SYMBOLIC MEANINGS OF MOVEMENTS IN THE BORDIR ICIK DANCE OF KUDUS REGENCY

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ABSTRACT

Bordir Icik Dance is a dance work that takes embroidery activities as the source of its creative ideas and relates them to the life of the people of Kudus Regency. This study aims to describe the movement forms of Bordir Icik Dance and analyze the symbolic meanings contained in them. The study uses a qualitative descriptive approach, with the forms and meanings of the dance movements as the object of study. Data were obtained through observations of movement forms and sequences, semi-structured interviews with the choreographer and dancers, and documentation in the form of photographs, videos, and notes related to the creative process and performances. Data validity was examined through source and technique triangulation, while analysis was conducted interactively through data condensation, data display, and conclusion drawing. The findings show that the movements of Bordir Icik Dance are characterized by agility, firmness, coordination, and aesthetic quality. Several movement motifs originate from activities such as measuring or preparing fabric, piercing fabric, embroidering, and illustrating the marketing process. The symbolic meanings of the movements go beyond imitating work activities and develop into representations of perseverance, precision, patience, discipline, hard work, cooperation, and mutual assistance.

Keywords: *Bordir Icik Dance, movement form, symbolic meaning, Icik embroidery, cultural identity, Kudus.*

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INTRODUCTION

Dance is part of culture and is present not only as entertainment but also as a medium for transforming human experience into an artistic language. Dance movements are formed through the organization of the body, space, time, energy, rhythm, and relationships among motifs, resulting in a choreographic structure with particular characteristics. Therefore, a dance work cannot be understood solely through its visual beauty. A fuller understanding requires attention to how movements are organized, where movement ideas originate, and how social and cultural contexts influence the formation of a work. Hadi (2012) explains that form, technique, and content are interconnected aspects in understanding choreography, while Hadi (2007) places dance studies within the relationship between the dance text and its surrounding context. Thus, movement analysis can be used to view dance both as an artistic text and as a representation of cultural experience.

In the context of local culture, the relationship between community activities and performing arts can be seen in various dance works that take everyday life as a source of creation. Tari Jenang in Kudus Regency, for example, draws on activities related to the production of jenang and transforms them into a sequence of movements in performance (Norharyani & Iryanti, 2018). A similar pattern can be seen in Tari Kretek, which originates from the process of making kretek cigarettes and has been passed down as a work containing form, values, and meaning for the people of Kudus (Mulanto, 2014). These two studies demonstrate that economic and everyday activities can be transformed into an artistic identity through dance. This pattern is important as a basis for examining Bordir Icik Dance because this work also originates from a productive community activity, although its cultural object is different, namely the activity of Icik embroidery.

Kudus Regency has a cultural environment in which economic activities, production skills, and artistic expression meet in community life. Icik embroidery is a form of manual embroidery that requires coordination between the hands and feet, precision, perseverance, and patience during the working process. These characteristics make embroidery not merely a product but also a work activity involving bodily experience and social values. In research on local culture, such work activities can be understood as part of living knowledge within a community because they contain skills, habits, social relationships, and inherited values. This understanding is consistent with Hadi (2005), who explains that dance is related to the social life of a community, allowing a dance work to be interpreted through the relationship between artistic practice and the social environment from which it emerges.

Bordir Icik Dance is particularly interesting because embroidery is not used merely as a verbal theme but is translated into the dancers' bodies through a choreographic exploration process. Based on an interview with Etik Dwi Aprilianingrum, the choreographer, the initial idea emerged from observing embroidery business activities and from the absence of a dance work specifically addressing this activity. The idea was then developed through observations of embroidery practices and of the characteristics of Kudus women, who are viewed as resilient, hardworking, and capable of producing creative work. Thus, the source of Bordir Icik Dance has two interconnected layers: embroidery as a work experience and Kudus women as the social subjects being represented.

From a choreographic perspective, transforming everyday activities into dance movements does not mean that the movements must literally imitate their source. Observed activities can be selected, simplified, developed, varied, rearranged, and placed within a performance structure so that they acquire artistic quality. Adela and Hasan (2022) show that movement form can be analyzed through unity, development and variation, repetition, transition, sequencing, comparison, and climax. Hadi (2012) also emphasizes the

importance of examining the relationship among form, technique, and content in understanding choreographic works. This framework is used in the present study to examine how embroidery activities are transformed into agile, firm, and aesthetically shaped movement motifs.

The next issue concerns symbolic meaning. Dance movements can function as signs that refer to something beyond their physical form. Such meanings may be related to activities, experiences, values, worldviews, or the identity of a supporting community. Oktavianus et al. (2024) show that movements in traditional Indonesian dance can serve as a medium for conveying social and philosophical values. Rosiana and Arsih (2021) likewise demonstrate that symbolic meaning in dance can be interpreted through movement and performance elements by considering cultural context and the understanding of art practitioners. Masrurroh et al. (2022), through their study of Tari Mendaiq using Susanne K. Langer's theory of symbols, show that movement forms can be connected with life experiences and community cultural values. Therefore, the meaning of Bordir Icik Dance should not be determined solely from the researcher's assumptions about the visual form of movement; meaning needs to be traced through the relationship among movement, the creative process, the choreographer's explanation, dancers' experiences, and the cultural context of Kudus.

Previous studies on symbolic meaning in dance show that relationships between form and meaning can emerge in diverse cultural contexts. Putri and Paranti (2023) found that Tari Kencar-Kencar conveys meanings of life symbolized through movement, accompaniment, makeup, costume, and properties. Retno Sari and Arsih (2022) show that the symbolic meaning of Tari Pampaga is related to the social, cultural, religious, and normative life of the Dayak Kenyah community. Purnomo Putri et al. (2024) demonstrate that Kecak Dance performance also carries meanings connected to the culture of its supporting community. Meanwhile, Ambarwati (2023) illustrates how the experiences of working women can become a creative text for a dance work. These studies provide a basis for understanding that social and cultural activities can be transformed into artistic forms while also carrying meaning.

In the context of cultural identity, dance can also become a space for reintroducing local activities to the community. Utami and Utina (2019) show that Tari Angguk Rodat can function as a cultural identity because its performance elements are connected with the social, cultural, religious, and economic factors of its supporting community. Widyaningrum et al. (2025) demonstrate that dance communities can play a role in transmitting tradition, discipline, and local wisdom. In Kudus, the existence of Tari Jenang and Tari Kretek also demonstrates a tendency to transform distinctive local activities into performing arts (Mulanto, 2014; Norharyani & Iryanti, 2018). Bordir Icik Dance is important in this context because it brings Icik embroidery activities into the medium of dance while introducing the work experience and values attached to it to audiences.

Based on this review, an area that still needs further attention is the specific relationship among movement form, the transformation process of embroidery activities, and the symbolic meanings formed in Bordir Icik Dance of Kudus Regency. This study does not aim to examine every aspect of the performance or the broad history of Icik embroidery. Instead, it focuses on movement as the core language of dance. This focus makes it possible to distinguish three layers of analysis: first, how movement forms are constructed; second, what activities are represented through the movements; and third, what social and cultural values emerge when these activities are transformed into movement symbols.

Accordingly, this study aims to: (1) describe the movement forms found in Bordir Icik Dance of Kudus Regency; (2) identify the relationship between movement motifs and the embroidery activities that serve as their creative source; and (3) analyze the symbolic meanings of the movements in relation to hard work, perseverance, patience, discipline, cooperation, mutual assistance, and the cultural identity of the people of Kudus. The novelty of this study lies in its integrated examination of Bordir Icik Dance as the result of transforming a work activity into choreographic language and cultural symbols. With this focus, the study is expected not only to document the dance form but also to explain the cultural reasons why particular movements are selected and how those movements are understood by the choreographer and dancers.

METHODS

Research Approach and Design

This study uses a qualitative descriptive approach. The approach was selected because the objects under investigation, namely movement forms and symbolic meanings, cannot be adequately explained through numerical data but require observation of actions, contexts, practitioners' experiences, and interpretations emerging from field data. Sugiyono (2019) explains that qualitative research is used to understand objects in their natural conditions, with the researcher serving as the main instrument. In arts research, a qualitative approach also enables researchers to connect textual data in the form of movement structures with contextual data concerning the background of creation and practitioners' understanding. Hadi (2007) emphasizes the importance of viewing dance from both textual and contextual aspects, while Maryono (2015) places dance works, artists, and appreciators as interconnected components in the analytical process. Therefore, a qualitative descriptive approach is considered appropriate for producing a detailed and focused account of the relationship between movement and symbolic meaning in Bordir Icik Dance.

Research Location, Object, and Focus

The research was conducted at Sanggar Seni Bougenvile Kudus, Kudus Regency, Central Java, as a setting directly connected with the creation and development of Bordir Icik Dance. The material object of the study is Bordir Icik Dance, while the formal objects are movement form and the symbolic meaning of movement. The research focuses on motifs and movement sequences directly related to the idea of embroidery, particularly movements representing the preparation or measurement of fabric, piercing fabric, embroidering, and activities associated with producing and marketing the work. This focus was selected so that the discussion would not expand into the entire history of Icik embroidery or all elements of stage performance. The limitation also allows the analysis to remain consistently directed toward the relationship between movement form and symbolic meaning.

Informants and Data Sources

The main informant was Etik Dwi Aprilianingrum, the choreographer and owner of Sanggar Seni Bougenvile Kudus. She was selected purposively because she has direct experience in formulating the ideas, creating, training, and developing Bordir Icik Dance. A supporting informant was Anggun, a dancer who has been involved in Bordir Icik Dance for approximately six years, along with other relevant art practitioners when needed to clarify particular information. Informants were selected based on their knowledge, experience, and direct involvement with the research object. Primary data consisted of observations and interviews, while secondary data included performance documentation, photographs, videos, notes, and relevant literature concerning movement form, symbolic meaning, dance creation, and cultural identity.

Data Collection Techniques

Data were collected through observation, semi-structured interviews, and documentation. Observation was conducted by directly examining movement forms and sequences and by reviewing performance

documentation. The observation focused on body posture, hand and foot use, movement direction, level, space, energy, tempo, repetition, transitions, movement sequences, and the relationship between movement and embroidery activities. This technique was important because movement form is the main data that must be described before its meaning is interpreted. Semi-structured interviews were conducted with Etik Dwi Aprilianingrum and Anggun. The main questions concerned the background of the creation, sources of ideas, movement exploration process, reasons for using particular motifs, movement characteristics, intended values, and the meanings of movements according to the choreographer and dancer. The semi-structured format allowed the researchers to develop additional questions when relevant new information emerged. Documentation was used to obtain visual evidence and notes that could be compared with observation and interview findings. Similar studies of culture-based dance have also used observation, interviews, and documentation as complementary primary techniques (Rosiana & Arsih, 2021; Putri & Paranti, 2023).

Data Analysis Techniques

Data analysis was conducted interactively based on Miles, Huberman, and Saldaña (2014), consisting of data condensation, data display, and conclusion drawing and verification. In the first stage, interview, observation, and documentation data were condensed by selecting information directly related to the research questions. The data were then grouped into the following categories: (1) movement form; (2) sources of movement activities; (3) the process of transforming activities into movement; (4) symbolic interpretation; (5) socio-cultural values; and (6) the relationship between the dance and Kudus identity. The second stage was data display. Each movement motif or group of movements was described based on its physical form and then compared with the choreographer's and dancer's explanations to clarify its source activity and meaning. The presentation was narrative so that the relationship between form and content could be made visible. The third stage involved drawing and verifying conclusions. Conclusions were not immediately established from a single statement but were checked by comparing observation, interview, and documentation findings. This process ensured that interpretations of meaning were not based solely on researcher subjectivity but were grounded in field data and practitioners' understanding.

Data Validity

Data validity was established through source triangulation and technique triangulation. Source triangulation was conducted by comparing Etik Dwi Aprilianingrum's account as the choreographer with Anggun's account as a dancer and with information contained in the available documentation. Technique triangulation was conducted by comparing observations, interviews, and documentation of the same object. When differences appeared between the observed form and the meaning explained by informants, the researchers did not immediately choose one interpretation but traced the creative context and practitioners' experiences again. This verification pattern is consistent with studies of symbolic meaning in dance that use source and technique triangulation to strengthen data validity (Rosiana & Arsih, 2021; Norharyani & Iryanti, 2018).

RESULTS AND DISCUSSION

Background and Creative Process of Bordir Icik Dance

Bordir Icik Dance is a dance work that takes embroidery activities as the main source of its creative ideas. Based on an interview with Etik Dwi Aprilianingrum, the idea began with observations of embroidery business activities in the community. Embroidery had become a productive activity requiring particular skills, but when the creative idea emerged there was no dance work specifically using this activity as a choreographic

source. Observing the activity therefore became the starting point for the choreographer to transform work experience into movement language.

The creative idea did not stop at the technical aspects of embroidery. Etik also observed the characteristics of Kudus women, who are viewed as resilient, hardworking, productive, and capable of creating work. At the initial stage, the dance idea was directed toward depicting women engaged in embroidery. As it developed, the idea expanded into a representation of women who work, create, produce something, and can inspire others. Thus, the creative source of Bordir Icik Dance connects material activity with social experience: embroidery provides the visual source for the movements, while the character of working women contributes to the formation of the dance's character.

This creative pattern is similar to the findings of Ambarwati (2023), who used the experiences of migrant women working as carrying laborers in Yogyakarta as the creative text for a dance video. In both works, women's work experiences are not copied literally but transformed into an artistic language. The difference lies in the context represented. Ambarwati's work originates from women's experiences as carrying laborers, whereas Bordir Icik Dance originates from embroidery activities and the cultural context of Kudus. This comparison shows that work activities can become sources of dance creation when choreographers are able to identify the movement qualities, bodily experiences, and values contained in those activities.

The process of creating movements for Bordir Icik Dance began with observing embroidery activities. According to Etik, the meaning of the movements was not entirely determined before the movements were created. The choreographer first observed the activity and then explored parts considered to have potential for development into dance movements. This process produced movements inspired by piercing fabric with a needle and by spreading fabric in relation to fabric preparation or measurement. The motifs were then arranged into a sequence that could be read as a work process, beginning with fabric preparation, continuing to embroidery, and ending with a representation of the marketing stage.

This creative method shows that the movements of Bordir Icik Dance are the result of transformation rather than imitation. Embroidery is functional and tied to production goals, whereas dance movements must consider rhythm, space, energy, continuity, group composition, and aesthetic quality. Hadi (2012) positions form, technique, and content as an integrated unity in choreography. In this context, movement forms derived from embroidery activities need to undergo technical processing so that they can function as dance movements, while their content or ideas retain a connection with the original activity.

Anggun's experience as a dancer for approximately six years also illustrates this transformation process. According to Anggun, an interesting aspect is how embroidery, which in reality tends to involve measured and repetitive movements, can be transformed into movements that are agile, firm, engaging, and coordinated. This statement reinforces that the creative process does not involve transferring the entire work activity onto the stage. Instead, particular movement qualities are selected and developed according to choreographic needs. This finding is consistent with Adela and Hasan (2022), who show that a dance work can be analyzed through unity, development and variation, repetition, transition, sequence, comparison, and climax.

Movement Form and Symbolic Meaning of Bordir Icik Dance

The findings show that the movement characteristics of Bordir Icik Dance tend to be agile, firm, energetic, and coordinated while maintaining aesthetic quality. This characteristic is important because it brings together two seemingly different qualities: embroidery, which requires precision and measured

working movements, and dance, which needs to present dynamism and visual appeal. Therefore, the movement form in Bordir Icik Dance can be understood as the artistic processing of the qualities of a work activity.



Picture 1: Choreographer and Dancers of Bordir Icik dance

Choreographically, these movements do not stand alone. Motifs representing fabric preparation, piercing fabric, embroidering, and subsequent activities are arranged into sequences that construct a conceptual flow. Repetition and group coordination strengthen the impression of work performed continuously, while changes in direction and movement dynamics turn an initially functional activity into a communicative performance. Hadi (2012) explains that choreographic structure can be read through the relationship among form, technique, and content. Thus, the movement form of Bordir Icik Dance provides a basis for audiences to recognize the source activity while receiving the intended message.

The fabric-piercing movement is one of the clearest examples of the relationship between form and the source of the creative idea. Visually, the movement recalls the action of inserting a needle into fabric as a central part of embroidery. However, when performed by dancers within a choreographic structure, the movement no longer serves a production function. It has become a symbol referring to the activity of embroidering. The meaning that emerges from this relationship can be described as representational meaning: the movement refers to a particular action known from everyday life.

The movement of spreading fabric is also related to the process of preparing or measuring fabric. It shows that production does not begin only with sewing or embroidering but is preceded by material preparation. When this motif is placed together with other motifs, the movement sequence can be read as an ordered work process. Thus, the symbolic meaning of Bordir Icik Dance is formed not only by an individual movement but also by the relationships among movements.

These findings are consistent with Putri and Paranti (2023), who show that meanings of life in Tari Kencar-Kencar are symbolized through several performance elements. However, the present study places movement as its main focus, so its symbolic relationship is directed more specifically toward the transformation of embroidery activities. This is important because movement form can provide an entry point for understanding how community work experiences are processed into an artistic language.

The relationship between movement and meaning can also be seen in Masrurroh et al.'s (2022) study of Tari Mendaiq. Their study shows that movement can be related to Sasak women's experiences and the cultural values of their community. In Bordir Icik Dance, the same relationship appears in a different context. Embroidery activities become the source of movement, while the values emerging from those activities develop into perseverance, precision, patience, discipline, hard work, cooperation, and mutual assistance. In other words, symbolic meaning does not stop at the stage of "this movement depicts embroidery" but develops into the idea that "embroidery activity represents particular values."

This meaning is strengthened by the energetic and coordinated character of the movements. Coordination among performers can be read as a visualization of collective work, while the firmness of the movements conveys strength and seriousness. Their agility demonstrates artistic processing so that the work activity does not appear monotonous. Thus, there is a semantic process from activity to value: embroidery becomes the initial sign, while hard work, perseverance, and togetherness become broader meanings.

Purnomo Putri et al. (2024), in their study of Kecak Dance, show that dance movements can have meanings related to the culture of the supporting community. In contrast, the meaning in Bordir Icik Dance is not directed toward the spiritual context of Kecak Dance but toward the work experience and social life of the people of Kudus. This comparison shows that symbolic meaning cannot be separated from the context of creation. A movement that is physically simple may have different meanings when placed within different cultural settings.

The symbolic meaning of Bordir Icik Dance is also related to ideas about Kudus women. Agile, firm, and coordinated movements do not merely depict work activities but construct an image of women as active, productive, resilient, and capable of creating work. This idea is related to Ambarwati's (2023) study, which demonstrates that working women's experiences can become a source of choreographic creation. Thus, the dancers' bodies in Bordir Icik Dance function not only as performers of movement techniques but also as a medium for presenting women's social experiences within a local cultural context.

Bordir Icik Dance as a Representation of Kudus Cultural Identity

Bordir Icik Dance has a strong relationship with the cultural identity of Kudus Regency because its creative source comes from an activity embedded in community life. When embroidery activity is transferred into performing arts, knowledge about the work gains a different form of communication. Audiences who may not be directly involved in embroidery can recognize the activity through movement, properties, and choreographic sequences. Thus, dance functions as a medium of cultural representation.

This context is consistent with Utami and Utina (2019), who show that dance can become a cultural identity when performance elements are connected with the social, cultural, religious, and economic factors of a community. In Bordir Icik Dance, economic factors and production skills are important because embroidery is connected with the activity of creating products. The cultural identity constructed through dance is therefore not merely a regional symbol but also an expression of work experience and values living within the community.

Kudus provides other examples of transforming local activities into dance works. Tari Jenang takes activities related to jenang and has movement structures depicting the processing of the product (Norharyani & Iryanti, 2018). Tari Kretek also emerged from the process of making kretek cigarettes and involves issues of transmitting form, values, and meaning (Mulanto, 2014). When these two works are considered alongside

Bordir Icik Dance, a pattern can be seen in which distinctive Kudus activities become sources for performing-arts creation. The difference lies in the type of activity represented and the values emphasized.

In Bordir Icik Dance, cultural identity is not constructed through movement alone. Properties representing production tools also strengthen the visual relationship between the dance and the activity that serves as its creative source. Retno Sari and Arsih (2022) show that symbolic meaning in dance can emerge through relationships among movement, dancers, costume, properties, and other performance elements. Therefore, the properties in Bordir Icik Dance can be understood as contextual reinforcement rather than merely visual decoration.

Cultural identity is also visible in the understanding of the dance practitioners. Etik Dwi Aprilianingrum views Bordir Icik Dance as an effort to explore dance in Kudus while introducing and preserving a distinctive local craft. Meanwhile, Anggun understands the dance as a form of pride in being part of the Kudus community and recognizes the values of hard work, patience, and mutual assistance within it. The shared understanding between the choreographer and dancer shows that the meaning of the dance does not exist only in the choreographer's initial idea but is also reinterpreted through training and performance experience.

Widyaningrum et al. (2025) show that dance communities can serve as spaces for transmitting cultural values, discipline, and local wisdom. In the context of Bordir Icik Dance, this transmission occurs when dancers learn not only the movement sequence but also the reasons and ideas behind the movements. Training therefore plays an important role in maintaining the relationship between movement form and meaning. If movements are learned only as memorized sequences, their connection with the cultural source may weaken; conversely, understanding their meaning can help dancers maintain the character of the movements.

From the perspective of social values, Bordir Icik Dance conveys perseverance, patience, discipline, hard work, cooperation, and mutual assistance. These values arise from the characteristics of embroidery, which requires precision and repetitive processes. Setianingsih and Bontolo (2024) show that movement forms can serve as sources of dance creation while carrying moral, traditional, and cultural values. Dwianggini and Martono (2024) also found values of responsibility, mutual respect, and mutual assistance in Tari Persembahan Natuna. Although the cultural contexts differ, these studies strengthen the understanding that dance can function as a medium for processing social values.

Overall, Bordir Icik Dance can be understood through a layered relationship: community activity becomes the source of an idea; the activity is observed and explored; the results of the exploration are shaped into movement motifs and sequences; the movements then become symbols; the symbols carry values; and the values strengthen cultural identity. This relationship makes Bordir Icik Dance more than a dance themed around embroidery. It is a form of transforming the experiences of the people of Kudus into a bodily language that can be performed, learned, and passed on.

CONCLUSION

Based on the research findings, Bordir Icik Dance can be concluded to be a dance work originating from embroidery activities in the life of the Kudus community. The creative process began with the choreographer's observation of embroidery activities and was then developed through movement exploration into a choreographic work. Embroidery activities are not presented literally as work movements

but are transformed into agile, firm, coordinated dance movements that retain aesthetic value. Several major embroidery activities, such as piercing fabric and spreading fabric, became sources for movement exploration and were subsequently developed into choreographic sequences. These sequences depict stages of embroidery, from fabric preparation and measurement to the embroidery process and the marketing of embroidered products. Thus, everyday community activities function not only as sources of creative inspiration but also as the basis for forming the movement character and artistic ideas of Bordir Icik Dance.

The symbolic meaning of Bordir Icik Dance is formed through the relationship between movement form and the embroidery activity that serves as its creative source. The fabric-piercing movement represents a central activity in embroidery, while the fabric-spreading movement is related to preparing and measuring fabric before embroidery begins. These representations of activities then develop into broader meanings concerning the values of community life, particularly hard work, perseverance, patience, discipline, cooperation, and mutual assistance. These values are reflected in embroidery, which requires precision, skill, patience, and a continuous process until a product is created. Bordir Icik Dance also represents Kudus women as resilient, hardworking, productive figures who are capable of creating work and playing a role in community life. These meanings originate not only from the choreographer's ideas but can also be understood by dancers through learning, internalization, and experience while studying and performing Bordir Icik Dance.

In addition to its symbolic meaning at the level of movement, Bordir Icik Dance demonstrates a strong relationship between performing arts and the cultural identity of the Kudus community. The use of embroidery activities as the creative source gives the dance a direct connection with local life and cultural potential. Properties representing embroidery production activities further strengthen the visual relationship between the dance work and the community activity that inspired it. Through this transformation process, an activity that was originally a productive community practice is presented again in a more artistic and communicative movement language.

Overall, Bordir Icik Dance should not be understood merely as an artistic work emphasizing the beauty of movement form, but also as a medium of cultural representation carrying the values and life experiences of the Kudus community. Its movements communicate both the activity of embroidery and the values of hard work, perseverance, patience, discipline, cooperation, and mutual assistance. The representation of Kudus women as part of the creative idea further strengthens the dance's position as a representation of the local community's social and cultural life. Thus, the relationship among embroidery activity, movement form, symbolic meaning, life values, and cultural identity forms an integrated concept that characterizes Bordir Icik Dance.

The findings of this study show that the creation of Bordir Icik Dance can serve as a way of reintroducing embroidery activities to the community through performing arts. The dance provides a space for local activities closely connected to community life to be transformed into an artistic work with both aesthetic value and cultural meaning. Therefore, Bordir Icik Dance is important not only in the context of dance creation and performance but also has potential as a medium for introducing Kudus local culture to a wider public. Through movement language, symbols, properties, and performance experience, embroidery can continue to be recognized as part of the life and cultural identity of the Kudus community.

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