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The Creative Process of Creating Eracycle Dance Works in the Development of the Current Era

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Abstract

The creation of Eracycle dance works is based on the aesthetic spirit of Remo Bolet dance, which is known for being dynamic, expressive, and embodying the value of struggle. This work does not attempt to reconstruct the form of Remo, but rather to transform its principles of energy, feeling, and movement quality into a new language of movement relevant to the development of contemporary performing arts. The method used was qualitative research with data collection techniques through observation, interviews, and literature studies. Data analysis was conducted using a creative process theoretical framework to examine the stages of creation, as well as dance presentation analysis to describe the supporting choreographic and artistic elements. Through a creative process and analysis of dance performances that complement each other, a narrative emerges about the dynamic nature of humans in facing changing times. In conclusion, Eracycle's dance work shows that tradition can serve as an adaptive and relevant source of inspiration in the creation of contemporary dance.

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INTRODUCTION

The creation process of Eraycle dance was born from the creator's reflection on Remo Bolet dance, which originated in Jombang, East Java. Remo dance is a dance used as an introduction to ludruk and wayang kulit. However, currently Remo dance is performed separately as a dance to welcome distinguished guests (Wardana, 2024). Characterized by bold movements, agile feet, expressiveness, dynamism, and closely tied to the values of struggle. As time went by, Remo dance spread to various regions in East Java and underwent variations in style according to the creativity of its performers. The Remo Boletan dance is an interesting example of how traditional dance can survive through the dynamic nature of its creators. One of the most prominent styles is the Boletan style of Remo dance, created by Amenan Bolet. This artist is known for his dynamic nature in the form of performances that are never the same, always presenting new improvisations in accordance with the social context and trends of society (Herry, 2013). It is this dynamic that has kept Remo dance alive to this day, while also demonstrating how human creativity preserves traditional art forms.

Creativity is closely related to art, especially artists who are required to be creative so that their works are of high quality, creative, innovative, and acceptable to society (Silalahi, 2018). Amenan Bolet's creativity not only reflects the artist's personality, but also reflects the tendency of society to constantly adapt to changing times while adapting to contemporary trends and lifestyles. The author is interested in this phenomenon because it shows the close relationship between human dynamics and contemporary lifestyles. According to analytical psychology, Jung states that personality or psyche is dynamic in nature with constant movement. Carl Gustav Jung stated that humans always progress or pursue progress, from a less perfect stage of development to a more perfect one. (Ja'far, 2016).

This research was born out of concern for how human nature can continue to thrive amid the changing times. Humans are dynamic and creative, which is why they still exist today. However, to date, studies on creativity and dynamic nature in dancers are still limited, with most emphasizing the aspects of movement and social function. Not many have highlighted how the spirit and energy of Remo connect with the modern context, showing that dynamic personalities and lifestyles can be transformed into new works that are relevant to the current

context. This gap then prompted the creation of the dance piece Eraycle.

Eraycle's dance work is a new piece that takes the movements, feel, and energy of Remo as its foundation, then develops them through a contemporary approach. The main inspiration for the artist is the idea of the body as a space for growth. Remo's bold and down-to-earth spirit is reinterpreted by the choreographer into a new language of movement that is more personal, imaginative, and relevant to the current context. The creation of Eraycle's dance piece is proof that tradition is not a burden, but rather a root that provides energy for new creations.

The dance work Eraycle is the creative work of Ajeng Ayu Anggerpangestu, which was first performed at the Grand Theater Building of the Indonesian Institute of Arts Surakarta in the Semester VII Creative Work Guidance Examination on January 9, 2025. It lasted 17 minutes and was performed by five women. The movements in Eraycle dance works are inspired by Remo movements combined with contemporary movements. This research focuses on the creative process of dance creation by describing the process and form of the work.

RESEARCH METHOD

The research method used in the study of Eraycle's work is qualitative research. This study focuses on describing the creative process and presentation of Eraycle dance works, which discuss the dynamic nature of humans and their ability to continue living amid the changing times. The data in this study were obtained from two main sources. First, primary data, in the form of the experiences of the creators and dancers during the rehearsal process, movement exploration, improvisation, and the composition of the Eraycle dance. This experience was recorded through daily notes and video recordings. Second, secondary data, in the form of literature reviews on Remo Dance, writings on the creative process of dance, and choreography theories from Alma Hawkins and Sumandyo Hadi. These two sources of data complement each other: literature provides a theoretical foundation, while bodily experience provides practical evidence.

The data collection techniques in this study were gathered through three main techniques: observation, interviews, and literature review (Slamet, 2017). The observation was conducted by researchers, artists, and supporters of the work by observing and imitating the movements of the Remo dance, then processing them into new explorations. In this stage, physical experiments were also conducted through

improvisation sessions to discover movements that matched the concept of the work. Semi-structured interviews were conducted with choreographers and dancers to explore their ideas, meanings, and experiences during the creative process. Another interview was conducted with a source named Adi Putra, an artist and choreographer from Jombang, founder of Sasana Gebyar Seni on September 24, 2024. Meanwhile, a literature review was conducted by examining various theoretical sources on the creative process to strengthen the conceptual basis of the research.

This research not only produced a dance work, but also presented a new understanding of how tradition can be a source of contemporary creativity. The main objective of the researcher is to describe the creative process and presentation of Eracycle dance works. The process of creating Eracycle ultimately became a bridge between research that highlights the dynamic nature of humans and research that aims to present new, imaginative works that remain rooted in tradition, thereby transforming them into a new language of movement that is contextual to contemporary life.

RESULTS AND DISCUSSION

1. The Process of Creating Eracycle Dance Works

The creation process for the Eracycle dance piece took place from early September 2024 to early January 2025. This process was developed through in-depth research and conceptual deliberation. The initial stage of this process begins with observing and critically reflecting on the phenomenon that serves as a source of inspiration, which is then processed into ideas by the creator. The creation of this work refers to Eko Supriyanto's 3R theory approach (re-Visiting, Re-Questioning, Re-Interpreting). Through this approach, the artist visits, questions, and interprets. These processes are directed towards the artist's idea of the dynamic nature of humans who always want to keep up with the times.

a. Re-Visiting

This stage involves conducting research and revisiting cultural sites (Supriyanto, 2018). The first step is to gather information related to the selected phenomenon by directly observing what is happening in the surrounding environment. By looking back on the early experiences of the artist's body, they chose to reflect on Remo Bolet. The discovery of this dynamic human trait served as a source of inspiration for the creator to formulate ideas and concepts for the dance. The information obtained became the basis for selecting the dance elements that support this work.

b. Re-Questioning

The Re-Questioning stage is the process of asking questions again. (Supriyanto, 2018:222). This process reexamines the observed phenomenon and focuses on the question, "How does society, with its dynamic nature, respond to the changing times?" in an effort to explore it more deeply. Data collection was conducted through observation and interviews with Remo artists, as well as through literature studies.

c. Re-Interpreting

The Re-Visiting and Re-Questioning stage, followed by the stage of re-interpreting or re-translating, namely Re-Interpreting. (Supriyanto, 2018:222). The process of creating dance works requires interpretive skills to understand ideas related to the phenomena that occur.

Eko Supriyanto's 3R theory became the main foundation in directing the process of identifying ideas and processing the form of Eracycle dance works, both in the realm of thought (conceptual) and in the realm of practice (choreography). In addition to this theory, the author also linked the creative process with Alma M. Hawkins' theory in her book *Creating Through Dance*, emphasizing the importance of experience in the creative process of dance. Hawkins classifies the stages of creativity into three processes: exploration, improvisation, and composition (Hawkins, 1990).

a. Exploration

The exploration stage is conducted to examine various aspects of the dancers' form and technique, including their technical abilities and the quality of their movements, while also exploring the content or meaning that will be presented in the dance work. Mastery of skills and movement quality serves as the foundation for dancers' physical readiness to perform the series of movements arranged in the choreography. Therefore, choreographers have a responsibility to design and guide the skills that dancers need to develop, given that this aspect is a fundamental element in the process of creating dance works (Y. S. Hadi, 2014).

This stage begins with brainstorming ideas. Researchers observed Remo dance performances, noted the quality of the movements, and felt the energy contained within them. It is at this stage that the elements of stomping, hand movements, and facial expressions are discovered. All these elements are not imitated verbatim, but are used as material for exploring the body with slowed movements, wider swings that become spirals, and jumping movements that are transformed into falling and rising. This

exploration produces an initial bodily experience that will later be developed further.

b. Improvisation

The process of creating dance in the movement exploration stage needs to be balanced with the improvisational skills of both the choreographer and the dancers. Improvisation plays an important role as an anticipatory strategy when dancers encounter obstacles or forget the choreographed movements, so that the continuity of the performance is maintained and there is no sense of emptiness on stage. The main characteristic of improvisation lies in its spontaneous nature, which requires dancers to be sensitive and ready to respond to the situation during a performance. Therefore, choreographers have the role of equipping dancers with improvisational guidance so that they are able to express movement flexibly during performances. (Jazuli, 1994).

In the creation process of Eracycle dance, improvisation is applied through the development of movement motifs, utilization of space, and the relationship between dancers' bodies. Dancers are given the freedom to adjust the duration, repetition, and energy quality of their movements according to the dynamics of the performance, without departing from the basic character of the movements established by the choreographer. Improvisation is also evident in the spontaneous adjustments of direction, level, and spatial trajectory to maintain visual continuity when formations change. In addition, the responses between performers through visual contact, distance, and movement rhythm form a physical dialogue that enriches the texture of the choreography. Thus, improvisation in Eracycle serves as a creative strategy that maintains the flexibility of the performance while strengthening the narrative of human dynamics in facing changing times.

Improvisation is used to open up new possibilities for movement. Improvisation gives rise to original movements that still retain traces of Remo. Improvisation is also guided by music, ranging from the sound of breathing, simple drums, to electronic sounds, so that the body adapts to different energy dynamics.

c. Composition

Eracycle dance works, compositions are understood as the process of arranging and organizing movement elements and other supporting elements so that they are interrelated and form a complete choreographic unity. Composition is an important part of the creative process of creating a work, because through this process the emotional experiences and inner

reflections of the creator are processed into an expressive form of movement. Eracycle dance works are a manifestation of this experience, born from a combination of the application of compositional principles with the creator's personality and perspective on tradition and changing times. Thus, composition serves as an aesthetic medium for translating the inner experiences of the creator into a communicative and meaningful language of movement (Murgiyanto, 1983).

The movements obtained from improvisation were selected to form the choreographic structure. According to Sumandyo Hadi, Eracycle's composition was built on movements dominated by stomping, falling and rising, and spiraling. Spiral and diagonal floor patterns, low and high levels to mark despair and hope. Variable tempo, from slow, fast, dense, and calm.

2. Form of Dance Performance Eracycle

The discussion is outlined according to Sumandyo Hadi's theory, which contains important elements discussing the following aspects - Group Choreography Aspects with choreography elements including (a) dance title, (b) dance theme, (c) dance type, (d) dancers, (e) dance movements, (f) space, (g) dance music, (h) makeup and costumes, (i) lighting design (S. Hadi, 2003).

a. Dance Title

The title is an initial indicator related to the theme of a dance. Generally, titles are composed using interesting terms. Sometimes titles have no direct connection to the theme, raising questions and creating a confusing impression that evokes a stimulating sensation (S. Hadi, 2003). The title Eracycle was chosen by the artist by combining two English words, Era and Cycle, which mean a period of time. In this work, it explains that in every era there is always innovation in all its forms, focusing on the dynamic nature of humans who will and want to always develop in line with the times.

b. Dance Theme

According to Y. Soemandyo Hadi, the theme expresses the creator's thoughts, which also contain content and meaning in a choreography, whether literal or non-literal (Hadi, 2003:89). Ideas or motivations for creation can arise from various phenomena experienced in the surrounding environment. In the context of Eracycle's dance work, the theme originated from the artist's observation of the dynamics of his surroundings. These observations are then processed into non-literal ideas that do not directly represent objects, but rather evoke meaning through the artist's

personal interpretation and reflection. Thus, Eraycle's work not only displays movement, but also presents a depth of meaning that stems from empirical experience and artistic sensitivity to everyday realities.

c. Dance Type

Types of dance or choreography can be distinguished based on categories such as classical traditional dance, folk traditions, modern dance or new creations, and ethnic dance. Meanwhile, dance types or choreography can be classified into pure, study, and abstract types, which tend to be non-literal. Pure and study types focus on the value of the movement itself, while abstract types emphasize the presentation of the essence and quality of movement in an abstract form. (S. Hadi, 2003).

Eraycle dance works fall under the category of contemporary dance. According to Eko Supriyanto, contemporary dance is an artistic practice that centers on the body, is reflective of the times, and is open to cross-disciplinary exploration, without being bound by traditional or modern forms. The focus is on relevance, novelty, and honesty in responding to today's context. Contemporary dance in this work features symbolic movements that have meaning and allow the audience to use their imagination.

d. Dancers

The presentation of non-literal dance by selecting gender needs to be considered so that movement, space, and time can be conveyed more effectively. Non-literal dance is more appropriate when performed by dancers of the same gender, because similar posture and height will make the movements appear more harmonious (S. Hadi, 2003). Eraycle's work is performed by five female dancers. The selection of female dancers is intended to emphasize the dynamic nature (style) that has predominantly developed in the context of contemporary femininity. The context of contemporary femininity is how to understand, express, and discuss femininity in the conditions, values, and views of today's society. Contemporary femininity encompasses more fluid and diverse gender identities, the influence of modern culture, and women's awareness of their bodies.

Five dancers were selected based on their uniform posture and ability to maintain group dynamics. Choreographer and dancer Ajeng Ayu Anggerpangestu led the creative process together with four other dancers: Ayuni Maghfira Azzahra Yusuf Mannaga, Ditha Inez Septyani, Gigis Setia Puspita Sari, and Jasmine Poetri Pratiwi.



Figure 1. Dancers

(Source: Ardy Cahyo, 2025)

e. Dance Movements

The concept of movement in dance explains the basis or source of movements used in a choreography. These movements originate from various types of dance, which can then be further developed according to the creator's personal creativity (S. Hadi, 2003). Movements that are characteristic of a choreography should be repeated several times. The purpose of repetition is to highlight the uniqueness of the choreography so that it can be more easily recognized (Y. S. Hadi, 2007). The movements in Eraycle are inspired by the Remo Bolet dance, developed with a modern approach. Choreographic elements such as initiation, staccato, and repetition of Remo foot movements are reworked to create a dynamic impression. Fast dynamics with constant beats dominate, symbolizing strong ambition and tension in achieving goals (Tri Broto Wibisono, 2014).

The movement patterns and dynamics in Eraycle's dance work are constructed in three acts, each interpreting the development of style and individual dynamics in dealing with the environment. Each act not only presents a variety of movements, but also contains symbolic meanings related to the themes of ambition, manipulation, and self-achievement.

The first part presents the basic vocabulary of Remo dance movements, which are then developed further. The music used is melodic in nature, dominated by the kempul instrument. It uses a 2-2-1 floor pattern, with two pairs of dancers moving in relation to each other and one other dancer performing a solo. This part interprets the individual's ambition to achieve goals or popularity. The solo movement at the end of this part serves as an introduction, as well as an answer to the problems presented in the group interaction.

The second part begins with a diagonal pattern that utilizes the *gejuk* foot movement, while the body leans to the side. The dancers then divide

into two groups, gathering in the corners, then moving and rushing to the center. This scene interprets the human process of achieving goals, through both good and bad efforts. The duet between the dancers emphasizes their different characters, presenting the meaning of the desire to imitate others' styles and self-manipulation. In this section, the dominance of *gejuk* and shoulder movements is used as a symbol of falsehood and tension. The second act then ends with a solo movement as a form of rejection of self-manipulation, as well as an effort to find personal identity and style.

The third part is the climax of the work, with an increasingly fast tempo. This section interprets each individual's achievement in finding their own style, while also showing how they deal with an ever-changing environment. With high energy, this part is the climax of the performance, as well as a conclusion that conveys a message about freedom of identity.



Figure 2. Dance Movements
(Source: Ardy Cahyo, 2025)

f. Space

The dance space is divided into two areas: the performance space and the movement space. The performance space is where dancers present their work. The movement space is divided into several parts, namely the space that emerges from movement motifs, levels, formations, and directions or floor patterns (S. Hadi, 2003). The Eracycle dance performance was presented at the Grand Theater Building of the Indonesian Institute of Arts in Surakarta, which uses a proscenium stage. The dance space that emerges from the movement motifs is used in various ways, including 2-2-1 patterns, diagonals, breaks, and clusters. Each pattern not only serves an aesthetic function, but also contains symbolic meaning. Diagonal patterns give the impression of a journey or search, broken patterns signify conflict and differences in perspective, while clustered patterns symbolize the pressure of the social environment on individuals.

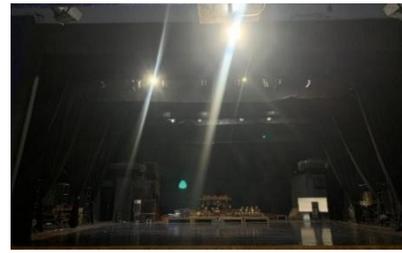


Figure 3. Space
(Source: Ajeng Ayu, 2025)

g. Dance Music

Music is an indispensable companion to dance and is not merely an accompaniment; music has tone, rhythm, and melody, which are its basic elements (Soedarsono, 1978). MIDI or *Musical Instrument (with) Digital Interface* is a revolution in the rapid development of music, making music creation limitless (Fitriani & Saepudin, 2022). MIDI plays a very important and significant role in music production, especially in dance, where MIDI is used as musical accompaniment to identify the meaning of a dance work (Fresti Yuliza, 2020) (Yuliza, 2022).

The composer of Eracycle's dance music is Gembyang Abad Enggal. Eracycle's musical accompaniment uses MIDI compositions with melodic nuances, but remains dynamic. The music is not bound by standard counts, but rather follows the emotional flow of the choreography. This reinforces the interpretation of human nature as dynamic, ambitious, and not always bound by linear rules. The presence of music supports both duet and solo performances, enriching the dramatic experience of the show.

h. Make up and Costumes

Makeup and costumes play an important role in supporting dance performances. Therefore, it is necessary to explain the conceptual reasons behind the choice of makeup and costumes used so that both are truly in line with the needs and meaning of the dance (S. Hadi, 2003). The makeup used is natural: eyebrows are shaped with dark brown pencil, cheeks are given a touch of red blush, and lips use the ombre technique. This makeup is intended to give the face an expressive look, while remaining simple and close to the dancer's natural character.

The outfit consists of a gray swimsuit-style top with an asymmetrical cut, allowing freedom of movement while accentuating the body's lines. The left sleeve is made longer, adding visual variety. The bottom is a pair of white shorts with a front cut resembling a skirt, creating an interesting visual effect when the legs move quickly. Overall, this outfit symbolizes individual freedom, a balance between strength and softness, and an honest expression of the dancer's identity.



Figure 4. Make Up and Costumes
(Source: Ardy Cahyo, 2025)

i. Lighting Design

Lighting plays an important role in supporting a performance (S. Hadi, 2003). Stage lighting plays many different roles in a performance. In the context of dance performances, lighting is a very important and decisive element because dance as a performing art requires visual clarity so that it can be optimally captured by the audience, similar to the functions of makeup and costumes. Through lighting design, choreographers can create moods, emphasize visual focus, and reinforce meaning in line with the ideas and concepts they wish to convey in their choreography (Soemaryatmi dan Eko Supriyanto, 2024).

The lighting design in Eracycle's dance performance at the beginning uses different types of lights to create a variety of visual atmospheres as an introduction, with two pairs of dancers moving in relation to each other and another dancer performing a solo. This section interprets an individual's ambition to achieve goals or popularity.

The elements of Eracycle's work show how it combines the roots of the Remo tradition with a contemporary style. Each chapter represents an individual's process of dealing with social pressure and self-manipulation, until they discover their personal style. These elements complement each other to convey the message that style is not just a matter of form, but also a struggle for identity and relationships with an environment that continues to grow and develop.

CONCLUSION

This research is the result of Ajeng Ayu Anggerpangestu's creative process in her dance work Eracycle, based on the Remo Bolet dance from Jombang, East Java, which was developed using a contemporary approach to highlight the dynamic nature of humans in the midst of changing times. The creation of this work shows that tradition can be a relevant and contextual source of inspiration

without losing its original value. Through Eko Supriyanto's 3R theory (Re-visiting, Re-questioning, Re-interpreting) and Alma M. Hawkins' theory of creativity (exploration, improvisation, composition), the creative process of Eracycle took place comprehensively from the observation stage, idea processing, to the formation of the choreography structure.

This work presents a fusion of traditional roots and modern spirit through dynamic exploration of the body, innovative processing of Remo movements, and the use of supporting elements such as (a) dance titles, (b) dance themes, (c) dance type, (d) dancers, (e) dance movements, (f) space, (g) dance music, (h) makeup and costumes, (i) lighting design that is in harmony with the concept. The dance work Eracycle shows that tradition can serve as an adaptive and relevant source of inspiration in the creation of contemporary dance. This work is not only a form of artistic expression, but also proof that cultural heritage can continue to live and thrive through the creativity of artists who are adaptive to the context of the times.

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