's resilience, participation, and leadership. Using a practice-based research approach, the choreographer developed movements derived from traditional Javanese dance styles of Surakarta, Yogyakarta, and Semarang, integrated with properties such as fans, bows, and daggers to symbolize strength and femininity. The performance is divided into three main scenes: the opening reflects firmness and determination; the middle portrays grace, prayer, and spiritual strength; and the final scene conveys courage and martial prowess. The dance is supported by musical arrangements that combine Javanese gamelan with modern instruments like saxophone and trumpet, as well as realistic makeup and military-inspired costumes that emphasize character expression. Lighting design further enhances the performance by dividing stage space and symbolizing emotional tones through the use of red and gold hues. The work ultimately presents a nuanced narrative of a woman warrior's struggle and leadership in safeguarding her land, illustrating themes of emancipation and national devotion. Through this creation, the choreographer underscores the potential of women to embody both strength and grace within cultural and historical contexts.

KEYWORDS

Choreographic creativity
Practice-based research
Female warrior dance
Javanese traditional
Artistic creative process

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INTRODUCTION

Nyi Pandanaran Prajurit Perempuan Dance is a solo dance work inspired by the struggle of Nyi Pandanaran in supporting her husband during the establishment of Kadipaten Semarang. This dance draws its movements from traditional styles, including Surakarta, Yogyakarta, and Semarangan dance, which are developed and combined with compositional movements. These movements reflect spirit, skillfulness, and agility.

The dance is divided into three parts. The first part portrays the early image of Nyi Pandanaran through firm movements and sharp lines, creating an impression of strength and decisiveness. The second part presents her graceful and gentle nature, her devotion, and her prayers to God. This part uses soft and elegant movements, supported by the use of a fan as a prop to express both firmness and grace. The third part illustrates her perseverance, participation, and the emancipation of women through dynamic and skillful movements, supported by props such as the bow (*gendewa*) and dagger (*cundrik*), along with warrior-style footwork, including jumps, *trajal*, *srisigan*, and *onclangan*.

The accompanying music incorporates Javanese gamelan in pelog nem and pelog barang scales, blended with instruments like saxophone, trumpet, chimes, Chinese gong, and flute. The sequence of musical accompaniment includes: (1) Introduction with rebab, gong, and flute illustration; (2) Composition Music; (3) Fan Section Music; (4) Ladrang Music with a two-gongan intro; (5) *Tembangan* (singing); and (6) *Seseg* rhythm leading to the ending.

Makeup used in this performance applies a beautiful style, while the costume reflects a female warrior outfit made of black velvet for both top and trousers. Props used include a fan, *gendewa*, and *cundrik*. In addition to music, makeup, costume, and props, another supporting element is the lighting design. Lighting acts as a visible texture in the performance, guiding the audience's perception. It serves not only as illumination but also to divide stage spaces and convey mood through color, intensity, and distribution.

The lighting concept designed to portray women's perseverance employs the color red, symbolizing strength, determination, and courage. Visually, the lighting is arranged to divide stage spaces, including areas like the altar/backstage platform, center stage, front center, front right, back right, and front left. The first space, the altar platform (3 x 4 meters, elevated 20–40 cm), symbolizes Nyi Ageng Pandanaran's high status in Semarang at the time. The lower-level areas reflect her willingness and determination to descend and protect her territory.

The *Tari Prajuritan* (warrior dance) originated and developed in Getasan, Semarang Regency, particularly in Dusun Manggisan. It is a dance that mimics the marching steps of soldiers performing their duties, packaged into a choreographic work (Semarang 2010). The *Tari Keprajuritan* genre expresses the bravery and skill of a soldier through the use of weapon-like props. Props play a vital role in this genre as they visually represent the soldiers' combat preparation skills (Didik Bambang Wahyudi, 2016:1).

In the 16th century, Kadipaten Semarang was led by Pangeran Mangkubumi, widely known as Ki Ageng Pandanaran. He was appointed as the head of Semarang on May 2, 1547. During his leadership, he was accompanied by his wife, Nyi Ageng Endang Sejanila, also known as Nyi Pandanaran. Both leaders prepared to face any threats that might disrupt the development of the region, and Nyi Pandanaran herself actively participated in building and defending the Kadipaten (Pertiwi, Syakir, and Mujiyono 2017).

This active involvement is a manifestation of female emancipation and participation. As a young woman, Nyi Pandanaran—formerly Endang Sejanila—contributed directly to the development of Kadipaten Semarang. According to legend, she was the daughter of a religious leader and had Balinese heritage from Pragota, Semarang. Being raised as a priest's daughter, she received various teachings on religion, ethics, social life, cooperation, and martial arts, both unarmed and with weapons. Her efforts aimed to unify all layers of society to build a better, just, and prosperous future for the people.

Nyi Pandanaran also took part in maintaining peace and public awareness in support of development. Her dedication and loyalty to Kadipaten Semarang and her role in preserving the unity of the Republic of Indonesia are embodied in the *Nyi Pandanaran Prajurit Perempuan* dance work. Based on these elements, the choreographer has fully expressed these values through the *Nyi Pandanaran Prajurit Perempuan* dance. Therefore, this study seeks to explore the form and creative process of this dance work in greater depth.

METHOD

This study employed a practice-based artistic research approach, positioning artistic creation as both the object and the method of inquiry. This approach was chosen to allow an in-depth examination of the choreographic process, where knowledge is generated through

embodied practice, experimentation, reflection, and artistic decision-making. The research subject was the solo dance work *Nyi Pandanaran Prajurit Perempuan*, choreographed and performed by Sangghita Anjali, with the research focus directed toward understanding the form and creative process underlying its creation.

The research process was conducted through several concrete and interrelated stages. The first stage involved contextual exploration, carried out through direct observation of historical and cultural sites related to *Nyi Pandanaran*, particularly the tomb complex of Ki Ageng Pandanaran and *Nyi Pandanaran* in Semarang. This site visit functioned not merely as historical verification but as a spatial and symbolic stimulus that informed the atmosphere, character formation, and spatial imagination of the choreography.

The second stage consisted of movement exploration and experimentation, conducted through routine studio practice. Movement material was explored individually by the choreographer through improvisation sessions, focusing on warrior-based movement qualities such as firmness, agility, stamina, and spatial control. Traditional movement vocabularies from Surakarta, Yogyakarta, and Semarangan dance styles were used as the primary references, then transformed through variation in tempo, energy, level, and floor patterns. This process was documented using audiovisual recordings to enable repeated observation and reflective evaluation.

The third stage involved integration of performance elements, including music, props, costume, makeup, and lighting. Musical exploration was conducted collaboratively with musicians by testing rhythmic structures, melodic layers, and transitions between gamelan pelog and modern instruments. Props such as the fan, gendewa, and cundrik were tested directly in rehearsal to assess balance, safety, visual clarity, and symbolic effectiveness. Lighting experiments were carried out during staged rehearsals to determine spatial division, color symbolism, and emotional emphasis.

Data collection techniques included participant observation, where the choreographer acted simultaneously as researcher and subject; in-depth interviews with cultural practitioners, mentors, and community figures to obtain historical and artistic perspectives; and literature study of written and audiovisual sources related to Javanese warrior dances, female figures in history, and choreographic theory.

Data analysis was conducted descriptively and reflectively by reviewing rehearsal documentation, interview transcripts, and creative notes. Artistic decisions were interpreted to identify patterns, values, and meanings embedded in the choreographic process. Through this method, the research articulates how historical narratives, embodied practice, and artistic experimentation converge in the formation of *Nyi Pandanaran Prajurit Perempuan* as a choreographic work.

RESULT AND DISCUSSION

Ideas for the Creation of *Nyi Pandanaran* Dance for Women Warriors

Ideas form the essential foundation in creating a dance work, closely tied to the theme and message to be conveyed. The choreographer draws inspiration from social experiences, especially from the lives of women in coastal areas of Semarang such as *Pragota* and *Bukit Brintik*. Although the movements are developed creatively, the basis of this choreography remains rooted in *Surakarta* and *Yogyakarta traditional* dance, characterized by standard postures, arm movements involving properties, and strong expressive gestures. These *traditional* elements are combined with the choreographer's own movement innovations to produce a new, yet culturally grounded, dance language. The creation of *Nyi Pandanaran Prajurit Perempuan* is deeply influenced by the historical and socio-cultural context of

Semarang, as well as the choreographer's experiences as an artist and observer. Movement exploration reflects various warrior motifs adapted from evolving *traditional* dance forms, requiring stamina and expressive depth from the solo female dancer.

This dance also expresses Sangghita Anjali's reflection on gender dynamics—challenging the stereotype of women as weak or subordinate. Through this work, she explores the idea that women can also lead and stand equal to men. Movement improvisation is guided by the female perspective, emphasizing the body's intuition and creative energy. The selection of properties, such as the *gendhewa* (bow), *cundrik* (small dagger), and fan, draws from historical narratives that depict tools of war and symbolism. Each of these is integrated into the choreography to represent strength, agility, and grace. Their use demands high technical skill, concentration, and synergy with the movement, creating a performance that harmonizes physical expression and cultural depth

Source of Inspiration for Creation

Nyi Pandanaran Prajurit Perempuan's dance work is inspired by the history of Nyi Pandanaran in accompanying her husband when building the Duchy of Semarang. Based on history, it shows that the Duchy of Semarang was led by Prince Mangkubumi or often known to the public as Ki Ageng Pandanaran. Around the 16th century he ruled in the city of Semarang, he was appointed as the head of the Semarang Government on May 2, 1547 AD.

Ki Ageng Pandanaran in carrying out his leadership was accompanied by his wife named Nyi Ageng Endang Sejanila or Nyi Pandanaran. The Duke of Pandanaran and Nyi Pandanaran when building the Duchy of Semarang also anticipated and guarded themselves from the existence of groups that would disrupt or interfere with the course of development, so Nyi Pandanaran as the Duke's wife prepared herself to participate and fight to build the Duchy of Semarang, (<https://histori.id/kisah-ki-ageng-pandanaran-bupati-kedua> Semarang). The above is a form of women's emancipation and participation, because in her youth Nyi Pandanaran named Endang Sejanila participated directly in building the Duchy of Semarang. According to legend, she was the daughter of a religious leader/priest, also had descendants from the island of Bali who lived in Pragota Semarang.



Figure 1. Pandanaran Genealogy.
(Doc. Sangghita, November 2021)

Based on the historical story mentioned above which raises the elements of warriorship, persistence, and the spirit of a female figure makes the attraction of Sangghita Anjali to be a

source of inspiration in the creation of the dance work Nyi Pandanaran Prajurit Perempuan. Based on the choreographer's experience in the field of dance, the choreographer tries to interpret a journey and struggle of life to build a better future Duchy of Semarang and prosper its community which is expressed or conveyed through lively or energetic movements.



Figure 2. The condition of the tomb of Nyi Pandanaran, Ki Ageng Pandanaran.
(Doc. Sangghita, November 2021)

Prajurit Nyi Pandanaran dance works use Surakarta-style movements, Yogyakarta styles, as well as Semarang styles, which are explored into movements that can express the atmosphere of this dance work. The Nyi Pandanaran Dance of the Female Soldier is also called a female knight who has the character of agile, *cunning*, skilled, *trengginas*, majesty, bravery, and persistence of a woman who participates in the progress of the nation and her country.



Figure 3. One of the poses that uses the *traditional three-step* movement footing which is developed with variations on hand and head movements. (Doc. Adhitio, January 2022)

Sangghita Anjali's Creativity in Nyi Pandanaran's Dance Work Female Soldier

Creativity comes from the English word "to create" which means to compose or make something different either in shape, arrangement or style from what people are commonly known for. Creativity is one of the basic human needs, namely the need for the realization of self-actualization and is the highest need for humans. Creativity is influenced by four aspects, namely personal, driver, process and product, or better known as the 4Ps in

creativity. (Fatmawiyanti 2018). So, creativity is not just about products or results, but also about motivating a creative person to engage in the creative thinking process so as to produce creative products.

Meanwhile, according to Guilford (U. Munandar 1998) it is interpreted as the concept of divergent thinking, which is trying to produce a number of possible answers to a question or problem. This indicates that people who think creatively usually have many ideas and alternative answers to a problem. According to him, everyone has several mental abilities such as memory, evaluation, and research, as well as divergent thinking.

Creativity is a person's ability to give birth to something new, either in the form of ideas or real works, which is relatively different from what existed before. (Anggarwati and Eliyana 2015). In the same book, Dedi Supriadi outlines six key assumptions about creativity. First, everyone has creative abilities at varying levels, which need to be nurtured and developed—especially important for choreographers. Second, creativity is expressed through both tangible objects and abstract ideas. Third, creative expression results from the interaction between internal psychological factors and external environmental influences. Fourth, each person has unique supporting and inhibiting factors that may differ from others. Fifth, creativity builds upon the work of predecessors rather than appearing suddenly in behavior. Sixth, creative works are born not merely from necessity, but from a process supported by strong skills, knowledge, and motivation.

These ideas are reflected in Sangghita Anjali's choreographic journey, as she continues to create original dance works such as *Semut* (Ant), *Tertrumpet*, *Gebyar Lembah Jawa Tengah* (Central Java Valley Splendor), *Gumregah Wisata* (Tourism Spirit), *Manggar Warak*, and her most recent piece, *Nyi Pandanaran Prajurit Perempuan*. Among these, *Manggar Warak* stands out as a collaborative work with Semarang cultural expert Yoyok Bambang Priyambodo, and has been performed in various cities including Jakarta, Magelang, Surakarta, and Semarang.

Her latest creation, *Nyi Pandanaran Prajurit Perempuan*, was developed through a process of movement exploration inspired by the lives of women in Pragota, Semarang. The choreographer drew upon local *Semarangan* movement styles—such as broken and curved body motions—to craft a dance that is both expressive and rooted in cultural identity.

The exploration of movement is mostly taken from the movements of the soldiers, which is inspired by the movements of the Surakarta style warrior dance, of course, aims to describe the nature of the strength of a soldier and can combine the transition of movement from firm, fast, to slow movement so that it is not monotonous from one movement to another. Exploration in the use of dance property is also carried out with consideration and input from supervisors, so that the purpose and purpose of using the property is maximized and achieved.

In addition, preparing the body as a whole and practicing movements through routine exploration methods is also very necessary in this dance work, because dancers are required to be able to regulate their breath, tempo, dexterity game, game skills using property, and also high stamina because they must also understand the mastery or use of space and floor patterns.

A person's creativity requires a period of time to be able to produce a good result or product of a dance work, so a basic sequence or pattern of activities carried out by the choreographer is needed, namely the stages in the preparation of a creative process or creativity that is tailored to the purpose of this work. Based on the description mentioned above, the researcher uses Masslow's theory in Munandar, 2003, namely the person, the driver, the process, and the resulting product that can be used to discuss research on the

Creative Process in this dance work of Nyi Pandanaran Prajurit.

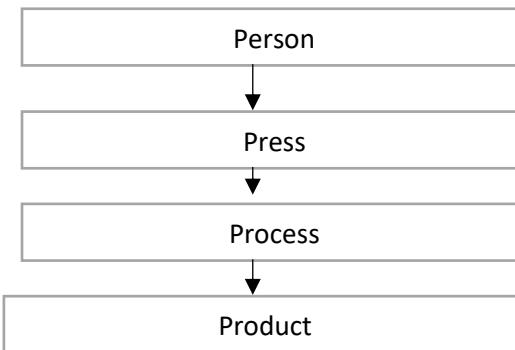


Chart 1. The relationship between the dimensions of creativity
(An expansion of Mel Rhodes' thought)

Creativity and the Choreographic Process in *Nyi Pandanaran Prajurit Perempuan*

1. Personal Dimension (Person)

Personality constitutes the foundational axis of creativity, as it shapes how an individual perceives, internalizes, and responds to their surrounding environment. Creative personality is not merely an inherent talent but an active expression of individuality that emerges through continuous interaction with social, cultural, and artistic contexts. As articulated by Hurlock and cited by Munandar, creative activity reflects the totality of a person's personality, encompassing emotional sensitivity, cognitive flexibility, discipline, motivation, and responsiveness to environmental stimuli. Creativity, therefore, cannot be separated from the lived experiences and personal history of the artist.

Within the context of choreographic creation, personality manifests through bodily awareness, movement intuition, and the capacity to translate abstract ideas into embodied expression. The choreographer's personality becomes visible in movement choices, compositional strategies, and aesthetic preferences. Consequently, creativity is inseparable from the individual's background, upbringing, and cultural immersion. Environmental factors—such as family education, parenting patterns, access to artistic infrastructure, and cultural traditions—play a crucial role in shaping the creative disposition of an artist.

Sangghita Anjali exemplifies this interrelation between personal background and creative capacity. From an early age, she was immersed in an artistic environment that encouraged active engagement with dance and performance. Growing up in a family deeply rooted in the performing arts, she developed not only technical proficiency but also a strong artistic identity. This familial context fostered an early awareness of discipline, responsibility, and artistic commitment, which later became integral to her professional development as a choreographer.

Her formative experiences were not limited to performance training alone but extended to understanding the broader ecosystem of artistic production, including rehearsal management, performance organization, and pedagogical responsibility. These experiences contributed to the development of a holistic artistic personality—one that integrates creative intuition with organizational competence. As the next-generation leader of Sanggar Greget, a cultural institution dedicated to the preservation and development of dance, karawitan, and theatrical arts, Sangghita Anjali demonstrates the capacity to balance artistic creation with institutional management.

Testimonies from cultural practitioners reinforce this assessment. Yoyok Bambang Priyambodo, a prominent cultural figure and choreographer, highlights Sangghita's

willingness to continuously learn and adapt, emphasizing her commitment to sustaining and advancing traditional arts through teaching, performances, festivals, and workshops. This acknowledgment underscores the significance of personal dedication and lifelong learning as key components of creative personality.

Similarly, insights from Hasya Alvinki, a trainer and student at Sanggar Greget, reveal Sangghita's ability to translate her exploratory movement research into pedagogical material. Her creative explorations do not remain personal experiments but are disseminated to students and fellow trainers, contributing to collective artistic growth. Moreover, her ability to manage schedules, coordinate artistic programs, maintain discipline, and balance academic responsibilities further illustrates a mature and resilient creative personality.

Thus, the personal dimension of Sangghita Anjali's creativity is characterized by an integration of artistic sensitivity, leadership capacity, and cultural responsibility. These attributes form the psychological and experiential foundation upon which the choreographic work *Nyi Pandanaran Prajurit Perempuan* is constructed.

2. Creative Drive and Environmental Pressure

The concept of "press" in creativity theory refers to the internal and external forces that stimulate, sustain, and direct creative activity. Creativity does not emerge in isolation; it is shaped by motivational impulses, social expectations, cultural values, and institutional structures. In the case of Sangghita Anjali, creative drive arises from a dynamic interaction between intrinsic motivation and extrinsic support systems.

Internally, Sangghita possesses a strong personal aspiration to establish herself as a professional dancer and choreographer. This intrinsic motivation is evident in her perseverance, initiative, and consistency throughout the creative process of *Nyi Pandanaran Prajurit Perempuan*. Her creative engagement is not episodic but sustained, reflecting a long-term commitment to artistic development. Passion, in this sense, functions as a psychological engine that fuels exploration, experimentation, and refinement.

This inner drive is reinforced by early exposure to artistic practices and continuous skill development. Having trained in dance from childhood, Sangghita developed bodily intelligence, kinesthetic sensitivity, and aesthetic awareness that enabled her to navigate complex choreographic challenges. These internal factors—talent, discipline, curiosity, and ambition—form the motivational core of her creative practice.

Externally, Sangghita's creativity is nurtured by a supportive artistic environment. Growing up within Sanggar Greget, founded and led by her father, she was immersed in a vibrant creative community where artistic experimentation was encouraged and cultural values were actively transmitted. This environment provided not only technical training but also exposure to collaborative practices, intergenerational knowledge exchange, and public performance contexts.

Her engagement with formal education at the Indonesian Institute of the Arts (ISI) Surakarta further expanded her creative horizon. Academic training equipped her with theoretical frameworks, historical perspectives, and methodological tools that informed her choreographic decisions. The convergence of academic discourse and practical experience allowed her to critically reflect on tradition while exploring contemporary forms of expression.

Participation in dance competitions, school extracurricular activities, and leadership roles during her secondary education also contributed to her creative development. These experiences cultivated confidence, stage awareness, and a sense of artistic responsibility. Consequently, Sangghita's creative trajectory illustrates how sustained creative output is the

result of continuous interaction between personal motivation and supportive socio-cultural environments.

3. The Choreographic Creative Process

The creative process is the core mechanism through which ideas are transformed into artistic form. In dance, this process involves the translation of conceptual, emotional, and historical references into embodied movement. Each choreographer develops a unique creative methodology shaped by personal experience, aesthetic orientation, and cultural context. As Soedarsono asserts, creativity in performing arts emerges from an artist's ability to internalize life experiences and rearticulate them through imagination and artistic structure.

In Nyi Pandanaran Prajurit Perempuan, Sangghita Anjali's creative process is rooted in historical reflection and embodied exploration. The narrative of Nyi Pandanaran—a female figure who actively participated in the development and defense of the Duchy of Semarang—serves as the conceptual foundation of the work. This historical inspiration functions not merely as a storyline but as a symbolic framework through which themes of resilience, leadership, and female agency are explored.

The creative process aligns with Wallas's four-stage model of creativity: preparation, incubation, illumination, and verification. These stages do not function linearly but interact dynamically throughout the choreographic development.

Preparation: Exploration and Conceptual Grounding

The preparation stage marks the initial phase of creative engagement, characterized by observation, reflection, and exploratory movement research. During this stage, Sangghita Anjali conducted historical and cultural observations, including visits to sites associated with Nyi Pandanaran. These observations provided spatial, emotional, and symbolic stimuli that informed the character development and dramaturgical structure of the dance.

Movement exploration was conducted through regular studio sessions, typically three to four times per week. These sessions focused on discovering movement motifs that conveyed strength, agility, and determination—qualities associated with a warrior figure. The exploration involved jumps, twists, rapid tempo sequences, and spatial transitions, emphasizing stamina and breath control. Through repeated practice, the choreographer refined her bodily responses, ensuring efficiency of movement without compromising expressive clarity.

Although grounded in Surakarta and Yogyakarta classical dance traditions, the movement exploration was adapted to reflect the socio-cultural context of Semarang. This adaptation involved modifying dynamics, spatial orientation, and movement accents to create a localized choreographic identity. Visual references, including videos of warrior dances, served as supplementary stimuli, while improvisation allowed the choreographer to generate original movement material.

The use of props—fan, gendhewa (bow), and cundrik (dagger)—was integral to the preparation stage. Each prop was explored individually and in combination to assess balance, line quality, symbolic meaning, and technical feasibility. Feedback from mentors and supervisors was incorporated into the refinement process, ensuring both aesthetic coherence and performative safety.

Incubation: Selection and Internalization

The incubation stage involves the internal processing of exploratory material, where ideas are subconsciously reorganized and refined. In this phase, Sangghita Anjali engaged in movement selection, determining which motifs effectively conveyed the intended character and thematic focus. Improvisation played a significant role, allowing spontaneous movement responses to emerge and inform compositional decisions.

This stage was influenced by both visual and kinesthetic stimuli. Visual stimuli included observations of coastal warrior dances in Semarang, while kinesthetic stimuli emerged from bodily memory and movement repetition. As noted by Munandar, such stimuli can activate creative impulses that lead to the formation of distinctive artistic styles.

During incubation, traditional warrior movements were transformed through variation in tempo, level, and spatial design. The integration of jumping movements enhanced the sense of struggle and resilience, reinforcing the narrative of Nyi Pandanaran as a determined female warrior. The choreographer also experimented with combining three props within a single work—a compositional strategy that distinguishes this dance from previous creations.

Stylistically, the choreography integrates Surakarta body posture (adeg), Yogyakarta eye focus, and Semarangan movement motifs. The upright body alignment, rapid srisig footwork, and controlled eye gaze contribute to a cohesive movement vocabulary that balances firmness and grace.

Illumination: Structuring the Choreography

The illumination stage represents the emergence of clear creative direction, where selected ideas are structured into a coherent choreographic form. In Nyi Pandanaran Prajurit Perempuan, this stage involved organizing the movement material into three distinct scenes, each representing a different aspect of Nyi Pandanaran's character.

The opening scene introduces the figure of Nyi Pandanaran in a seated position with her back to the audience, enhanced by lighting and smoke effects. This visual composition symbolizes authority and nobility, setting the tone for the performance. Subsequent scenes explore her spiritual depth, gentleness, and ultimately her warrior spirit through increasingly dynamic movement sequences.



Figure 4. Pose in the direction of the dancer's face and eye view (Doc. Adhitio, January 2022)

Throughout this stage, Sangghita Anjali engaged in reflective evaluation, incorporating feedback from mentors and collaborators. Adjustments were made to improve narrative clarity, temporal efficiency, and expressive impact. The illumination stage thus represents the convergence of intuition, reflection, and artistic judgment.

Verification and Evaluation

The verification stage involves testing the choreographic work through rehearsal, presentation, and critical reflection. At this stage, the dance is evaluated for coherence, originality, and communicative effectiveness. For Nyi Pandanaran Prajurit Perempuan, verification occurred through repeated rehearsals and performance simulations, allowing the choreographer to assess technical execution, expressive clarity, and audience perception.

The final work demonstrates originality through the integration of warrior-derived movements, dynamic tempo changes, and the combined use of multiple props. Movements such as glebagan, onclangan, tranjalan, and directional inclinations are developed to reflect both martial strength and feminine grace. This stage confirms the viability of the creative concept as a realized artistic product.

4. The Creative Product

As the culmination of the creative process, Nyi Pandanaran Prajurit Perempuan stands as a tangible artistic product that embodies the choreographer's personal vision, cultural engagement, and technical expertise. Drawing on Rogers' criteria for creative products, the work is both original and authentic, reflecting the unique interaction between the individual creator and her environment.



Figure 5. Pose Scene (Doc. Ammar Abiyyu, January 2022)

The dance is presented as a solo performance, allowing focused exploration of character and spatial dynamics. Its uniqueness lies in the synthesis of three regional dance styles and the innovative use of three symbolic props. The integration of traditional gamelan in pelog nem and pelog barang with modern instruments such as saxophone, chimes, flute, and Chinese gong further enhances the work's contemporary resonance.

Structurally, the dance unfolds in three interconnected scenes that articulate a narrative progression from authority and contemplation to struggle and empowerment. Through this structure, Nyi Pandanaran Prajurit Perempuan communicates themes of female resilience,

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