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AESTHETIC DIMENSION OF *BEDHAYA ANGLIRMENDHUNG* DANCE: QUALITY OF DANCER STUDY BASED ON *SERAT KRIDHWAYANGGA*

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ABSTRACT

Dancers play a significant role in determining the success of a dance performance. The dancer's body serves as a medium of expression to convey the choreographer's ideas and concepts, which can be enjoyed and critiqued by the audience. Therefore, dancers are expected to possess the skill to implement forms and techniques of movement. In Javanese dance, there are various aesthetic concepts related to the quality of the dancer as a performer. The Serat Kridhwayangga expresses aesthetic concepts related to the qualification of character types and movement styles used. This article aims to present the aesthetic dimension of Bedhaya Anglirmendhung dance at Pura Mangkunegaran based on the perspective of the Serat Kridhwayangga. Through this, it is hoped to demonstrate the quality of the dancer as one of the aesthetic standards in presenting Bedhaya Anglirmendhung dance. As a cultural heritage, Bedhaya Anglirmendhung naturally possesses high aesthetic standards, one of which is the dimension of the dancer as a performer. This research adopts an ethnochoreological approach with qualitative research design. Data collection techniques mainly involve literature review. The research findings indicate that Bedhaya Anglirmendhung dance, based on the Serat Kridhwayangga, belongs to the wanodya character type with the patrap beksa pucang kanginan. The wanodya character type has normative rules related to the positions and forms of movements for the head, arms, torso, and legs. Therefore, in order to achieve aesthetic quality in the presentation of Bedhaya Anglirmendhung dance, dancers must possess the skills necessary to implement these positions and forms of movements.

Keywords: *Aesthetics, Bedhaya Anglirmendhung Dance, Dancer, Kridhwayangga*

ABSTRAK

Penari memiliki peran signifikan dalam menentukan keberhasilan penyajian suatu tarian. Tubuh penari menjadi media ekspresi dalam mengungkapkan ide dan gagasan koreografer agar dapat dinikmati dan dikritisi oleh penonton. Maka dari itu, penari dituntut memiliki kualitas berupa ketrampilan dalam mengimplementasikan bentuk dan teknik gerak. Berkaitan dengan hal tersebut, dalam tari Jawa terdapat berbagai konsep estetis yang berhubungan dengan kualitas penari sebagai penyaji. Serat Kridhwayangga mengungkapkan konsep estetis berkaitan dengan kualifikasi tipe karakter dan gaya gerakan yang digunakan. Artikel ini bertujuan untuk memaparkan

dimensi estetis tari Bedhaya Anglirmendhung di Pura Mangkunegaran berdasarkan perspektif Serat Kridhwayangga. Melalui hal tersebut diharapkan mampu menunjukkan kualitas penari sebagai salah satu standar estetis dalam mempresentasikan tari Bedhaya Anglirmendhung. Sebagai pusaka, Bedhaya Anglirmendhung tentunya memiliki standar estetis tinggi yang salah satunya dari dimensi penari sebagai penyaji. Riset ini menggunakan pendekatan etnokoreologi dengan bentuk penelitian kualitatif. Teknik pengumpulan data didominasi dengan studi pustaka. Hasil penelitian menunjukkan, tari Bedhaya Anglirmendhung berdasarkan Serat Kridhwayangga tergolong dalam tipe karakter wanodya dengan patrap beksa pucang kanginan. Tipe karakter wanodya memiliki tata aturan normatif yang terkait dengan posisi dan bentuk gerak kepala, lengan, torso, dan tungkai. Jadi, guna mencapai kualitas estetis dalam presentasi tari Bedhaya Anglirmendhung penari harus memiliki ketrampilan terkait implementasi posisi dan bentuk gerak tersebut.

Kata kunci: *Estetika, Kridhwayangga, Penari, Tari Bedhaya Anglirmendhung*

INTRODUCTION

Dance, as a form of performing art, is a multilayered entity. This is because dance is a complex discursive event that consists of a combination of several expressive elements and is organized into a unified entity (Soedarsono, 1999). In relation to this, Soedarsono (2007) states that the presentation of a dance cannot stand alone as it requires various components such as choreographers, composers, stage managers, designers, dancers, and others.

Dancers become a significant component in the presentation of a dance. Hamby (1984) argued that the audience can access and enjoy the dance through the dancers. According to him, the ideas or concepts of a choreographer can be realized in a performance presented by the dancers. In line with Hamby, Wibowo and Samsuri (2022) provide an understanding that a dance can be presented through the dancers. This means that a dance can come to life when there are dancers who present it.

Block and Kissell (2001) stated that dance and the body have a close and inseparable relationship. This is because the fundamental component of dance is the movement of the dancer's body (Hadi, 2012; Meri, 1986; Parani, 1986). Therefore, dancers contribute to the creative process of presenting a dance (Newell, 2007). In this regard, dancers hold the position of interpreters who interpret the ideas or concepts of the choreographer. The results of their interpretation are expressed to the audience through their body movements (Hadi, 2012; Wibowo & Samsuri, 2022). Haryono (2012) explains that through body movements, dancers convey the choreographer's inspiration to the audience. Thus, as a performing art, dance requires dancers as instruments of expression to convey the choreographer's ideas or concepts.

The dancer's body serves as an instrument or medium of expression, thus having a significant influence on the success of presenting a dance (Haryono, 2012; Parani, 1986; Rokhim,

2012). The accuracy of the embodiment in the presentation of a dance depends on the abilities of the dancer (Prihatini et al., 2007). Dancers must possess skills that can support the quality of dance presentation (Parani, 1986). They should be able to recognize the expressive potential of their bodies and develop their physicality to the fullest (Turner, 2007).

In 2019, the Minister of Manpower of the Republic of Indonesia decided on the Indonesian National Competency Standards (Standar Kompetensi Kerja Nasional Indonesia or SKKNI) in the field of Dance. The establishment of these SKKNI aims to be used as a reference in competency assessments, in order to produce high-quality creators and practitioners in the field of Dance. The SKKNI not only regulates choreographers as dance creators but also dancers as performers. This highlights the significance of dancers in the presentation of a dance, influencing its aesthetic solidity. Therefore, dancers must possess competencies in presenting a dance. Arnold (2000) argues that dancers are agents needed to uphold the aesthetic standards of a dance performance.

Bedhaya Anglirmendhung is a heritage dance in the Kadipaten Mangkunegaran. This dance holds significant meaning related to the historical background of the founder of Mangkunegaran (Setiawan, 2020). Additionally, *Bedhaya Anglirmendhung* serves as a symbol of the status and prestige of the Kadipaten Mangkunegaran. Therefore, it is a highly valuable intangible asset associated with the recognition

and legitimization of Mangkunegaran's position in the local political realm of Java (Fawzia, 2023). As a cultural heritage symbolizing status and prestige, *Bedhaya Anglirmendhung* is expected to meet high aesthetic standards. As mentioned above, the dancers, as performers of the dance, hold a significant position in maintaining these aesthetic standards. Dancers contribute to the aesthetic dimension, which plays a role in determining the success of the presentation. In this context, there is an aesthetic concept related to the quality of the dancers as performers. *Serat Kridhwayangga* is one of the aesthetic concepts associated with the dancers. This article aims to present the aesthetic dimension of the *Bedhaya Anglirmendhung* dance at Kadipaten Mangkunegaran from the perspective of *Serat Kridhwayangga*. Through this exploration, it is expected to showcase the quality of the dancers as one of the aesthetic standards in presenting the *Bedhaya Anglirmendhung* dance.

Regarding the object and purpose of this research, an ethnochoreological approach is used. This is because the *Bedhaya Anglirmendhung* dance is a cultural product of the Javanese community, specifically the Mangkunegaran, so the aesthetic concepts used are closely related to their perspectives and ideas. Mangkunegaran, being part of the Javanese society, has its own standards regarding the quality of dancers in presenting a dance. These standards may differ from those of other ethnic groups influenced by their socio-cultural backgrounds.

In the approach of ethnochoreology, material objects in the field of dance art hold a position as multidimensional objects. The understanding of this multidimensional object is so ingrained in factual references that dance art cannot stand alone (Pramutomo et al., 2016). As a multidimensional object, Soedarsono (2007) states that defining the scope of research is necessary in studying ethnic dance. The scope of research can be established by selecting one dimension as the focus. In relation to that, the chosen dimension is the aesthetic aspect, specifically the quality of the dancer as a performer. The visual aspect is crucial in illustrating this aesthetic dimension to describe the variety of movements that need to be expressed through the dancer's body. Video documentation and dance notation are used to provide an overview of the aesthetic dimension of the dancer as a performer.

The ethnochoreological approach relies on qualitative data obtained through ethnography and literature studies. In this research, literature studies dominate, with data sources including texts and images. Textual data sources are used to understand the aesthetic concepts related to dancers as performers. The primary data source used is the *Serat Kridhwayangga*, written by Mas Sastrakartika and translated by T.W.K Hadisoepipto. This primary data source is supplemented by secondary data sources such as archives, documents, journal articles, research reports, and similar sources. Image data sources, in the form of video recordings of *Bedhaya*

Anglirmendhung dance performances, are used to understand the presentation style, choreography, and technical execution of each movement performed by the dancers.

DISCUSSION

***Bedhaya Anglirmendhung* Dance in Mangkunegaran and Javanese Culture**

The *Bedhaya Anglirmendhung* dance is believed to be a sacred heritage that holds a significant position in the Kadipaten Mangkunegaran. This dance was created during the reign of K.G.P.A.A. Mangkunegara I as a monumental dance piece that portrays his struggles in establishing the Mangkunegaran Dynasty. The creation of the *Bedhaya Anglirmendhung* dance is based on the historical event experienced by R.M. Said (Mangkunegara I) during his battle against Pangeran Mangkubumi (Sultan Hamengku Buwana I) in Kasatriyan Village, Ponorogo (Prabowo, 1990). Considering this historical background, the *Bedhaya Anglirmendhung* dance is performed in important events in Mangkunegaran, such as the *jumenengan dalem* and *tingalan jumenengan dalem* ceremonies (Diniyah, 2020; Setiawan, 2020). In each presentation of the *Bedhaya Anglirmendhung* dance, it begins with the *Dhandhanggula* song, which signifies seeking protection and blessings from the Almighty. Additionally, it is accompanied by various offerings and performed by young unmarried dancers (Prabowo et al., 2007). These aspects indicate that the *Bedhaya Anglirmendhung* dance holds a special and significant position

in Mangkunegaran. Therefore, this dance has high aesthetic standards.

The structure of the *Bedhaya Anglirmendhung* dance consists of three parts: *maju beksan* (opening), *beksan* (main part), and *mundur beksan* (closing). The *beksan* part is divided into *beksan pokok satu* (the first main part) and *beksan pokok dua* (the second main part). The music used for the *maju beksan* part is *Pathetan Pelog Barang Ngelik*, while the *mundur beksan* part uses *Ladrang Singa-singa Laras Pelog Pathet Barang*. In the *beksan pokok satu*, *Gendhing Kemanak Anglirmendhung Kethuk Kalih Kerep Ketawang Gendhing Laras Pelog Pathet Barang* is used, while the *beksan pokok dua* uses *Ketawang Mijil Asri Laras Pelog Pathet Barang* (Nartawardaya, 1990). Similar to *bedhaya* and *srimpi* dances in general in Java, the naming system of *Bedhaya Anglirmendhung* dance refers to the main *gendhing* used (Sriyadi, 2023). The main *gendhing* is found in the *beksan pokok satu* part.

The dance of *Bedhaya Anglirmendhung* is performed by seven female dancers. This is because this dance belongs to the genre of *bedhaya* dance, which is owned by the duchy. According to “Serat Kapranatan Nalika Jaman Nagari Dalem Kartasura, Kala Ing Tahun 1655” translated by Darweni (1982), the duke or regent who has used the *bawat* umbrella (long-handled umbrella) is allowed to have *bedhaya* dance with seven dancers. This is in line with the normative rules established by Sultan Agung Prabu Hanyakrakusuma, which states that the dukes, sons of

sentana dalem, and *pepatih dalem* are allowed to have *bedhaya* dance with seven dancers. According to him, *bedhaya* dance with nine dancers can only be owned by the royal palace in Java (Pradjapangrawit, 1990). In relation to this, Kadipaten Mangkunegaran, which is a duchy based on normative rules, is not allowed to have *bedhaya* dance with nine dancers.

The costume design used in *Bedhaya Anglirmendhung* dance is *kampuhan* with a headdress adorned with a *gelung bokor mengkurep*. The costume design resembles the attire of Javanese bride, but it does not include *paes ageng* like in *Bedhaya Ketawang* dance (**See Figure 1** and **Figure 2**). In the presentation of *Bedhaya Anglirmendhung* dance, there are two options for the *kampuhan* motif that can be used, namely *alas-alasan* and *rajah tumbal*. The *alas-alasan* motif represents the forest based on the views and ideas of Javanese society. The *kampuhan* motif has main decorative elements of animals, plants, and a central pond (*blumbangan*) (Guntur, 2015; Hidajat, 2004). The *rajah tumbal* motif was obtained by R. Moelyono Sastronaryatmo during the reconstruction of *Bedhaya Anglirmendhung* dance in 1982. The motif was created based on the “*rajah tumbal*” scribble left by Prince Sambernyawa or R.M. Said, the founder of the Mangkunegaran Dynasty. The *rajah tumbal* motif has main decorative elements in the form of calligraphy with the phrase ‘*Allah Hu*’ which means there is no deity except Allah (Prabowo, 1990; Widodo, 1984).



Figure 1. Costume design of *Bedhaya Ketawang* dance using the *kampuhan* motif of *alas-alasan* (Source: Collection of Angga Febri 2012)



Figure 2. Costume design of *Bedhaya Anglirmendhung* dance using the *kampuhan* motif of *raja tumbal* (Source: Collection of Angga Febri 2022)

Ethnic dances, including *Bedhaya Anglirmendhung*, are cultural products of Mangkunegaran and are part of Javanese society. Pura Mangkunegaran is situated within the Javanese cultural realm as R.M. Said is descended from the Mataram Dynasty, just like Sunan Paku Buwana, Sultan Hamengku Buwana, and Adipati Paku Alam (Prabowo et al., 2007).

Sedyawati (1986) argues that dance is a cultural expression, and its nature, style, and function cannot be separated from the culture that produces it. In line with this, Pamardi (2017) states that court dances have a style and role that are inseparable from Javanese culture. Therefore, *Bedhaya Anglirmendhung* dance cannot be detached from the perspectives and ideas of Javanese society. This is also related to the aesthetic concept or the quality standards of the dancers as performers of *Bedhaya Anglirmendhung* dance.

The life of dance within the palace environment is connected to the values of noble character and human spirit, which are outwardly reflected in the movement patterns (Pamardi, 2017). Javanese dance, in general, is characterized by an upright posture, measured and grounded steps, restrained and continuous graceful movements, as well as calm facial expressions and gaze (Sedyawati, 1986). The dancer's body, as an instrument, is expected to possess the skills to meet these aesthetic standards in order to achieve the expressed values.

Significance of the Dancer in Dance and the Javanese Aesthetic Concept

The body serves as the medium or significant instrument in dance presentations. Dance is an expression of human emotions conveyed through the primary component of body movements (Kusumastuti, 2007; Maryani, 2007). The choreographer's concepts or ideas can be communicated and enjoyed by the audience through the dancer's body

(Elvandari, 2016; Indrasari, 2020). Therefore, the dancer's ability plays a crucial role in the success of a dance presentation (Supriyanto, 2010). The dancer must have mastery over their body as a tool for expression (Hadi, 2007; Hastuti & Supriyanti, 2015). This means that high-quality dancers who can effectively utilize their bodies are needed in dance presentations as the primary means of conveying the choreographer's expressions.

Prabowo (2002) states that Javanese dance masters consider "the body as a home" that must be thoroughly understood because dance is entirely expressed through the dancer's body. The dancer must be able to comprehend various aspects related to the fundamental principles of movement in order to transform the choreographer's expressions and achieve the established aesthetic stability (Hawkins, 2003). The dancer should be able to implement various normative rules regarding posture and the movements of the head, arms, torso, and legs (Indrasari, 2020).

In Javanese dance, there is a set of movement principles called "*pekembeksa*" which serves as the guidelines or normative rules for various forms and techniques of movements (Pamardi, 2017). Normative rules in Javanese dance are generally found in aesthetic concepts such as *wiraga*, *wirama*, and *wirasa*; *pathokan baku* dan *tidak baku*; *hasta sawanda*; and the concept of *Joged Mataram*. These aesthetic concepts serve as the quality standards for dancers in presenting Javanese dance. The quality

of a dancer in presenting a dance can be measured through adherence to these normative rules (Maryani, 2007).

The concepts of *wiraga*, *wirama*, and *wirasa* are closely related to the definition of dance according to Soerjodiningrat. According to him, dance is the movement of the entire body in harmony with the rhythm of music (*gendhing*) and is capable of expressing the meaning of a presented dance (Soerjadiningrat, 1993). This definition of dance can be formulated into three basic principles, namely *wiraga*, *wirama*, and *wirasa* (Suharto, 1992; Supriyadi & Rahapsari, 2022). *Wiraga* is related to the ability to perform forms and techniques of movement, such as position, use of energy, movement process, and unity in executing elements and motifs of movement. *Wirama* refers to the ability to synchronize the rhythm of movement with the music being used. *Wirasa* is associated with the ability to harmonize expression or symbols with the meaning of the dance (Maryani, 2007; Supriyadi & Rahapsari, 2022; Supriyanto & Suharji, 2022). These three principles must be mastered by the dancer as a performer in order to achieve aesthetic mastery.

The concepts of *pathokan baku* and *tidak baku* are essentially used in Yogyakarta-style dance but can be adapted in Surakarta and Mangkunegaran-style dance as well. *Pathokan baku* refers to the norms or normative rules that must be followed by a dancer. *Pathokan baku* consists of *pandangan* or eye gaze, *pacak gulu* or neck movements, *deg* or basic body posture, arm movements, *gerak*

cethik or the movement of the pelvic area, *mlumahing pupu* or the position of the rotated outward leg, *mendhak* or the position of the bent and lowered leg, and *nylekenthing* or the extension of the toes. *Pathokan tidak baku*, or self-adjustment, refers to norms or normative rules that are adapted to each dancer's body posture. This is done to compensate for deficiencies in body posture such as a short neck, a small torso, shorter legs compared to the torso, and so on. *Pathokan tidak baku* consists of *luwes*, *patut*, and *resik*. *Luwes* means that the dancer's movements do not appear forced or tense. *Patut* means harmonious or in accordance with the meaning of the dance being performed. *Resik* means that the dancer is always meticulous and detailed in performing each movement pattern (Supriyanto & Suharji, 2022; Suryobrongto, 1981).

The concept of *hastha sawanda* was first introduced in 1950 during a dance seminar attended by the Council of Dance Experts of HBS (Himpunan Budaya Surakarta), including Ny. Parmaditoyo, R.M.Ng. Wignyohambegsa, Ny. Sriyati Soelomo, R.T. Koesoemakesawa, R.M.Ng. Atmohutaya, Demang Pancasewoko, and R.M. Soeseno (Pamardi, 2017). *Hastha sawanda* is an aesthetic concept that can be used as a tool to measure the standard quality of a dancer. Within the concept of *hastha sawanda*, there are various aesthetic norms related to the way a dance is presented (Elvandari, 2016; Hastuti & Supriyanti, 2015). *Hastha sawanda* consists of eight elements that must be mastered by a dancer in

order to achieve the established quality (Supriyanto, 2010). One aspect of the beauty of a dance can be achieved when a dancer is able to apply the eight elements of the *hastha sawanda* concept (Catur & Kusumastuti, 2019). The eight elements of the *hastha sawanda* concept are:

1. *Pacak* means the basic form or pattern of a specific movement quality related to the character being portrayed;
2. *Pancad* is the skill of transitioning from one movement pattern to the next in order to achieve a cohesive unity;
3. *Ulat* is related to eye gaze and facial expressions that are in harmony with the character or theme of the dance;
4. *Lulut* means that the dancer's movements have merged or penetrated into their body;
5. *Luwes* is the ability of the dancer to perform various movement patterns in a way that appears fluid and not rigid, while being in harmony with the theme of the dance;
6. *Wiled* is the dancer's ability to interpret and improvise movement patterns, showcasing variations that become their characteristic;
7. *Irama* is related to the dancer's ability to synchronize the rhythm of movement with the rhythm of the music being used; and
8. *Gendhing* is the dancer's ability to understand various forms of music used in the dance.

The concept of *Joged Mataram* consists of four elements that dancers must master in order to achieve aesthetic excellence in dance presentation. The

four elements of the *Joged Mataram* concept are *sawiji*, *greget*, *sungguh*, and *ora mingkuh*. *Sawiji* refers to the total concentration that a dancer must possess without causing inner tension. *Greget* is the inner dynamics or spirit of the dancer that must be controlled to avoid appearing rough. *Sungguh* represents self-confidence or self-belief that the dancer must possess without being arrogant or conceited. *Ora mingkuh* means the dancer must have discipline and perseverance, even when facing difficulties (Rini, 2019; Suharto, 1992; Supriyanto, 2012). Unlike the previously mentioned concepts, *Joged Mataram* is more related to the psychological aspect of the dancer in order to deeply express the soul when presenting a dance.

In Javanese dance, in addition to the aesthetic concepts mentioned above, there are also qualifications for the character of the dance. These qualifications are related to the form and technique of movement used. Therefore, dancers are required to have skills in applying the appropriate form and technique of movement according to the character being portrayed.

The *Serat Kridhwayangga* reveals ten types of character qualifications in dance, each with different movement styles. The ten types of characters are *panji sepuh*, *panji enem*, *wukirsari*, *tandhang*, *buta*, *bugis*, *dugang*, *wanodya*, *wanara*, and *sudira*. Each type of dance has a corresponding *patrap beksa*, which represents the character expressed. These

Table 1. Dance names, dance character types, and *patrap beksa* based on *Serat Kridhwayangga*

Dance Names	Characte Types	Patrap Beksas	Description
<i>Endraya wedi</i>	<i>Panji sepuh</i>	<i>Merak ngingel</i>	Dancing like a peacock is used for the dance style called <i>alus luruh</i> (old) dance.
<i>Endraya werdu</i>	<i>Panji enem</i>	<i>Sata ngetap swiwi</i>	Flapping wings like a chicken is used for the dance style called <i>alus luruh</i> (youth) dance.
<i>Endraya merdu</i>	<i>Wukirsari</i>	<i>Kukila tumiling</i>	Shaking the head like a bird is used for the dance style called <i>alus lanyap</i> or <i>branyak</i> dance.
<i>Kridha nir wikara</i>	<i>Tandhang</i>	<i>Branjangan ngumbara</i>	The Branjangan bird flying in the sky is used for the dance style called <i>gagah tandhang</i> dance.
<i>Kridha niscaya</i>	<i>Buta</i>	<i>Wrekso sol</i>	The fallen tree along with its roots is used for the dance style called <i>buta</i> (giant) dance.
<i>Kridha nukarta</i>	<i>Bugis</i>	<i>Mudhing mangundha</i>	Buffalo horn movements are used in <i>bugis</i> dance.
<i>Darya hascarya</i>	<i>Dugang</i>	<i>Anggiri gora</i>	Like thundering mountains is used for the dance style called <i>gagah dugangan</i> dance.
<i>Darya laksmi</i>	<i>Wanodya</i>	<i>Pucang kanginan/ Pucang kisisan</i>	Coconut tree swaying in the wind is used for the dance style called <i>putri</i> (female) dance.
<i>Darya herdaya</i>	<i>Wanara</i>	<i>Sikatan met boga</i>	The Sikatan bird searching for food is used for the dance style called <i>keras</i> (monkey) dance.
<i>Darya hardaya</i>	<i>Sudira</i>	<i>Ngangrang bineda</i>	The disturbed Ngangrang ants are used for the dance style called <i>tari gagah sudira</i> (brave) dance.

patrap beksa include *merak ngingel*, *sata ngetap swiwi*, *kukila tumiling*, *branjangan ngumbara*, *mundhing mangundha*, *wreksa sol*, *anggiri gora*, *pucang kanginan*, *sikatan met boga*, and *ngangrang bineda* (Sastrakartika, 1979). The relationship between the character types and the used *patrap beksa* can be seen in **Table 1**.

The *patrap beksa* in each character type of dance serves as a source for the formation and development of movement patterns. The *patrap beksa* is always reflected in every sequence of movements used by each character type. Each type will have a movement style consisting of positions and forms of movement that are in harmony with the character of the dance. Therefore, the dancer as the performer is expected to understand each position and form of movement in order to express the portrayed character. Prabowo (2016) stated that the body, as a medium and a source of expression, plays a significant role in expressing character types based on *Serat Kridhwayangga*. This is because each character type consists of detailed movements of the entire body. In line with Brakel's opinion (1993), *Serat Kridhwayangga* contains normative rules regarding the positions and movements of body parts that are appropriate for each character. The book has provided detailed descriptions of precise dance movements, including eye gaze, head positions and movements, arm positions and movements, torso positions and movements, as well as leg positions and movements.

Aesthetic Dimensions of *Bedhaya Anglirmendhung* Dance Based on *Serat Kridhwayangga*

Bedhaya Anglirmendhung dance, based on *Serat Kridhwayangga*, belongs to the *wanodya* character type. Brakel (1993) explains that the character types in *Serat Kridhwayangga* are not explicitly related to specific characters like those found in *wayang* puppets. According to him, *Serat Kridhwayangga* focuses more on explaining the positions and forms of movement that should be performed according to specific character types. Prabowo (2016) states that the *wanodya* character type in *Serat Kridhwayangga* is used for female dances, including *bedhaya* and *srimpi*. In relation to this, the dancers of *Bedhaya Anglirmendhung* dance are expected to implement various normative rules of the *wanodya* character type in *Serat Kridhwayangga* to achieve the established aesthetic mastery.

The *wanodya* character type in *Serat Kridhwayangga* is used to perform *darya laksmi*. Literally, *darya laksmi* signifies the demeanor of a beautiful and graceful woman, so its movement style should be able to express that beauty. Therefore, the dancers of *Bedhaya Anglirmendhung* dance, classified under the *wanodya* character type, are expected to portray the beauty of Javanese women. This aligns with the concept of creating the *bedhaya* dance, which is related to the dance of celestial nymphs in the heavenly realm (*lenggot bawa*) (Hadiwidjojo, 1981).

The normative rules for the *wanodya* character type in *Serat Kridhwayangga*

are presented through the *Dhandhanggula* song. Here is the *Dhandhanggula* song:

*Deg tambak aya nami,
Lat ulatan nglirik driji tangan,
Tanjak tambak sampur sareh,
Ganil kang pacak gulu,
Tungkak dhengket keket amathis,
Leyot wangking anama,
Duk mire lan mirun,
Dhadha pajeg semu tanggap,
Driji tangan ambaya mangap
mantesi,
Marma pra dyah musaka
(Sastrakartika, 1979).*

Translation:

Deg (basic body posture) used is called *tambak aya*, eye gaze looking at the fingers of the hand, *tanjak* (leg posture) *tambak sampur sareh*, neck movement using *pacak gulu ganil*, feet positioned closely and neatly look appropriate, *leyot* (torso movement) used is called *leyot wangking* performed at the *mire* and *mirun*, chest posture upright, fingers posture in *ambaya mangap*, hence becoming a heritage for women.

Based on the *Dhandhanggula* song, it indicates that the *wanodya* character type has normative rules for the positions and forms movement of head, torso, arms, and legs.

The position and form of head movement used in the *wanodya* character type is called *pacak gulu ganil*. *Pacak gulu* refers to the form and technique of movement the head with a pivot on the neck. *Pacak gulu ganil* signifies graceful and elegant neck movement. In Bedhaya Anglirmendhung dance, there are several forms of head movements that can be seen in **Figure 3**. The *wanodya* character type has a gaze direction called *nglirik*

driji asta (looking at the fingers). This means that dancers are required to maintain their gaze directed downwards (approximately 3 meters from the dancer's standing position).

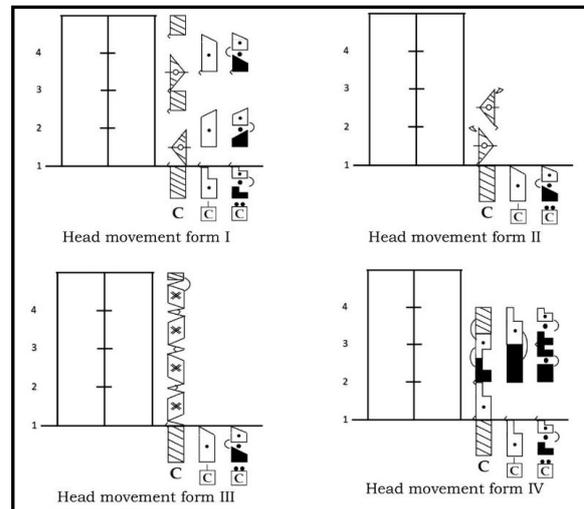


Figure 3. Forms of head movement in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Sriyadi 2023)

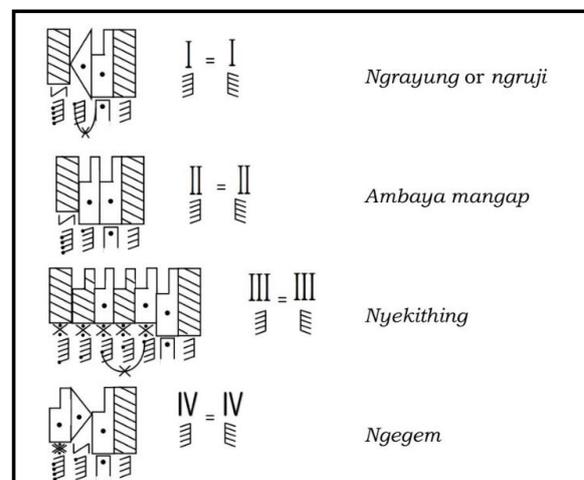


Figure 4. Forms of finger movement in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Sriyadi 2023)

The fingers of the hand movements in Bedhaya Anglirmendhung dance can be classified into three forms: *ngrayung* or *ngruji*, *nyekithing*, and *ngegem sampur*. *Ngegem sampur* is performed with the

fingers positioned next to the upper thigh. (*malangkerik*). The fingers movements of *ngrayung* and *nyekithing* have several variations, including *ngrayung* with a *gendhewa* grip, *nyekithing jimpit sampur*, and *nyekhiting kebyok sampur*. The fingers movement of *ngrayung* is essentially the same as *driji asta ambaya mangap*. The difference lies in the position of the thumb, where in the fingers movement of *ngrayung*, the thumb is pressed against the palm, whereas in *ambaya mangap*, the thumb does not touch the palm (see Figure 4).

The *wanodya* character type uses *leyot wangking* as the movement style for the torso. *Leyot wangking* signifies a body movement tilting to the right or left resembling the curve of a kris blade (*wangking* = *wangkingan* = kris). *Leyot waking* is a concept related to body flexibility, creating a graceful and beauty. *Cethik* or pelvis and the strength of the abdominal muscles play a significant role in the technique of *leyot wangking* movement (See Figure 5).



https://drive.google.com/file/d/1bgs3TojZo8DZ9VTYxmWYuHbq2Kcq5S3c/view?usp=drive_link¹

Figure 5. Example of movement demonstrating the concept of *leyot wangking* in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Collection of Kemantren Langenpraja Mangkunegaran 2012)

¹ Scan the barcode or click the following link.

According to *Serat Kridhwayangga*, dancers portraying the *wanodya* character type are required to be able to apply *deg* or *adeg* (basic body position) called *tambak aya*. *Tambak aya* means being like a shield to protect oneself. Pamardi (2017) states that *tambak aya* signifies moving without much tension, difficulty, or *rekasa* (relaxed, calm). Therefore, all movements in *Bedhaya Anglirmendhung* dance are performed without causing tension in the body (*sareh*, *semeleh*, *anteb*).

The *adeg tambak aya* is performed with an upright chest position, which in Mangkunegaran dance terminology is called *pacak kelir* or *sipat kelir*. *Pacak kelir* can be interpreted as an upright chest posture with the torso positioned straight upwards or at a high position. According to the document “*Patjakipoen Bekso Poero Mangkoenegaran K.G.P.A.A. Mangkoenegara VII*,” the torso position is achieved with the lower legs lowered or *cingklok angglong (mendhak)*, the legs rotated outward (*pupu kaputer medal malumah*), and the feet positioned transversely (*dlamakan malang*) (See Figure 6). The distance between the foots in the *wanodya* character type is very close. This is related to the concept of *tanjak*, which is represented by *tambak sampur* or a scarf-like shield that hangs in front of the lower legs.

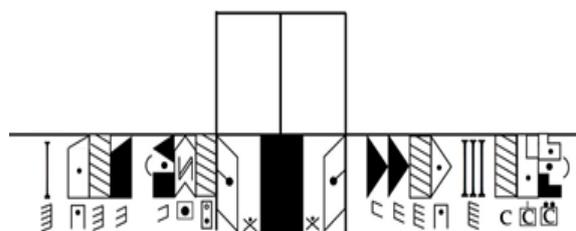


Figure 6. *Adeg* (basic body positions) in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Sriyadi 2023)

Pucang kaginan or *pucang kisisan* is a *patrap beksa* in the *wanodya* character type. *Pucang kaginan* signifies the movement of a coconut tree swaying in the wind, shifting to the right and/or left alternately. In its implementation in a dance, *pucang kanginan* involves slow and alternating body movements to the right and/or left, accompanied by weight shifting. The strength of the legs and abdominal muscles is crucial in executing these movements. The dancer is required to have good balance. *Pucang kanginan* is closely related to the form and technique of *leyekan* to the right and/or left, which are commonly used in various female dance movements, including *bedhaya* and *srimpi*.

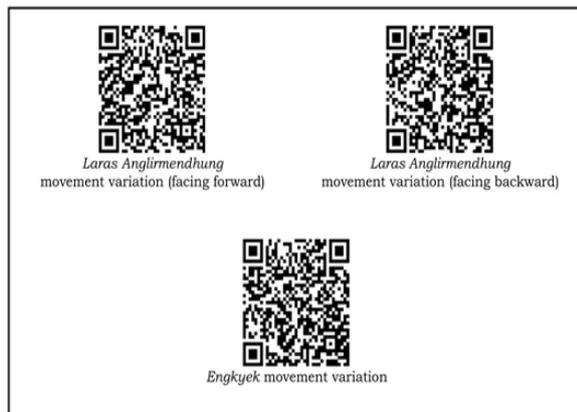


Figure 7. *Patrap beksa pucang kanginan* in the *mandheg* movement variations in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Collection of Kemantren Langenpraja Mangkunegaran 2012)

In *Bedhaya Anglirmendhung* dance, *pucang kanginan* can be observed almost always present in both stationary (*mandheg*) and moving (*milir*) movement variations. For example, in the *laras anglirmendhung* movement variation,

pucang kanginan is evident in the alternating body movements to the right and/or left, accompanied by weight shifting. This *pucang kanginan* can be observed in the sideways-leaning movement (*leyekan*) of the body to the right and/or left (See Figure 7). In the *milir* movement variations, *pucang kanginan* is generally seen in *leyekan* movements accompanied by leg walking (*lumaksana*) (See Figure 8).

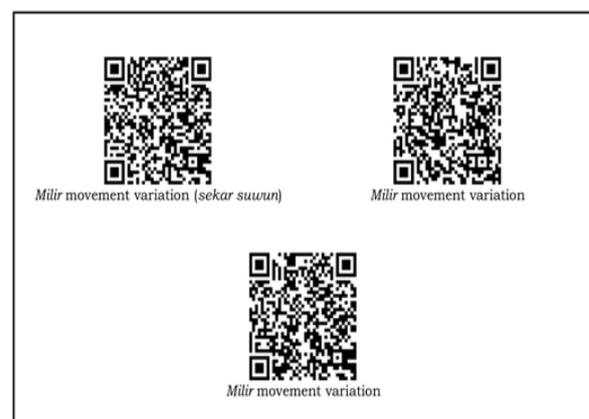


Figure 8. *Patrap beksa pucang kanginan* in the *milir* movement variations in *Bedhaya Anglirmendhung* dance in Mangkunegaran (Source: Collection of Kemantren Langenpraja Mangkunegaran 2012)

The beauty and grace of Javanese women, in harmony with *darya laksmi*, will be evident through the positions and forms movements of head, torso, arms, and legs as described above. The slow and alternating movement of the body to the right and left (*pucang kanginan*) will create an impression of gracefulness. This graceful impression will be enhanced when dancers are able to implement the *torso* movement of *leyot wanging*, head movement of *pacak gulu ganil*, and the *adeg tambak aya*.

Furthermore, to achieve the beauty and gracefulness in various movements of the *wanodya* character type, a slow tempo, high intensity, continuous flow, and an emphasis on equal distribution of energy and timing are necessary.

CONCLUSION

Dancers play a significant aesthetic role in determining the success of a dance performance. The dancer's body serves as a medium of expression to convey the choreographer's ideas and concepts. Through the dancer's body, the audience can observe and critique a dance. In Javanese dance, various aesthetic concepts are used to measure the aesthetic standards of the dancers. One of these aesthetic concepts is expressed in the *Serat Kridhwayangga*, which relates to the qualification of character types and their movement styles. In each character type, there are specific positions and forms of movement that must be executed by the dancer. *Bedhaya Anglirmendhung* dance belongs to the *wanodya* character type. According to the *Serat Kridhwayangga*, the *wanodya* character type is used to portray *darya laksmi*, which literally means the embodiment of grace, beauty, and feminine allure. This character type involves the *patrap beska pucang kanginan*, which consists of slow and alternating sideways movements, and is almost always present in every movement variation. Additionally, the *wanodya* character type has normative rules regarding the positions and forms of movement for the head, arms, torso,

and legs. Therefore, in order to achieve aesthetic quality in the presentation of *Bedhaya Anglirmendhung* dance, the dancer must possess the skills necessary to implement these positions and forms of movement.

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Video

Gladi Bersih Tari Bedhaya Anglirmendhung in the Tingalan

Jumenengan Dalem K.G.P.A.A. Mangkunegara IX. Collection of Kemantren Langenpraja Pura Mangkunegaran, 2012.

Gladi Bersih Tari Bedhaya Anglirmendhung in the Tingalan Jumenengan Dalem K.G.P.A.A. Mangkunegara IX. Collection of Angga Febri Wibowo, 2017.